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239248



# HOUSE & GARDEN

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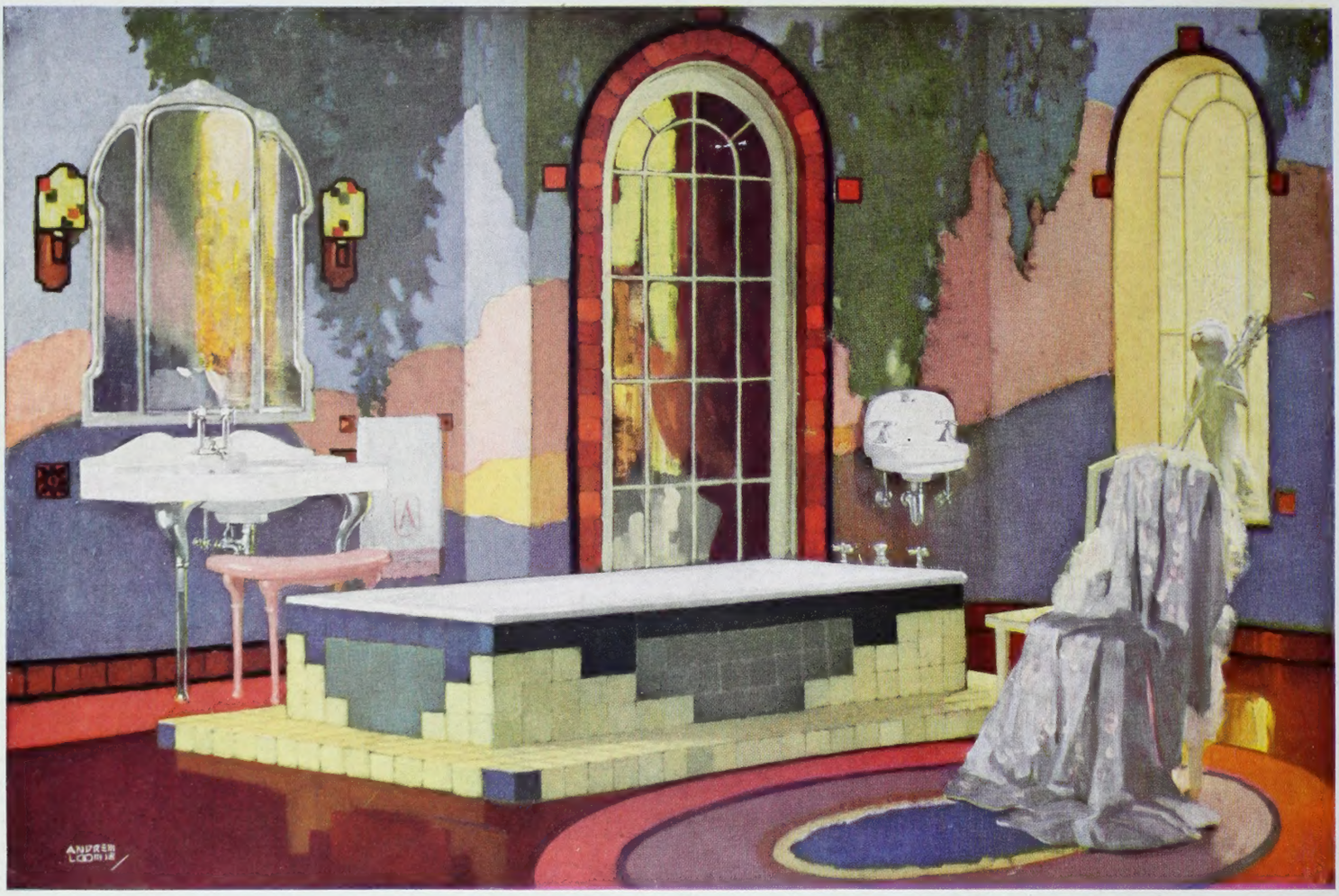


*Small House Number*

uly ----- 1928

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35 cts - 3.50 a year




*Bathroom Designed and Painted for Standard Sanitary Mfg. Co. by Andrew Loomis*

# The first coming of beauty to the bathroom

Like a fairy tale reads the story of the enchanting transformation of the bathroom from plainness to beauty. This story is simply told in pictures in the interesting new book entitled "Standard" Plumbing Fixtures for the Home".

For forty years we Americans were so engrossed in making the bathroom the ultimate in utility that beauty was almost forgotten, except for an occasional ostentatious carved tub leg and old-fashioned marble slab which topped the lavatory.

Then "Standard" designers envisioned bathroom fixtures comparable in grace of line and proportion to the finest furniture—baths of sculptural-like beauty, lavatories with the charm of dressing-tables—fittings hand wrought in designs of rare distinction. They created new forms for these fixtures and fittings with complete disregard for the tradition of mere utility, but without sacrifice of sanitary principles.

In these new forms eminent American painters have found the inspiration for bathroom designs of amazing originality. Full color reproduction of their oil paintings in the book, "Standard" Plumbing Fixtures for the Home", will quicken you, too, to the new possibilities of beauty in the bathroom. A copy will be mailed on request. The new fixtures are exhibited in "Standard" Showrooms in principal cities.

In keeping with the trend to the increased use of color in home decoration, these and other "Standard" Plumbing Fixtures are made available in black and seven beautiful pastel colors, as well as white.

Prices of "Standard" Plumbing Fixtures illustrated in the bathroom above, not including cost of installation: The Brighton Bath $212.00, The Templeton Lavatory $540.00, The Portal Dental Lavatory $60.00. (The Purimo Water Closet, not illustrated above but described in the book, $120.00).



*The charm of the new lavatory fittings is that of the masterpieces of the old-time silversmith. Until now such beauty has been foreign to the bathroom. These fittings in different decorative treatments are priced separately.*

**Standard Sanitary Mfg. Co.**
PITTSBURGH

"Standard"
PLUMBING FIXTURES

# TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

## WRIST WATCHES

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*Moderately Priced*

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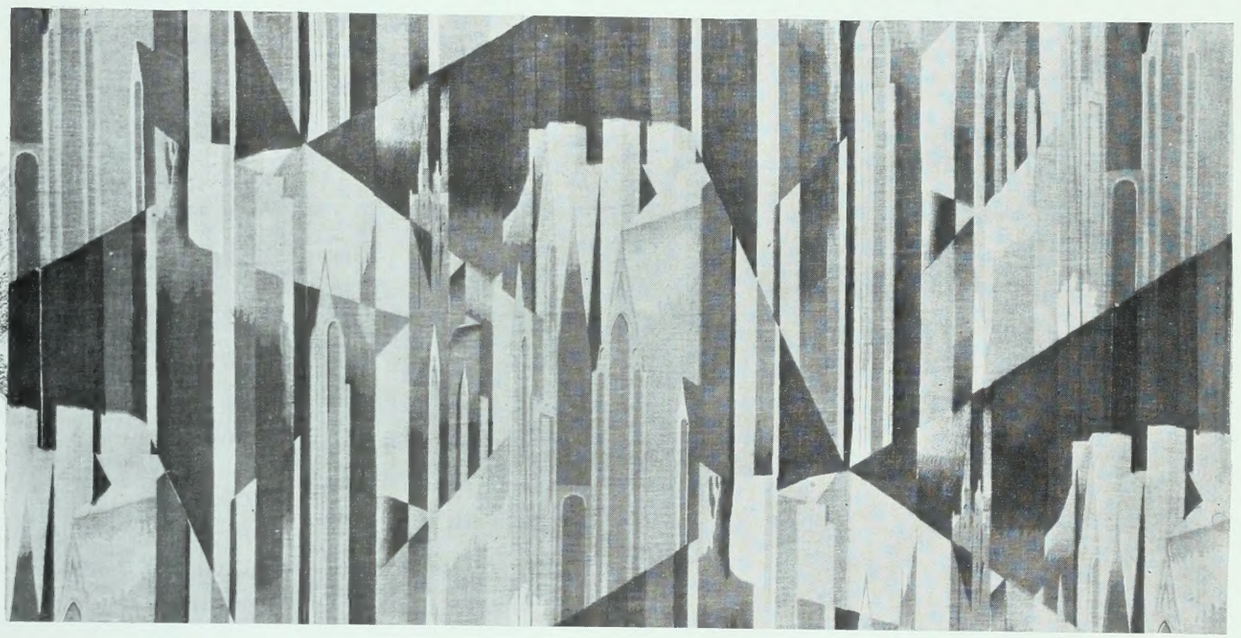
HOUSE & GARDEN
July, 1928

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Vol. No. 54, No. 1

# NEW for Moderns...

# METROPOLIS Print



## COLORS as MODERN as TOMORROW

### "Sunlight".."Shadow" "Moonlight"

SPARKLING sun-shafts of noontime in Fifth Avenue . . . . hazy outlines of dusk . . . . phantom-shadows playing around the towering skyscrapers in the light of the moon . . . . these are the color themes and patterns the artist-designer has so subtly reproduced in "Sunlight," "Shadow" and "Moonlight" . . . . three color combinations of Metropolis Print now introduced to the smart world for hangings, slip covers, dressing tables and those uses where ultra-modernism in design combines with restraint and sanity in color treatment.

Metropolis in these color combinations is for sale exclusively in selected stores in all important shopping centers.

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# GUERLAIN



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*Interiors by Altman*

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|---|---|
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| Fiancée | 1.00 |

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Also the prodigal daughter. Because prodigality is not the smart thing any more. Today the really smart people are going in for thriftiness. Today *waste is bad taste* . . . The clever and fashionable world is getting the worth of every penny it spends for things that are really smart. That's why so many smart people are opening D. A. accounts at Macy's. They find here the authentic new fashions about which they can be really enthusiastic, at prices which make them rejoice that—

**It's SMART to be Thrifty**

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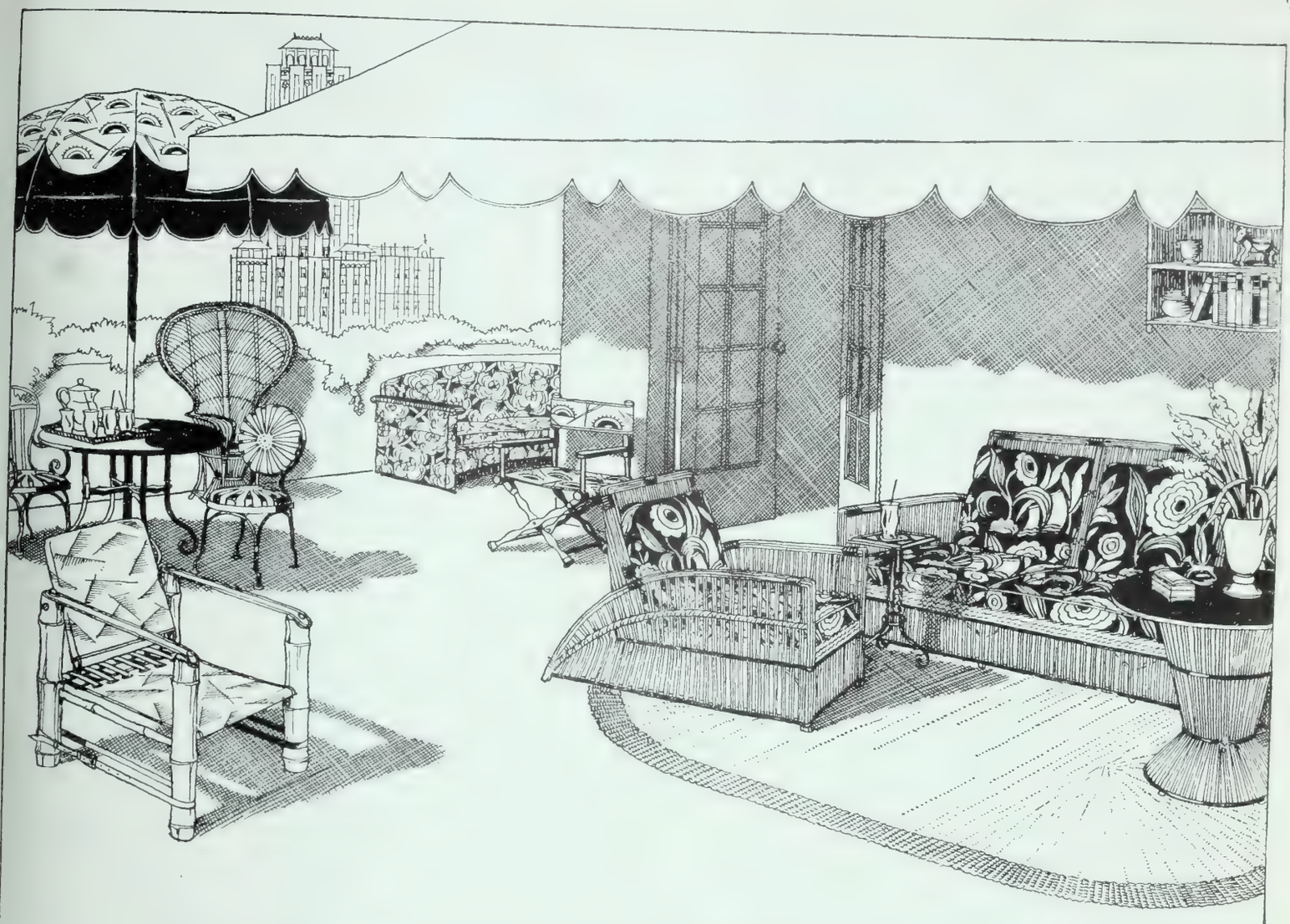
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# ISABEY of PARIS PRESENTS the NEWEST
## of Floral Odeurs
# MIMOSA

To Isabey is conceded the honor of creating today's vogue for floral parfums. And now Isabey announces the captivatingly exquisite — the strangely lovely floral fragrance-MIMOSA. It delightfully complements Isabey's famous Gardenia, Jasmin, Lilas, Lys *(Lily)*, Carnation and Violette — the parfums which the smartest women have already chosen for their own.

**ISABEY-PARIS, Inc.**
411 Fifth Avenue, New York





# Furniture for the Summer Scene

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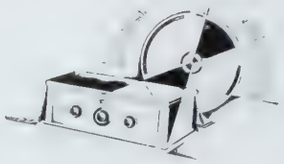
SUMMER RUGS—FIFTH FLOOR
SUMMER FURNITURE—SIXTH FLOOR

*Lord & Taylor*

FIFTH AVENUE NEW YORK

*The Decorating Bureau is glad to assist in making selections and planning decorative schemes*





*Again the Lightolier Galleries, after months of painstaking research, make a notable presentation—magnificently carved cabinets in authentic period designs to accommodate the radio. The choice is as wide as the centuries, ranging from the ornate Gothic motif to simple Early American designs. As a result of the extraordinary cooperation of designers, authorities on decoration and skilled craftsmen, it has been possible to produce these cabinets so economically that the low prices vie with their beauty.*

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*No longer need the radio disturb the harmony of period interiors. The perfected Lightolier radio cabinets permit you to install your New World pleasure in a magnificent Old World encasement. Now on review at the Lightolier Galleries and at prominent furniture and radio shops throughout the country.*

## LIGHTOLIER GALLERIES

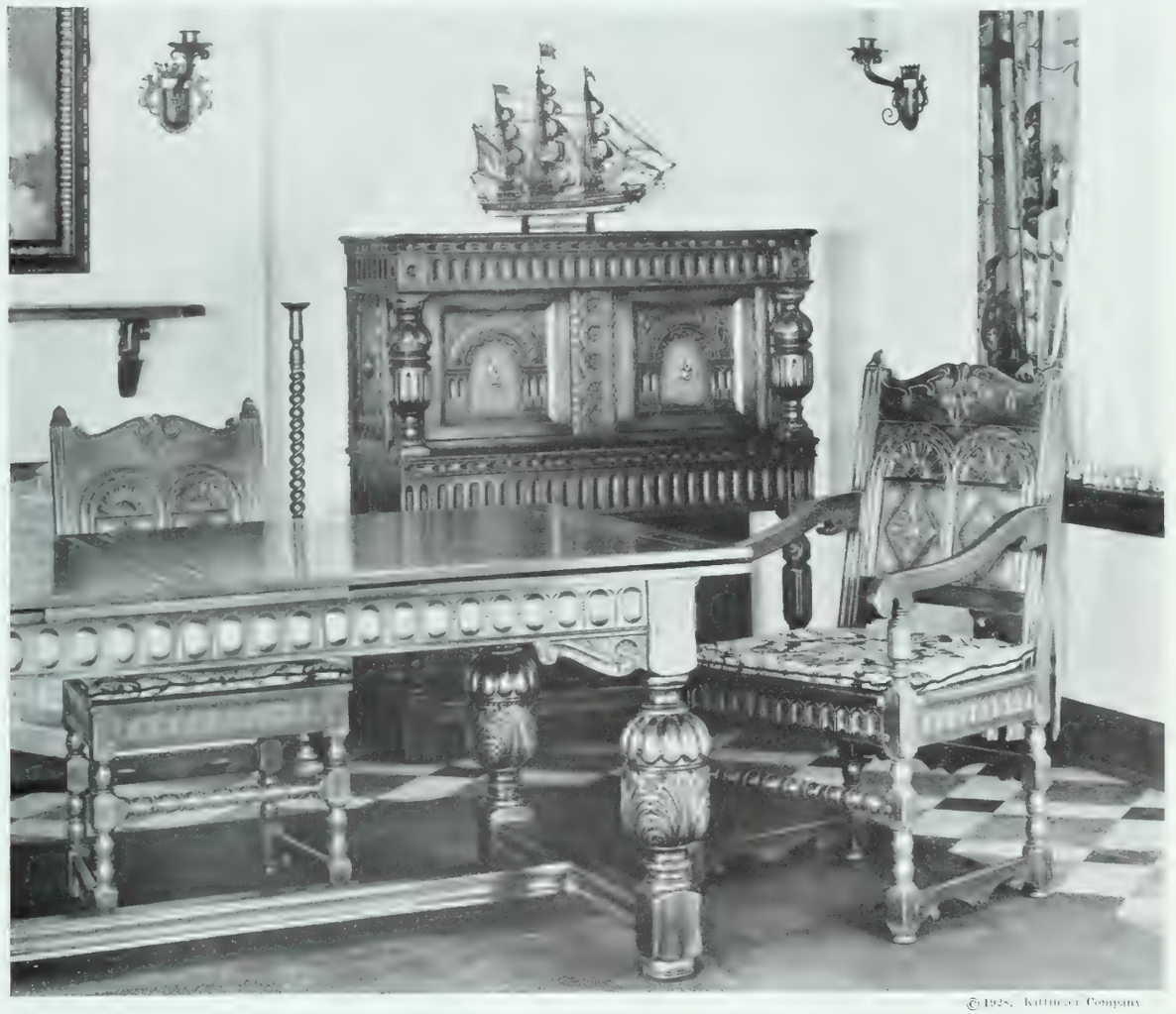
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222 HIGGINS BLDG., LOS ANGELES

*During the Grand Rapids Furniture Show — Klingman Building, fourth floor.*

# An Early English Suite . . .
# . . . to Grace the Modern Dining Room

THIS Elizabethan Dining Room Suite in solid walnut . . . lovely in its proportions . . . richly carved . . . expressive of pride in strength and love of luxury . . . brings the spirit of that romantic age to present day furnishings.





©1928, Kittinger Company

*The* HADDON *Elizabethan Group*

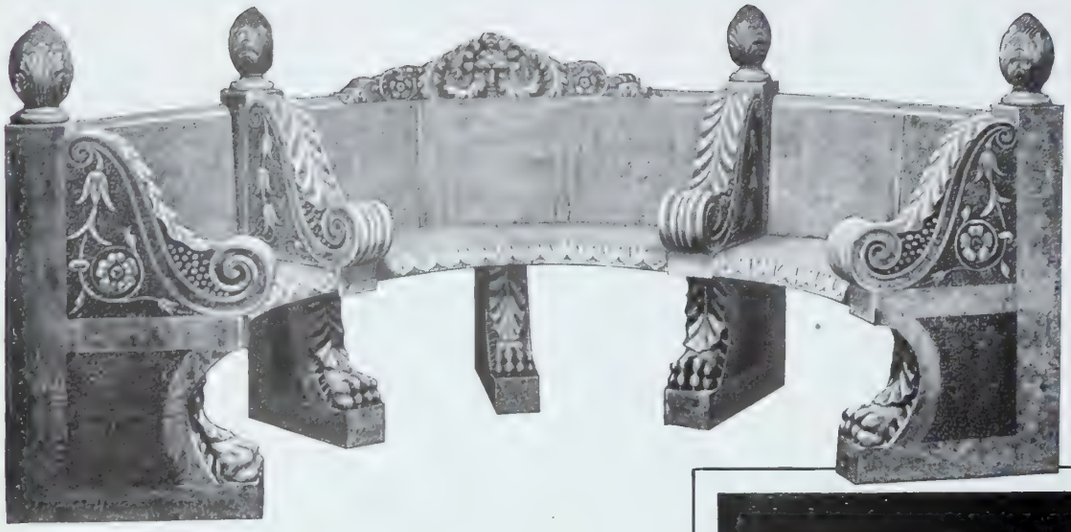
The group includes a draw-top dining table of medieval design, with bulbous legs and heavy stretchers . . . Wainscot chairs of unusual dignity and restfulness . . . a richly carved court cupboard of handsome design . . . and a sideboard or commode of the same pattern. These pieces, executed in the finest American Walnut, have been made . . . like all Kittinger pieces . . . of solid wood throughout. Imitation woods never enter into any part of Kittinger Furniture.

Kittinger suites and occasional pieces for dining room, living room, bedroom, and hall represent the best of the modern furniture craftsman's art. And yet, because of Kittinger advanced methods of production, this exquisite furniture is remarkably reasonable in price.

Let us send you a brochure describing the Elizabethan Dining Room suite shown above and brochures describing other Kittinger Distinctive Furniture for the home, executive office, club or hotel. Kittinger Company, 1866 Elmwood Ave., Buffalo, N. Y.

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BUFFALO
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## *Distinctive Furniture*







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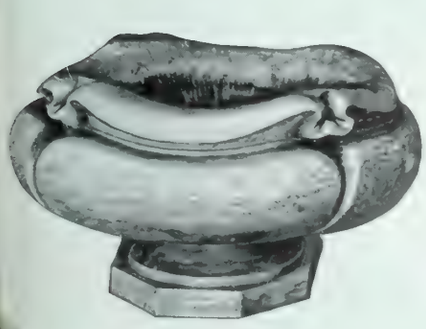
THE OLDEST HOUSE OF ITS KIND IN AMERICA





THE power of suggestion is ever at play in our permanent exhibits at New York and Chicago. Visitors immediately become conscious of suggestions for their own gardens — suggestions in the form of stone and marble garden furniture of an exceedingly rare and unusual kind. From the sun-blest villas of Old Italy, first planned and embellished centuries ago, have come many of these distinctive offerings. Others represent the efforts of our own craftsmen, time-seasoned workers imbued with inspiration drawn from the World's richest stone and marble artistry.

Let the specialized service of this House contribute to your garden. Let us send you photographs of some of the pieces now available. Address inquiries to us at New York, Department HG.



On the left-hand page is illustrated an Istrian Stone semi-circular Seat, $900; a Wall Fountain in Carrara Marble, $475; and a twisted Column of red Verona Marble, $500. On the right-hand page is shown an Istrian Stone Column, $300; an Orsera Stone Fountain, $195; and an Italian Vase in Istrian Stone, $350 a pair.

# WM. H. JACKSON COMPANY

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THE OLDEST HOUSE OF ITS KIND IN AMERICA

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You will find the Quiet May in these different homes* because it has proven excellent for the man who can afford to buy the very best, and economical enough for the man who must carefully watch his budget.

**Each of the homes illustrated is equipped with a Quiet May. Names and addresses of the owners on request*

MAY OIL BURNER CORPORATION
BALTIMORE, MARYLAND

# QUIET MAY AUTOMATIC OIL BURNER





# All year 'round . . . they open easily

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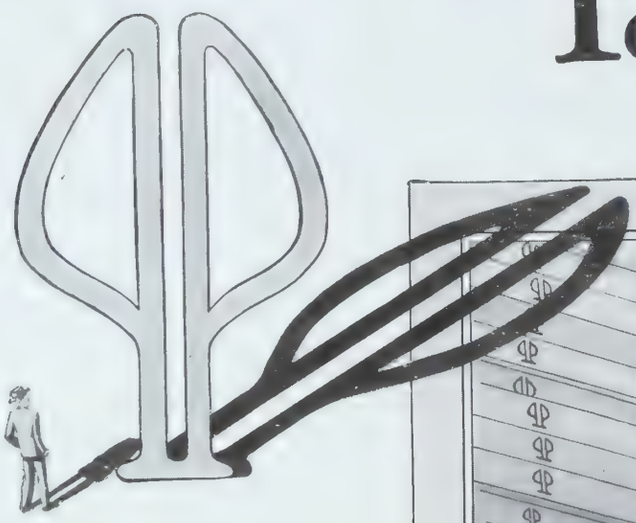
DETROIT STEEL PRODUCTS COMPANY, 2256 EAST GRAND BOULEVARD, DETROIT, MICHIGAN
FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. ✓ CONVENIENT WAREHOUSE STOCKS

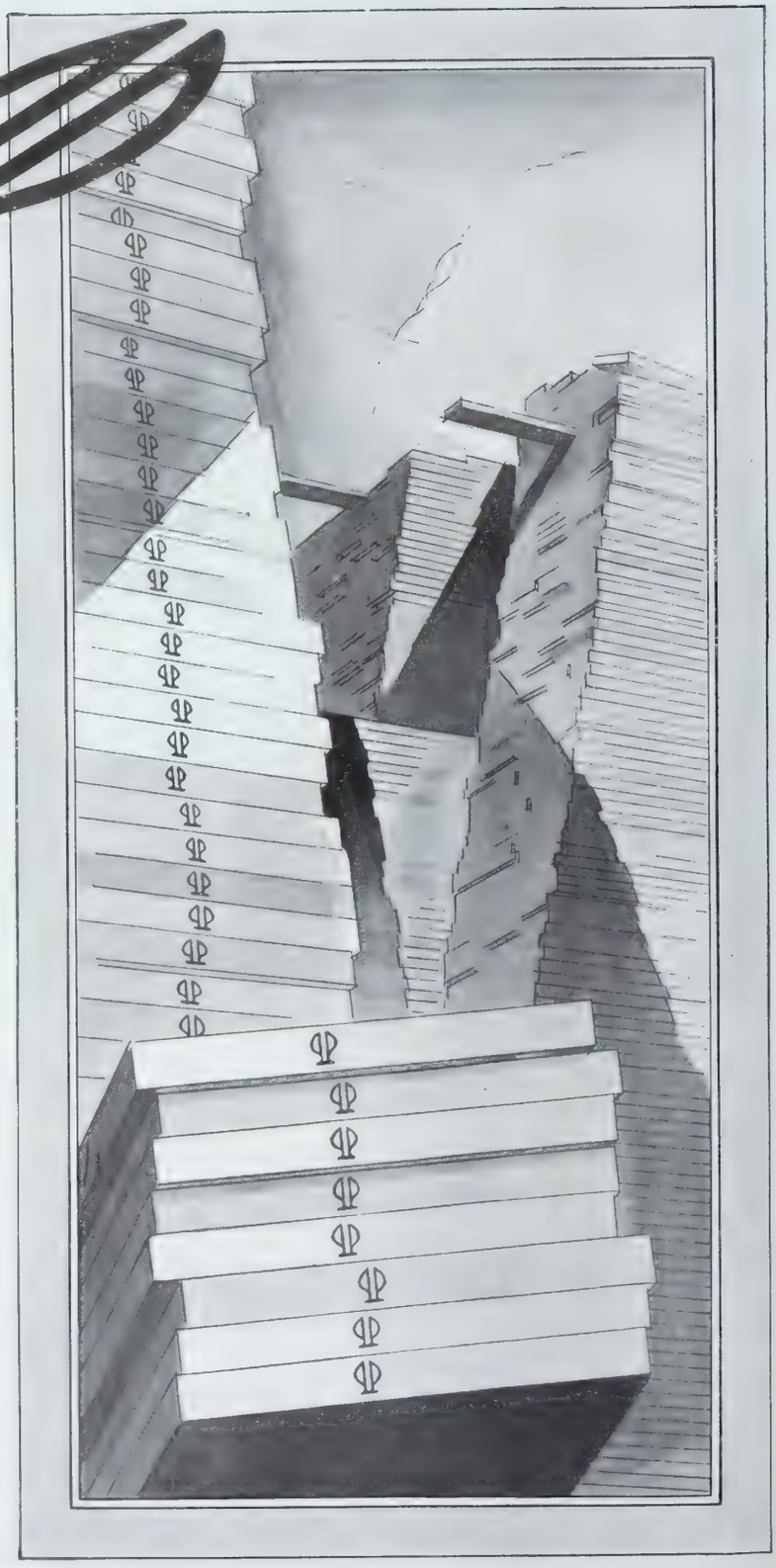
# Fenestra CASEMENT Windows
*of* STEEL

# Not "lumber,"

# not even "pine"—*but* Pondosa Pine

*this pine tree says so*





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Pondosa Pine

*The Pick of the Pines*




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FASTER boats—and faster cars—give a new and thrilling swing to days and nights.

Just to be *going* satisfies some; but to be going swiftly and smoothly—with effortless ease and power—*that* is causing those who know and appreciate fine engine performance to insist upon the unfailing protection of clean, clear, golden Texaco Motor Oil—*full body in all grades.*




FULL BODY



IN ALL GRADES





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## GOLDEN
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THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS



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THE finest apartment buildings in New York City are being built of Indiana Limestone. This beautiful, light-colored natural stone gives these buildings an atmosphere of distinction which returns immediate dividends to the owners. Tenants are easier to get. Furthermore, walls faced with Indiana Limestone need no costly upkeep. Bankers and mortgage firms regard the permanency of Indiana Limestone with favor. Thus builders often secure better terms when they build of Indiana Limestone.

As apartment-house operators everywhere become better acquainted with the advantages of Indiana Limestone facing, there will be more of these buildings in other cities. Thanks to new production methods, Indiana Limestone is moderate in cost. We will gladly send you an illustrated booklet showing various types of Indiana Limestone buildings. Or, a special booklet showing residences. Address Box 750, Service Bureau, Indiana Limestone Company, Bedford, Indiana.

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Aero, the National Radiator, has that essential basic quality that characterizes all lovely things of whatever period—beauty of line and proportion. This is the reason for its adaptability, the secret of its charm.

The *first complete line* of tube type radiation, Aero, the National Radiator, is the only complete line whose dependability has been demonstrated over a period of years on heating applications of every character throughout the country.

With beauty and efficiency combined, Aero, the National Radiator, year after year, assures dependable, healthful warmth; is a permanent source of comfort and satisfaction to its owner.

## NATIONAL RADIATOR CORPORATION

*Ten Plants devoted to National Service through these Branch Offices and Warehouses:*

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LOOK FOR THE NAME AERO

# AERO
## THE NATIONAL RADIATOR

# Can Your House be kept Warm at Reasonable Cost?

*Improved Asbestocel is an insulating covering for heater pipes. Dead air cells, enclosed in asbestos by a patented construction, reduce fuel costs*

YOU naturally must consider the location, the general appearance and many other points before you decide to buy a house.

Among those of first importance—yet often overlooked—is this question—can the house be kept warm at a reasonable cost?

The boiler may be of the newest design. The steam or hot water pipes may be properly placed. Yet you cannot heat the house without wasting fuel, unless the pipes are insulated with Johns-Manville Improved Asbestocel from boiler to radiator.

When you build your house you will, of course, see that the heater pipes are insulated. But when you buy a house the Improved Asbestocel may have been left out. That will mean many dollars loss, through fuel wasted, many hours of discomfort due to improperly heated rooms.

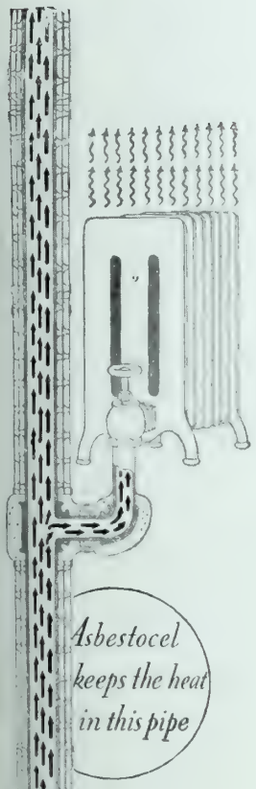
A pipe alone is not really a passageway for heat. The metal radiates the heat into the cellar, the walls or other useless places. Without insulated pipes you may sometimes keep a house warm, but you will pay for it and pay a stiff price in coal that is as much thrown away as if you tossed it into the ash pile direct from the bin.

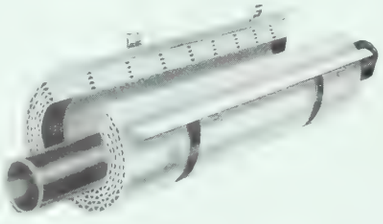
With Improved Asbestocel applied the pipes become a confined highway for heat. Held in by asbestos fibres and air cells the heat flows without waste to the radiators—it is just the same whether you use hot water or steam. Asbestocel means more heat from less fuel. Something white wrapped around a pipe does not necessarily mean Improved Asbestocel. Johns-Manville, pioneer developer of asbestos, makes this insulation. It is scientifically designed. It is made of real asbestos. It insures the maximum of heat saving. Insist upon Improved Asbestocel.

### *The Red Band Identifies It*

Before insulation is applied, look for the red band in the inner surface of the end of each section. That shows it is Asbestocel. No other product has the same arrangement of air cells separated by Asbestos.

A heat pipe without Improved Asbestocel is like a porous water pipe. It is one continuous leak. If buying or renting, be sure also that the boiler itself has a proper application of asbestos cement.






# Johns-Manville

## Improved Asbestocel

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OF ENDURING ASBESTOS

*Roofs that never fail . . .* From Asbestos rock Johns-Manville fashions sturdy shingles, colorful, everlasting and fireproof. These shingles are the logical roofing for every home. As a new roof they make the first roofing cost the only cost. For repairing you re-roof for the last time if you use Johns-Manville Asbestos Shingles. The colors of these shingles never fade; rain, sun and fire will not harm them. They give a cottage greater charm, or add to the distinction of a large house.

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New York Chicago
Cleveland San Francisco
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Send me your free booklet, "M... Less Fuel."

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Address_____

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SCIENCE has not been able to duplicate marble either in beauty or quality. The failure of imitations readily evidences this condition.

Real marble has a vitality, a depth of surface, that is unmistakable . . . a liveliness of color and veining that no man-made medium can even approach.

Real marble, because of its distinctive appearance, durability and ultimate economy, has always been . . . and will continue increasingly to be . . . the preferred material for the interior finish of buildings of a better character.

*There is No Substitute for Marble*



*Send for this handsome booklet, "The Everyday Uses of Marble." It contains reproductions made from actual photographs of typical marble installations in many types of buildings, including commercial, civic and residential. The booklet will be sent without cost, of course. Address Department 6-G.*

**NATIONAL ASSOCIATION *of* MARBLE DEALERS**

ROCKEFELLER BUILDING · CLEVELAND · OHIO

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**Miramar Hotel** and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf, Tennis, Riding, Country Clubs. Exclusive residential section.

**Samarkand Hotel.** The newest and most beautiful hotel. The latest thought in art nouveau of hotel and garden construction. A creation by masterful artists.

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**Brook Forest Inn.** A Swiss Chalet in the Rockies, open all year, altitude 8000 ft. Riding horses. Edwin F. Welz, Mgr.

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**Boxwood Manor.** Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

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**Greenwich Inn Lodge and Crossways.** Attractive summer resort. Good train service. American plan, excellent cuisine. Fine bathing, tennis.

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**Ship Grill Country Club.** Southfield Point on the sound offers universal attractions for motorists, yachtsmen, and summer guests. Tel. Stamford 2540.

### *Waterbury*

**The Elton.** Fireproof. The most attractive hotel in New England. Send for graphic map, "The Air line". Shortest & fastest route bet. N.Y. & Boston.

## DISTRICT OF COLUMBIA

### *Washington*

**Carlton Hotel.** 16th at K Street, N. W. The newest and most distinctive hotel in the Capital city. Rates moderate.

**Grace Dodge Hotel.** A hotel distinctive for its charm and high standards of service. Located three blocks from the Capitol. Open to men and women.

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**The Willard.** "The Hotel of the Presidents"—convenient to everything worth while in the Nation's Capital. Homelike atmosphere. Unexcelled cuisine.

## ILLINOIS

### *Chicago*

**Atlantic Hotel.** 314-328 S. Clark St. Centrally located. Near depots, theatres, shopping district. Good Cafe. Write for Visitor's Guide No. 2.

## MAINE

### *Bar Harbor*

**Malvern Hotel.** A distinctive home, catering to refined clientele. Thoroughly modern. Excellent service. Ideal location with all resort sports.

### *Bethel*

**Bethel Inn.** Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds.

### *Loon Lake*

**York Camps.** In the heart of mountains and lakes. Individual cabins, fireplaces, baths. Central dining room. Garage. Tennis, golf nearby. Fishing. Riding.

### *Poland Spring*

**Poland Spring House.** Maine's Foremost Resort. Open June 22 to Oct. Mansion House, always open. Excellent 18-hole golf course.

## MAINE (Cont.)

### *Portland*

**Lafayette Hotel.** A delightful tourist hotel where friends meet friends enroute, and enjoy courteous service at fair rates. European Plan.

### *Prout's Neck*

**Black Point Inn.** New, with every convenience. In an exclusive cottage colony. Golf, sailing, ocean bathing.

**The Willows.** Enjoys the patronage of a most exclusive clientele. Cuisine and food essentials featured. Golf. Ocean bathing. Ownership-management.

### *Winter Harbor*

**Grindstone Inn.** Acadia frontman's Bay from Bar Harbor. Golf. Tennis. Fishing. Saltwater Pool. Dancing at the hotel. F. K. Leach, Mgr.

### *York Harbor*

**Marshall House.** Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

## MASSACHUSETTS

### *Boston*

**Hotel Bellevue.** Particularly accessible, located near the State House and Boston Common. Room with running water $2.50 up. Room with bath $3.50 up.

**Charlesgate Hotel.** One of Boston's best hotels. In the residential section overlooking Charles River & Parkway. 5 minutes to shopping & theatre districts.

**The Lenox** and The Brunswick. Two famous Boston hotels offering the hospitality afforded only by faultless service.

**Hotel Puritan.** On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

**Hotel Somerset.** Commonwealth Ave. Superbly located, seven minutes from business, theatre and shopping centers. Rooms with bath $3. to $10. per day.

### *Brookline (Boston)*

**Hotel Beaconsfield.** Homelike atmosphere. Convenient to down-town Boston. Away from congestion & noise. Residential section. Rooms $2.50 up. Garage.

### *Chatham*

**Chatham Bars Inn.** On an Ocean Bluff. A modern inn with 25 cottages. Golf at "Eastward Ho", New England's famous seaside championship links.

### *Great Barrington*

**Hotel Bartine.** "At the Gateway to the Berkshires." A delightful place to stop. Best moderately priced hotel in Berkshire. All outdoor sports.

### *Greenfield*

**The Weldon.** (Fireproof.) "The Beautiful Home Hotel" Open all the year. 225 rooms, rate $2.50 up. European. Excellent cuisine. 18-hole golf course. Bklt.

### *Lenox*

**Curtis Hotel.** Hotel the call to the Berkshires. Motor in a scenic wonderland. Golf, riding, Road map. Booklet. H. J. Dolan, Mgr.

**Hotel Aspinwall.** In the Berkshires. Beautiful setting. Appealing to refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

### *Marblehead*

**Hotel Rock-Mere.** On Marblehead's scenic harbor. Golf, Tennis, 3 yacht clubs. Dancing in The Fo'-castle, the unique new Tea Quarters Afloat. Bklt.

### *Marion*

**The Sippican.** On Buzzards Bay. Select family resort. Golf, Tennis, Bathing, Yachting, Fishing. Special fish dinners. American and European plans.

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### *Northampton*

**The Hotel Northampton.** New. Fireproof. 125 rooms. European Plan. Rates $2.50 and upward. On three principal highways. Garage.

### *Osterville, Cape Cod*

**East Bay Ledge.** In most beautiful section of Cape Cod. Every room has running water or bath. Golf, tennis, sailing, bathing, fishing, wonderful roads.

### *Plymouth*

**The Mayflower Hotel.** At Manomet Point. Extensive grounds, own golf course; swimming pool. Mayflower Hotels at Hyannis & Falmouth—same management.

### *Springfield*

**Hotel Worthy.** Fireproof. 250 rooms. Near station and shopping district. Rooms with bath, $3.00 up. Dining room and cafeteria. James T. Brown, Prop.

### *Swampscott*

**New Ocean House.** Located on level with beautiful natural ocean. Surf bathing. Within radius of few hours... Boston. Booklet.

### *Wellfleet*

**Chequesset Inn.** Most... on Atlantic Coast, on pier... Bathing 75°. Quality and quantity cuisine.

## MICHIGAN

### *Bellaire*

**Fisherman's Paradise.** A... resort appealing to sportsmen! Rustic cottages. Bathing, golf. Excellent... Detroit "The Shell", Petr...

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### *Minneapolis*

**The Curtis...** Minnesota's beau... private bath...

## MISSOURI

### *Kansas City*

**Ambassador Hotel.** ... Street. Kansas City's new... Service, apartments, rooms. Center of social activities.

### *St. Louis*

**The Jefferson.** "Where the world meets St. Louis." An hotel of International Renown. Famous Cuisine. New addition now under construction.

## NEW HAMPSHIRE

### *Bretton Woods, White Mts.*

**The Mount Washington.** Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Mgr.

### *Crawford Notch*

**Crawford House.** Typical of what a resort in the Mountains should be. Golf. Tennis. Swimming. Saddle horses. Mountain Trails. Fishing.

### *Hanover*

**The Hanover Inn.** At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Interest in all outdoor sports.

### *Jackson*

**Gray's Inn.** In the heart of the White Mountains. 150 rooms. Golf, tennis, swimming pool, dancing, hiking. Excellent roads. Bklt. June 15 to Oct. 15.

### *Lake Sunapee*

**Soo-Nipi Park Lodge** and Cottages. A nice golf course in our own park. Always good fishing and every water sport. No hay fever. Booklet.

### *Rye Beach*

**The Farragut-Stoneleigh Manor.** Two finely appointed hotels on New Hampshire's picturesque seacoast. A combination of seashore and country. Golf, etc.

### *Shirley Hill (Manchester)*

**Shirley Hill House.** A comfortable house with a comfortable rate. Fruit, vegetables, milk from our farm. Golf at the new Manchester Country Club.

### *Spofford*

**Lake Spofford Club.** It's different—you'll like it. Golf. Wonderful lake. Saddle horses. Orchestra. An ideal place for children. Henry W. T. Dutton & Son.

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**Sunset Hill House.** Location unexcelled. All prominent White Mt. peaks visible. Fine links, golf free. Tennis, orchestra, riding. Private baths. Booklet.

### *Whitefield*

**Mountain View House.** For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

## NEW JERSEY

### *Allenhurst*

**Allenhurst Hotel & Cottages.** June to September. Family hotel. Modern conveniences. Cottages for rent with hotel service. Harold W. Sexton, Prop.

### *Atlantic City*

**The Breakers.** Noted for its cuisine and comforts. One of the largest of the famous beachfront hotels, most fortunately situated near all attractions.

**Hotel Fredonia.** A homelike European plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

### *Caldwell*

**Monomonock Inn.** 20 miles from N. Y. in Watchung Mts. 30 Acres Private Grounds. Own 9-hole Golf Course. Restricted Clientele. Booklet.

### *Spring Lake Beach*

**The Essex & Sussex.** A resort hotel of distinctive superiority. Directly on the ocean. Golf, bathing, tennis, riding. Furnished cottages.

**The Warren.** Surrounded by green lawns and gardens at the edge of the sea. Homelike atmosphere and superior service. Excellent golf.

## NEW MEXICO

### *Santa Fe*

**Hacienda de Los Cerros.** An all-year resort, two miles from Santa Fe. Horseback riding, fishing, pack and camping trips. Motoring and tennis.

### *Taos*

**Mountain Trails Pack Outfit.** Hunting, fishing, pack and auto trips thru historic and scenic New Mexico. Fine equipment. Reliable guides. Booklet.

## NEW YORK

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## NEW YORK (Cont.)

### *New York City (Cont.)*

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**The Mayflower.** Central Park [illegible] Street, [illegible] by Colum[illegible] Characterized by the [illegible] refinement. Colonial [illegible]

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**Bald Mountain House.** Central Adirondack Mountains. Lakes, paved trails. Tennis, golf. All amusements including golf. Reduced rates.

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**Orient Point Inn.** Incomparable location on Long Island Sound and North Shore. Quiet, refined, homelike. Delicious sea food. Water sports; tennis. Rates and Maps. Reservations.

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**The Bellevue-Stratford.** Its popularity evidenced by the patronage of Native Philadelphians of all ages as well as visitors from all parts of the country.

## TEXAS

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**Woodstock Inn.** Among the Green Mts. Central location to tour Vt. U. S. Route No. 4, N. E. Route No. 12. 18-hole golf course. Arthur B. Wilder, Mgr.

## WASHINGTON

### *Seattle*

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## WYOMING

### *Big Horn*

**Tepee Lodge.** Semi-private club and ranch in Big Horn Mountains, Northern Wyoming. Good saddle horses and trout fishing. References exchanged.

## BERMUDA

### *Hamilton*

**Hotel Langton.** Superb location; conservative, homelike atmosphere. Convenient for sports and recreations. Fresh water throughout. P. E. Wells, Mgr.

## ITALY

### *Lido-Venice*

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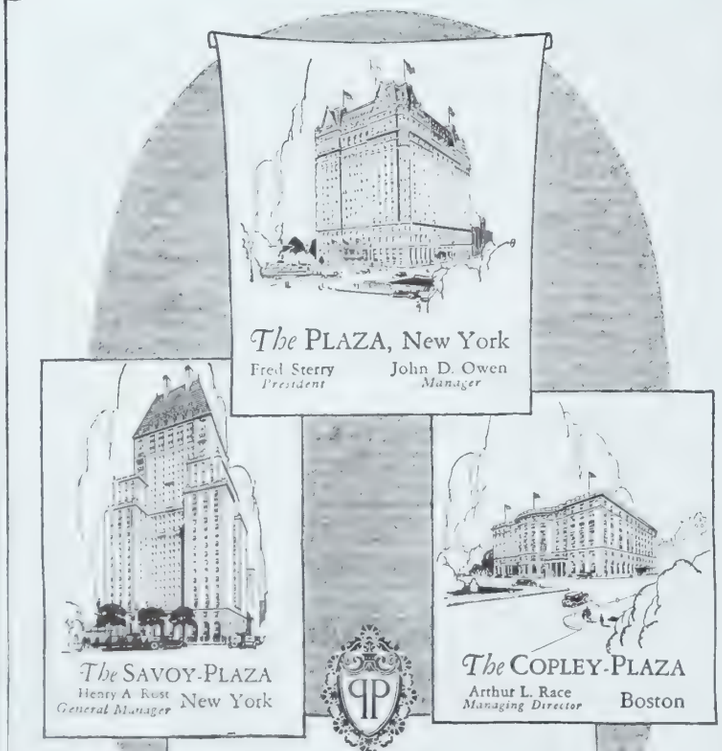
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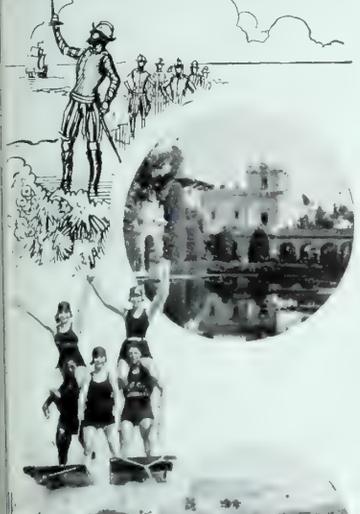
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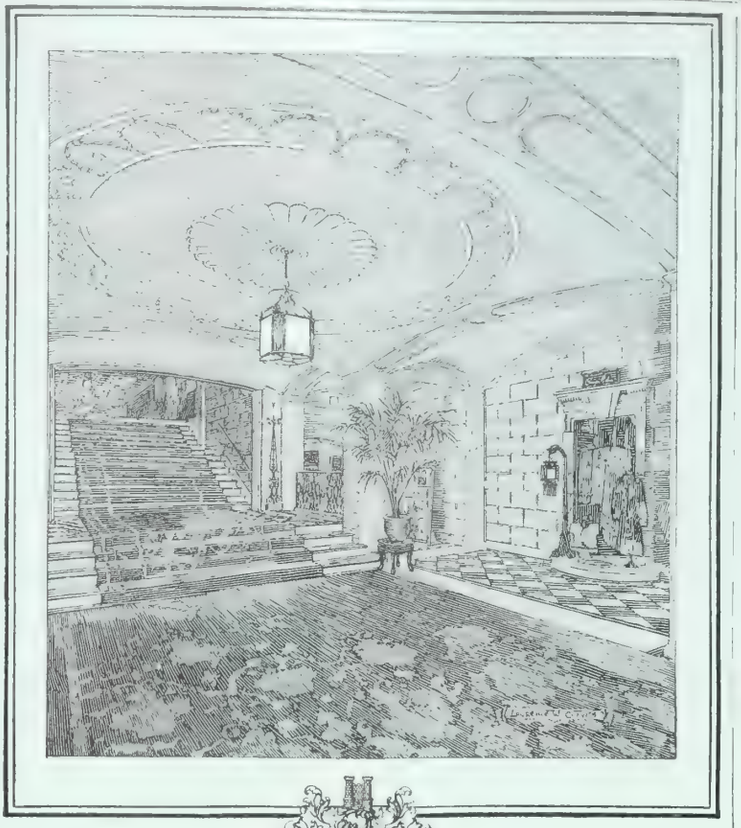



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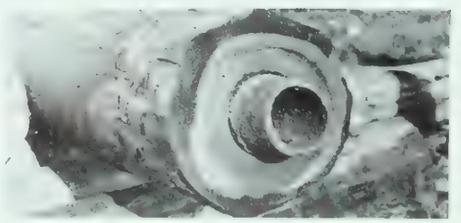
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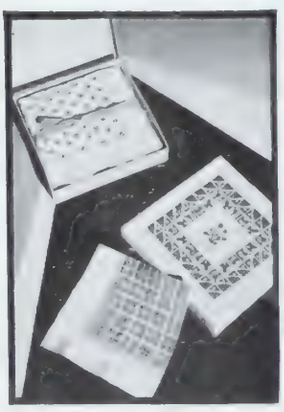
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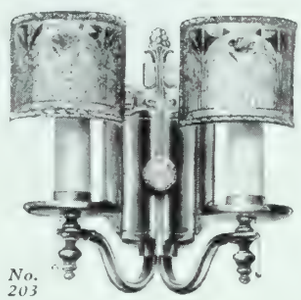
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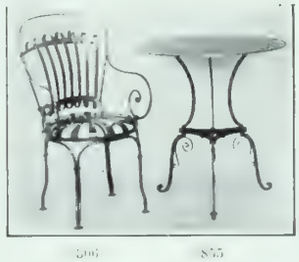
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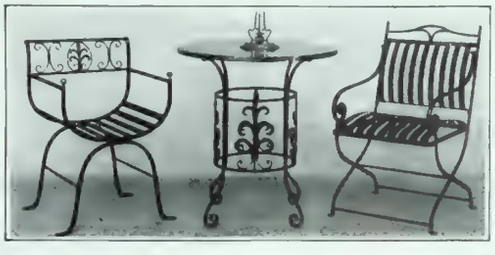


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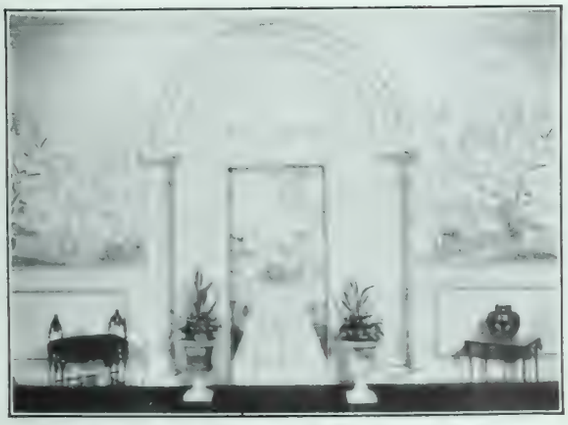
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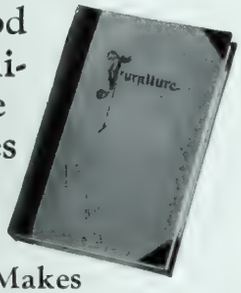
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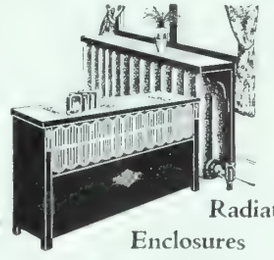
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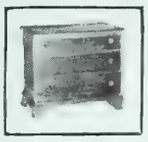
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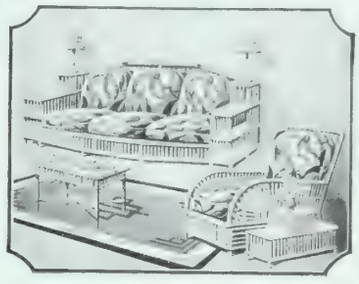
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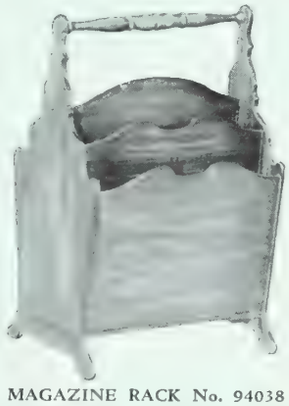
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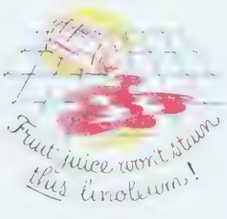
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## HERR DOBERMAN'S DOGS

By ROBERT S. LEMMON

IT is but a short time, as such things go, since the Doberman Pinscher first began to be seen on this side of the Atlantic, but he has already intrenched himself very firmly indeed in many a household. He came to us on the crest of that wave of publicity upon which rode almost every breed of dog that was useful in the detection and capture of criminals. In this rôle of law officer he gained his first recognition in America, but today he has gone far outside of police work and proved himself an eminently worthy citizen and peacetime member of the family. He remains, upon occasion, a criminal-catcher *par excellence*, but you don't have to keep on hand a supply of burglars and murderers in order to keep him out of mischief.

Just appreciation of any dog breed is always helped by an understanding of the conditions under which the type was developed. Thus, a brief outline of the Doberman's past will not be out of place here. His real beginning is a matter of conjecture, but the known facts are these:

It seems that nearly seventy years ago the attention of a certain German by the name of Doberman was attracted to several dogs of rather distinctive and similar appearance roaming about the streets of Apolda. Apparently no one knew their ancestry or whence they came, but we may assume that Herr Doberman was not discouraged by that. He was interested in the dogs just as they were, and so it came about that he started breeding and developing them. Beyond doubt he was the man, more than any other, to whom we owe that early work of stabilization which is essential to the standardizing of any kind of dog; those who followed him improved the breed, but Doberman discovered it in the first place and labored to preserve it for the future.


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The Doberman Pinscher of today is a *real* dog. Notably rangy but powerful in build, as sleek and well groomed as if he were fresh from a barber-shop, cropped of ear and exceedingly abbreviated as to tail, he is thoroughly the aristocrat in appearance as well as character. In the matter of color and coat, he is black with tan points, or red—sometimes blue; and his hair is short, smooth and tight. A fully grown male weighs in the neighborhood of sixty pounds, while the female is somewhat lighter. The standard shoulder height of twenty-five to twenty-six inches is an indication of the almost Greyhoundy length of a Doberman's legs—one of his noticeable characteristics, even to the casual observer.

In accordance with these specifications the ideal Doberman is a well balanced combination of speed, agility and power, neither a giant nor a dwarf. In some directions there is a tendency toward specimens that are really too large, but such a practice ought to be discouraged—quite as much as the leaning toward under-sized dogs which some breeders show. After all, the standard as given above provides for a safe and sane middle course which best fulfills the requirements of four people out of five.

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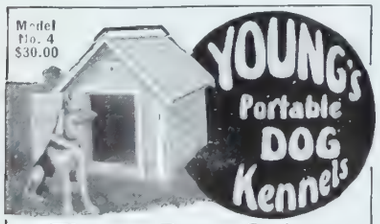
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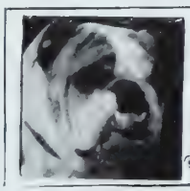


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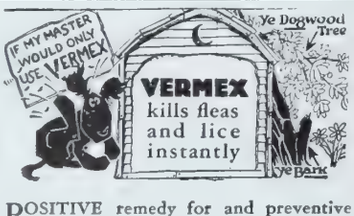


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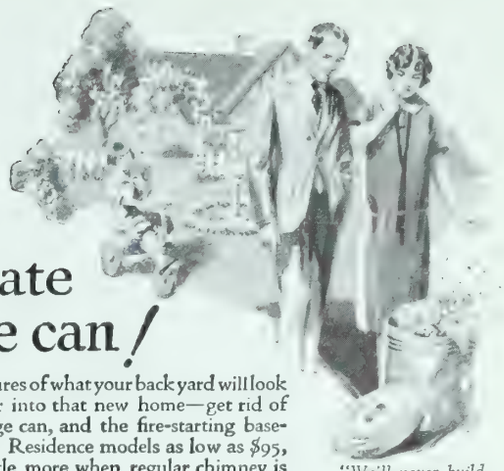
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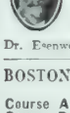
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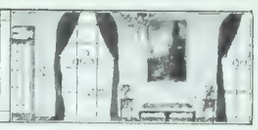
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# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

WE moderns pride ourselves on our escape from the sentimentality of past generations. To our minds sentimentality denotes weakness, and has no place in the life of today. For the romanticists of the past century we have little sympathy. We ridicule the Victorian taste in literature, drama, dress and homes as reeking with sentiment.

As representatives of a practical age, we abhor everything which is not a product of matter-of-fact reasoning, aided by science. Our literature purports to be a frank expression of the problems of every-day life; our drama does likewise. In dress we pay no tribute to false modesty, holding comfort supreme.

Cold-bloodedly we analyze our thoughts, ideas, manners and acts, bring all things down to their lowest common multiples, and discover hitherto unknown complexes. When sentiment or romance appears to lift its head, we trail it down assiduously until it is glad to retreat into physical or practical guise.

We do all these—and then we decide to build a house in the country. Immediately our cynicism suffers a setback. In spite of ourselves, our visions of the house begin to betray a resemblance to the traditional little white home on the hillside—the cottage at the end of the lane—the refuge from storm and stress. By the time our vision includes Roses over the doorway, we are thoroughly into the business, and the machine age goes by the board.

Of course we employ modern science and reason, in the form of an architect. We see that no modern convenience is left unconsidered. But we develop our household efficiency inside the walls of an English cottage—a French manoir—an early American farm-house.

All of which would seem to prove that romance and sentiment are perhaps not entirely dead within us—that, in short, whether we like it or not, we are exactly as sentimental as our fathers.

"Yes", cry the cynics; "but what of modernism in decoration? What of skyscraper furniture, and Swedish Industrial Art, and the German school of decoration? What of French interiors in the modern manner? What of Logic? What of Reason?—for surely the new period style has its origin in these!"

What, indeed, of modern craftsmen, in these days of lighting by the one logical medium, electricity—what of these craftsmen painstakingly fashioning, of this and that metal, candlesticks? What of decorators acquiring modernist pieces, installing them on the twenty-fifth floor of a modern apartment building—and then grouping them about a large, inviting fireplace?

In one of our recent expositions of modernist decorative art, one whole exhibition case was devoted to candlesticks. And every model room shown had as its focal point an unmistakable fireplace.

Candlelight and glowing embers—and skyscraper furniture! Candlesticks and fireplaces—in a modern home, based on clear, scientific reasoning and equipped with the very latest devices. Can we explain away our clinging to these ancient symbols of home for any other reason than pure, unvarnished sentiment?

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## JULY, 1928

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# The Bulletin Board

*FOLLOWING Johnny Appleseed.* Many years ago there was a queer old character who, from his frequent Apple-planting journeys through what was then an Indian-inhabited wilderness, came to be known far and wide as Johnny Appleseed. Wherever he went—and his expeditions through the Eastern and Central States were extensive—he sowed seeds of his favorite fruit tree in favorable locations, spreading the cult of the Apple in a highly practical manner. Kindly, eccentric, idealistic pioneer in a peaceful cause, he was one of the most picturesque characters that America has produced.

Johnny Appleseed's day and generation have long since passed, but there is an opportunity right now for those who will to follow somewhat in his footsteps. The rapid decimation of certain of our showier wildflowers suggests that in the replenishing of the supply by those who can obtain seeds and scatter them wisely in field and woodland there lies an opportunity for pleasant labor that one day will be widely appreciated.

As a start on such a campaign, our Eastern Columbine *(A. canadensis)* would be an excellent subject in many localities. Seeds of it may be bought or collected in sections where the plants are still fairly numerous. Dogwood, too, would be more than eligible; its scarlet berries could be picked in autumn before the birds eat them and scattered here and there in many woodlands where this lovely tree has all but disappeared. For a third suggestion one might try Bloodroot, the seeds of which usually ripen in late May or early June. And Bittersweet is still another idea.

Yes, there are many opportunities for this sort of pleasurable task. Who knows but that, a century hence, horticultural historians may write gratefully of some Columbine Charley or Delia Dogwood?



*WHAT of the Thatcher?* The vanishing of an honorable craft that has served mankind faithfully for many generations is one of the milder forms of tragedy which, perhaps, are inevitable accompaniments of that heterogeneous thing which we call Progress. New requirements bring new methods and materials, and much that is picturesque is lost thereby.

The growing demand for distinctive charm in the small house has brought up again the question of thatch roofing and disclosed anew the fact that in America, at least, the making of this historic protection against the elements is virtually a lost art. Any carpenter can pile shingle upon shingle in what he may consider a simulation of the strawed roof of an old English cottage, but that is thatching in name only. Men whose work can give the term its true significance seem to be as scarce as the proverbial dodo.

It has been argued that the thatched roof of Europe is an impossibility in America because the particular kind of straw that is used there cannot be had over here. Well, we are not in the habit of going long without anything that we really set out to obtain; there are ways out of most situations. Demand has solved many a more difficult problem than this, but unless we bestir ourselves there will be none left who can lay a true thatch, even with the best of materials.

*THE Orchid Society's Show.* A strikingly successful new note—rather, a whole complete harmony—was sounded by the Third National Exhibition of Orchids which the American Orchid Society put on for three days early in May at Madison Square Garden, New York City. To judge by the size and keen interest of the attendance, these amazingly varied exotic flowers are in a fair way to winning a great public favor that has long been denied them.

In the cool, well ventilated basement of that colossal sport palace where a certain Mr. Rickard and his associates stage everything from political rallies and poultry shows to bicycle races and championship prize-fights, was displayed the finest Orchid assemblage that the world has ever seen. Aisle after aisle was banked with masses of bloom whose color range and forms the uninitiated could scarcely believe possible within the limits of any single flower family.

It seems almost presumptuous to single out for special commendation any two or three features of such a memorable exhibition, but it is hard to refrain from mentioning Mr. Thomas Rowland's Gold Medal winner and the display brought on from St. Louis by the Missouri Botanical Garden. The former was a large, naturalistic grouping in which Orchid plants in full flower were scattered on tree branch and trunk as they grew in their native haunts—a notable achievement in artistry and a most effective manner of displaying the habits as well as the inherent beauty of the race. The Missouri Botanical Garden's generous section held several points of particular interest, among them a notable collection of Nepenthes, a group of Cypripediums mingled with Ferns and a table which told graphically the whole story of Orchid growing from infinitesimal seed to mature plant.



*THE European Epidemic.* Now that the restrictions and antipathies incident upon the War have dissipated we have entered a period of what might be called international curiosity. Almost feverishly, it seems, the countries are scrabbling around to find out what all the other countries are doing in the fields of art, industry, science and plain, ordinary life. Thus we of the United States witness, among other things, a perfect orgy of exhibitions featuring Europe individually and *en masse*, a sort of Saturnalia of the Seven Senses from which it is difficult to see just what results will ultimately accrue.

We are thinking specifically of the epidemic of foreign crafts shows, including the Scandinavian, which is raging in our larger cities. It is possible to learn now at first hand the way of an Italian modernist with a butcher shop, the Teutonic ideal of a shower-bath, the customs of Norwegian peasants as reflected by the comforts of their furniture, if any. By the end of another twelvemonth there will doubtless be on view the chopsticks and rice bowls in vogue among the smarter Chang-foo restaurants and a full line of lighting fixtures designed by the Samoyede tribes of Northern Siberia.

These exhibitions are interesting and vitally educative. Some of them bring to light degrees of truly creative art which only the widely traveled connoisseur has formerly suspected. But the thousands of men and women who visit them daily will do well to maintain a sane perspective toward the articles and tendencies which they feature. After all, the arts which are truly reflective of a people spring from racial and nationalistic roots and can rarely be grafted with success upon a totally different stock.



*THAT Matter of Good Design.* To select any one of a thousand better-class suburban communities today and drive around it with open eyes is to be impressed by a rather significant fact: the architectural level of the small and moderate sized dwellings which have been built in recent years is far higher than that of the pre-war era. Even in those prosaic ranks of dwellings characterized colloquially as "contractor-built" there is discernible an effort at recognized architectural style—crude and anything but successful, to be sure, but a step in the right direction, for all that.

There are several reasons for this progress. Perhaps a leading one is the fact that public taste in such matters as house design has advanced, partly as a result of a more discriminating class of owner turning to the small house as a partial solution of the servant problem and the general cost of living. Thus, architects of proved ability have found it worth their while to enter the more modest field in which there may be five commissions to every one in the mansion class, and their skill and training are leaving a definite mark that is unmistakable.



*BOHEMIAN Glass Forever.* Back in the Victorian days there was a famous fad, and its name was Bohemian Glass. Ruby, emerald, green, deep clear blue and mauve, the material had an undeniable beauty and air of its own. It would be no surprise to see the taste for it come back as a hundred other fancies have done.

They are still making Bohemian glass over in Prague—plenty of it. The idea there seems to be to repeat the old designs, too, rather than create new ones. Oddly enough, by a little judicious antiquing, the products of 1928 will pass for Early American. It is not beyond the realm of possibility that some of the countless pieces ranged today on the shelves of the Prague manufactories will find their way to our New England antique belt where our unsuspecting citizenry will snap them up as relics from our forefathers' times. To which the obvious answer is, "Well, why not?"



T. E. V. G. Eaton

# ON THE FRINGE OF THE TROPICS

*In that transition region where the rankness of equatorial jungles begins to merge into the more ordered growths of the North there lies a belt where gardens are splendidly luxuriant. One sees its influence here at the Louisiana home of Weeks Hall, other views of which are shown on pages 66 and 67*



# THREE SMALL HOUSES OF TODAY

*Now As Never Before Does the House of Small Size Achieve Livability, Comfort and Visual Beauty*

ROGER L. MASON

THE designing of a house presents to the architect a definite problem, the proper solution of which will bring boundless satisfaction and pleasure to those whose residence the house will be. And, conversely, a wrong solution of the problem is sure to carry with it intense dissatisfaction and probably years of regret.

An almost countless number of individual factors must be considered by the residential architect in his work. It is his task to correlate all the various desires made known to him by his client and, working from these and his knowledge and experience, to produce a residence that is architecturally good, convenient and attractive in room layouts, in the relationship of rooms and floors, and with the smallest possible amount of unusable space. He must not only know and make provision for all of his client's present needs but he should, as far as is possible, anticipate future requirements. And not the least of the problems confronting an architect is that of designing a house which can be built within an approximately predecided amount.

No matter whether a house is to be small or large, a good architect gives to its design the same careful and thoughtful attention. A small house is usually not the least bit simpler to plan and design than one of double or triple its size. Indeed, the small house will, because of its necessarily limited volume, ordinarily require proportionately more attention than does a large one where size and, incidentally, cost, are such vitally important factors.

The site on which a house is to be erected has great influence upon its design, not alone from the artistic standpoint of making it in harmony with the locale, but in physical outline due to the necessity for having it conform to varying contours or slopes.

The three houses illustrated in connection with this article represent as many different types, each one of which is interesting because of its individual problems. On this and the following page are photographs and plans of a brick house built upon a hill-

*Built upon a hillside, the home of J. C. Hamer at Des Moines, Iowa, is situated on varying levels. Trees in corners on the terrace front view from the living room. Charles E. Cope, architect*



side. Its design is patterned after the so-called Mediterranean style now so popular in our Southwest.

On pages 47 and 48 is a stone house laid out in a charmingly informal manner. In exterior design it follows that of the houses of the Cotswold hills section of Worcestershire, England. The third house, shown on page 49 and also on page 51, is a simple rectangular Georgian design which has been carried out in stucco.

The principal feature of the land on which the hillside house is built is a broad grass terrace outside the living room. This room, situated at the lowest point of the house, is located in its position especially to take advantage of the terrace and the splendid vista beyond. Tall French windows provide access from the living room. One enters the house through an attached vestibule flanking which is the entrance to the garage. This entrance may be noted in the photograph at the bottom of page 45.

The three plans given below show the floor arrangements made necessary by the abrupt slope. On the lowest level, as shown by the center plan, are living room, kitchen and furnace rooms. To allow the living room access to the entrance and the upper portion of the house, a stairway rises from one side of the room to a hall just back of the vestibule, as indicated in the left-hand plan. The garage is on a slightly higher level than the entrance and may be reached from the inside of the house by means of a landing on the stairway that leads to the second floor.

To allow space for the garage on a level with the roadway, it was necessary to raise the room above somewhat beyond the floor level of the other rooms in the same story. For that reason, as the plan shows, the front, left-hand bedroom is several steps higher than are the other two chambers.



*The various brick-walled terraces about the Hume house have stone stairways between. When it is seen from this level, the house gains in dignity and is apparently of impressive size*

*From the plans below, the different levels upon which it was necessary for the residence to be built may be noted. Despite difficulties, the layout has been made quite logical and convenient*

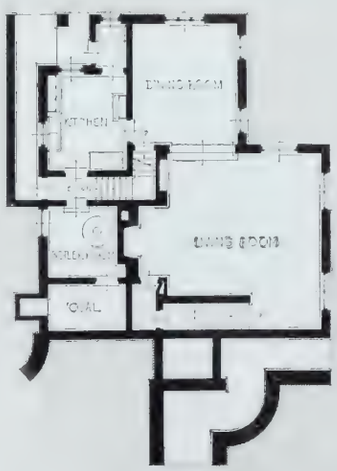
The English type house on pages 47 and 48 illustrates how simply and logically a well-designed residence on a level plot may be laid out to allow the utmost in convenience and comfort. Although comparatively small in size, having in all only six rooms and a garage, the architect has succeeded on both floors in completely divorcing service rooms and the rooms used by the owner and the members of his family. A separate stairway from the kitchen to the second floor is provided especially for the servants' use.

To save space, the dining room and living room are combined into one large cheerful apartment which overlooks the broad, flagstone paved terrace shown at the top of page 48, and the gardens beyond. A door opens from the garden side of the living room onto this pleasant terrace.

The lower photograph on page 47 shows the aspect which the house presents to the world at large. Walls are of a type of ledge rock peculiar to certain sections of Pennsylvania, which gives an extremely interesting texture. The entrance seen in this picture is the one that leads directly into the living room. At the top of the same page is the rear elevation of the house, showing the service yard. The entrance to the house and one to the garage are directly behind the little porch, which is made by an overhanging roof supported by white painted wood posts.

As this house is situated on level ground, no particular study by the architect was made necessary in order to solve problems of contour. All of his efforts could therefore be bent toward the attainment of good








*The beauty of the old houses in the Cotswold hills section of England is reflected in the house above. Its walls are of Pennsylvania ledge rock. Davis, Dunlap & Barney, architects*

***(Below)** An interesting feature of the service side of Mr. James Lazarus' house, Ithan, Penn., is the porch which is formed by an extension of the roof supported by square posts*





*The terrace outside the living room is shielded from the sun by a gayly colored awning. Beyond this terrace are broad lawns and gardens*

design and satisfactory carrying out of the ideas given him by his client.

Page 49 shows a photograph and plans of a house which is quite different in design and plan from either of the two types mentioned before. It is a simple rectangular structure, fashioned in the English Georgian manner. The entrance doorway is in the center of the front façade and leads into a small entry, directly in back of which is the stairway to the second floor. As is becoming increasingly popular these days, the kitchen is located at the front of the house so that the dining room may be at the rear where it will face upon the garden. The kitchen may be entered from the lattice-screened service porch on one side. At the right of the entry is the living room, which takes up the entire depth of the house and almost half its width. It is lighted by windows on three sides and has a large fireplace, opposite which are built-in bookshelves. Both living and dining rooms lead into a small rear hall opening upon a flagstone paved porch. The second floor of this house is divided into three bedrooms and a bathroom. The master's bedroom is directly above the living room and occupies the same amount of space.

In many communities, such well-designed small houses are now the rule rather than the exception. They are being built of various kinds of materials and follow many different precedents. Brick, stone, wood, stucco—all of these are made use of. And they are used in an intelligent fashion that takes into consideration the suitability of the material to the way it will appear and the surroundings it will appear in.

*On the first floor of the Lazarus house are found the living and service rooms. The second floor houses the sleeping rooms of family and servants*

Formerly, the small householder concerned himself mainly with his house. Beyond the planting of an occasional shrub and a very few flower beds, he did not expend a great deal of thought upon his grounds. Today he has come to the realization that a proper setting for his house is certainly worth-while. He lays out his gardens in a systematic manner with a view toward continuous bloom effects over as long a period as is possible. He strives for interesting color and mass combinations. By judicious planning and budgeting, he finds that terraces, rockeries and garden pools may be as much his pleasure as they are to the owner of a large estate.

Certainly when one looks at these three houses and makes a mental comparison between them and the small houses that were in favor even a scant fifteen years ago, the apparent advance made in design, comfort and livability, is indeed astonishing.

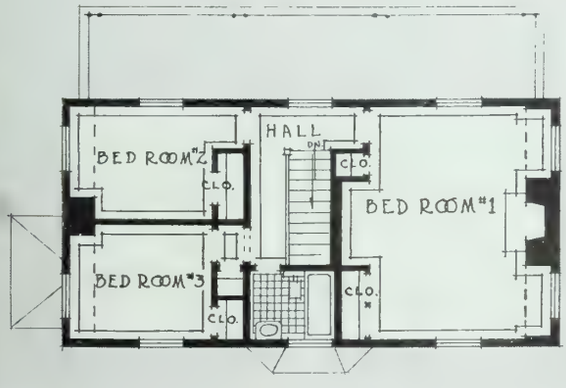


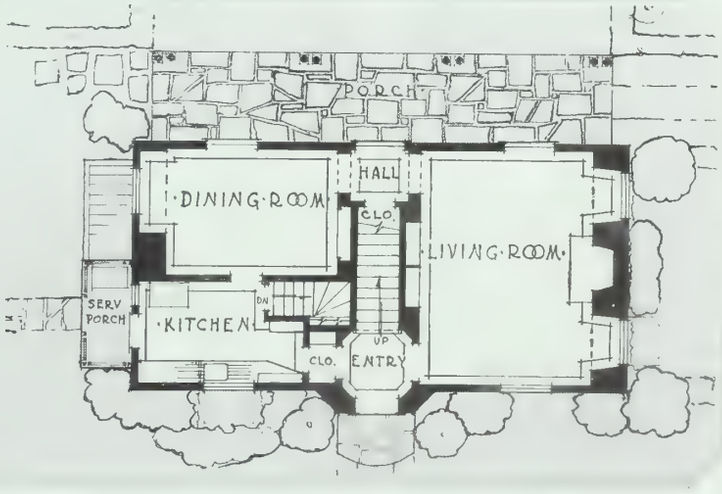





*Georgian in design, the residence of Jonathan P. Glasby at Verona, N. J., has about it a quiet dignity and grace of manner that inspires admiration. Penrose V. Stout, architect*

*The placing of the kitchen at the front of the Glasby house has allowed space for the dining room at the rear where its windows could overlook the porch and the gardens*



# WHAT ABOUT THE FUTURE'S TREES?

*Modern Conditions Demand an Intelligent and Far-flung Campaign for Planting the Right Kinds in the Right Places*

SOME thirty-odd years ago there lived a certain wealthy wise man who rode an unexpected and peculiarly idealistic hobby. In financial circles he was widely known as hard-headed, astute and a merciless driver. Business contemporaries held him in a rather aloof but wholesome respect. Thus, at the age of fifty, he had amassed a substantial fortune and a country estate reckoned in square miles, in the midst of which arose a many-roomed mansion that breathed dignity and luxury.

Now, there is nothing surprising in these bare facts, for even in the Nineties there were mighty figures in Wall Street and square miles of good land were still to be had fairly near our large centers of population. The element of unexpectedness entered the situation only when one discovered that the extensive system of driveways through the great man's rural domain was open to the public, subject only to sensible restrictions of conduct, and that practically every road and bridle-path wound through magnificent woodland in such a way as to disclose to advantage the grandeur of the finest trees—Beech, Tulip, Sycamore and Oak.

The owner, clearly, was a tree hobbyist. Those who knew him well said that he was happy in his affluence only as it enabled him to preserve and beautify his forests, create new ones by planting many bare acres with evergreens collected from far corners of the world, and virtually invite all who cared to come and be tree worshippers to their hearts' content. There was just one weak link in the chain of what was really his life's work—a flaw not to be looked for in one of his practical acumen: his will made no adequate provision for the perpetuation of his idealism. Upon his death the real estate operators and vandals generally rushed in and robbed every acre of its beauty. Today hardly a vestige remains of a glory that can never be recaptured.

PERHAPS there is a moral in this story—it seems as though there ought to be. At least it points a steady finger at one of our national characteristics: too few of us recognize in trees one-tenth of their importance in the great scheme which is the world. The thought here is not of the appalling wastage of timber-lands which has cost the country billions of dollars and which is being checked now only by the well-nigh superhuman efforts of a minority. We are awakening to that situation, fortunately, but public opinion still has a long way to go before we can possibly be called a people that really appreciates trees. Our attitude is that we can take them or leave them alone—that it won't make much difference, either way . . . . And the first thing we know, it is borne in upon us that some great Oak or Maple, long a feature of the landscape, has gone and that there is none to take its place.

How many realize that true tree beauty—the sort that provides so much of the visual charm in New England towns, by way of example—results only from at least a half-century of foresight? A man may make a lovely flower garden in a year or two, endowing it with every beauty that age could give, but how long would it take him to grow one of the huge Oaks that stand in the Duke of Westminster's deer park beside the River Dee? The spreading Linden of today is the sapling of two-score years ago; the monarch Elm was a seedling when the Colonists still paid allegiance to the King.

It is a matter of unescapable fact that if our children's children are to know the calm beauty and comfort and peace of soul that are latent in rugged bole and branch, we of the present generation must not only preserve our own tree heritage as best we may, but also sow the seeds that will provide for the distant future. We should pick a moral from the story of the wealthy wise man, lest vandals and the hand of time be the victors in the end.

THE time has come to be practical about this matter of trees, for mere sentiment is not a strong staff to lean upon in situations such as we face today. Growth of industry and population is taking heavy toll of land where countless fine trees towered but a few years ago. Smoke and waste gases from factories, office buildings and even apartment houses are rendering unfit for many kinds of trees the avenues above which they have reared their beauty for generations. Deleterious conditions which are perhaps inseparable from the growth of cities are seriously affecting much of the growing timber in our metropolitan parks. In all directions a new set of circumstances has arisen which calls for a new plan of campaign in the public interest.

Constructively speaking, the first move ought to be a thorough study of these modern problems by all organizations, associations and individuals who are interested in tree planting and preservation. It is not enough merely to plant. We must plant the right kinds in the right way. The Pine that loves the free air of the forest cannot endure the congested atmosphere of cities; the finest of Maples loses heart when its roots are surrounded by gas mains and its branches lopped off hit-or-miss by linemen of the electric light company. What we need is intelligent forethought. Only as we practise it will men and women know the beauty that is trees in the cities, towns and villages of the future.

STEPS have been taken along this path for posterity, but the way is long. Civic betterment leaders here and there are alive to the situation. An occasional nurseryman has gazed into the crystal and is building up a stock of those species which can withstand the new set of growing conditions which over-civilization has brought. When these two great factors of demand and supply are in coordination on a large scale, the path will have become a highway—a highway lined with thrifty, strong-limbed trees.

Such is the problem and such its solution. The future is in our hands, to be guided as we will. Let us grasp the opportunity firmly, seriously and with determination.





P. A. Nyholm

# A REFUGE FROM THE SUMMER SUN

*Facing the garden and near enough to permit the full enjoyment of the blossoms' hues and fragrances, the porch on the home of J. P. Glasby at Verona, N. J., makes a pleasant retreat to while away a summer afternoon. Penrose V. Stout, architect*



Margaret Bourke-White

# AT THE FOOT OF THE IVY GREEN

*That house is the most satisfying whose accents accord with its architectural style. Thus, the dignified residence of Dr. Charles E. Briggs, Cleveland Heights, Ohio, is perfectly complemented by English Ivy and the massive Great Dane so steadfastly guarding its portals. Charles Schneider was the architect*



*Cool white façade with sky-blue niches, sophistication combined with informality, a house in which to be gay but civilized. One thinks of it as being looked after by a neat English couple. The floor plans are on page 104*

# ENTER THE SATURDAY NIGHT HOUSE

## *A Tiny, Perfect Cottage for Week-ends Where One Can Dwell in True Comfort and Simplicity Solves a Great Problem*

MRS. GEORGE DRAPER*

HAPPINESS rarely consists in "more of the same"—a fact graciously recognized by Providence in giving us two sexes, four seasons, five senses and the seven ages of man. Thinking to add even further to the variety offered us, civilized people have invented a thousand and one complex performances—only to find that perpetual traveling to places in which one is supposed to be seen, perpetual entertaining of people one is supposed to know and perpetual adding to one's possessions so as to secure everything that anybody else has, ends only in making one a slave.

At this point, common sense steps in and suggests a ruthless simplification, so that the bored sophisticate, having come full circle, may enjoy some of the primary pleasures that have been crowded out en route. But this isn't always as easy to do as it sounds. Many people, to be sure, reach such simplification temporarily as far as their surroundings are concerned, by building and living in the regulation sort of camp, where everything is left as raw as possible, beauty is entirely subordinated to convenience, and one roughs it mentally as well as physically. For some of us, the solution is quite satisfactory, yet there are others on whom civilization has taken too strong a hold for complete happiness to be attainable in such surroundings. Only by anæsthetizing a whole section of ourselves can we stand "camping out" as it is usually practised . . . Wouldn't it be possible to devise some scheme of living that would give us the escape, the relaxation we need without subjecting us to conditions that we frankly don't like? Granted that to some people we may seem less than red-blooded in our demand for beauty and a certain fineness wherever we go—yet is there, after all, any virtue in ugliness, any spiritual catharsis in rough boards, tin forks and porcelain plates?

Some such train of thought led me to evolve in our office the idea of the Saturday Night House—a tiny, perfect place to which one could fly over the week-end, in which one could live charmingly yet without the usual formality, dispensing with servants entirely or reducing their number to a minimum without the necessity of sacrificing one's fastidiousness on the altar of the Great Outdoors. It would take real ingenuity to evolve such a house, but I believe it can be done. Here, in surroundings no less charming than those of a town house, yet thoroughly adapted to a *laissez faire* existence, one should find the rarest and loveliest things in the world—freedom from noise (no telephone!) leisure to invite one's soul (no social obligations!), flowers without the intervention of a florist, trees, birds, an hospitality minus the usual elaborations.

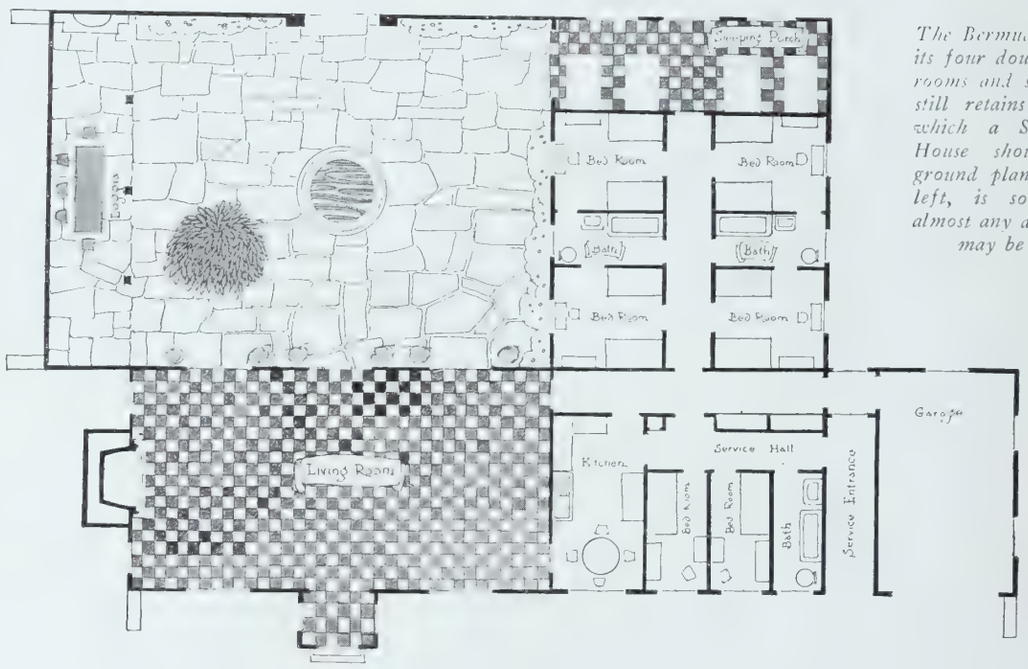
### A PLACE FOR INTERLUDES

There should be no cares in the Saturday Night House—only pleasures. It should be built for gay little interludes in one's usual round. It should be a play house, in the nursery rather than the theatrical sense. As Marie Antoinette amused herself by being a shepherdess and Haroun al Raschid by becoming one of the humblest of his own subjects for a night, so we complex moderns might, in such a house, reduce living to its simplest yet most delightful terms for a week-end, in order the more thoroughly to enjoy ourselves, not only while rusticating but afterward, on our return to the sort of existence we consider necessary for town, or at more pretentious country places.

Because the merit of the thing—if merit it has—lies rather in the elasticity of the idea than in the precise way in which it might be worked out, I have given you sketches of three such Saturday Night Houses, planning them for people who are prepared to simplify their habits enormously, moderately, or to a comparatively slight degree. That these three plans might easily have become thirteen—or thirty—will be apparent at once, for the Saturday Night House must take individual taste into account if it is to be a success, and this spread of taste includes one's hobbies, and one's feeling for certain periods and certain countries.

Instead of setting the stage with the utmost simplicity in a sort of idealized Brittany, as in my first house—with a little more elaboration both as to space and mode of life, in Bermuda, as in my second—or with that extreme sophistication which permits the humorous union of an 1830 house with steamship staterooms, as in my third—one might strike out along totally different lines. One might decide not to have a house at all, but rather a houseboat, in the water or on shore. A ladder to get into it—a kitchen turned galley—white rope on the handrails of the stairs—shiny brass everywhere, polished within an inch of its life—nautical collections housed inside—these things would spring full-orbed from the brain that wanted to imagine the bounding billows even under a stationary keel. A famous playwright of my acquaintance has such a place, built out over the water on the end of a Nantucket wharf, with a Captain's





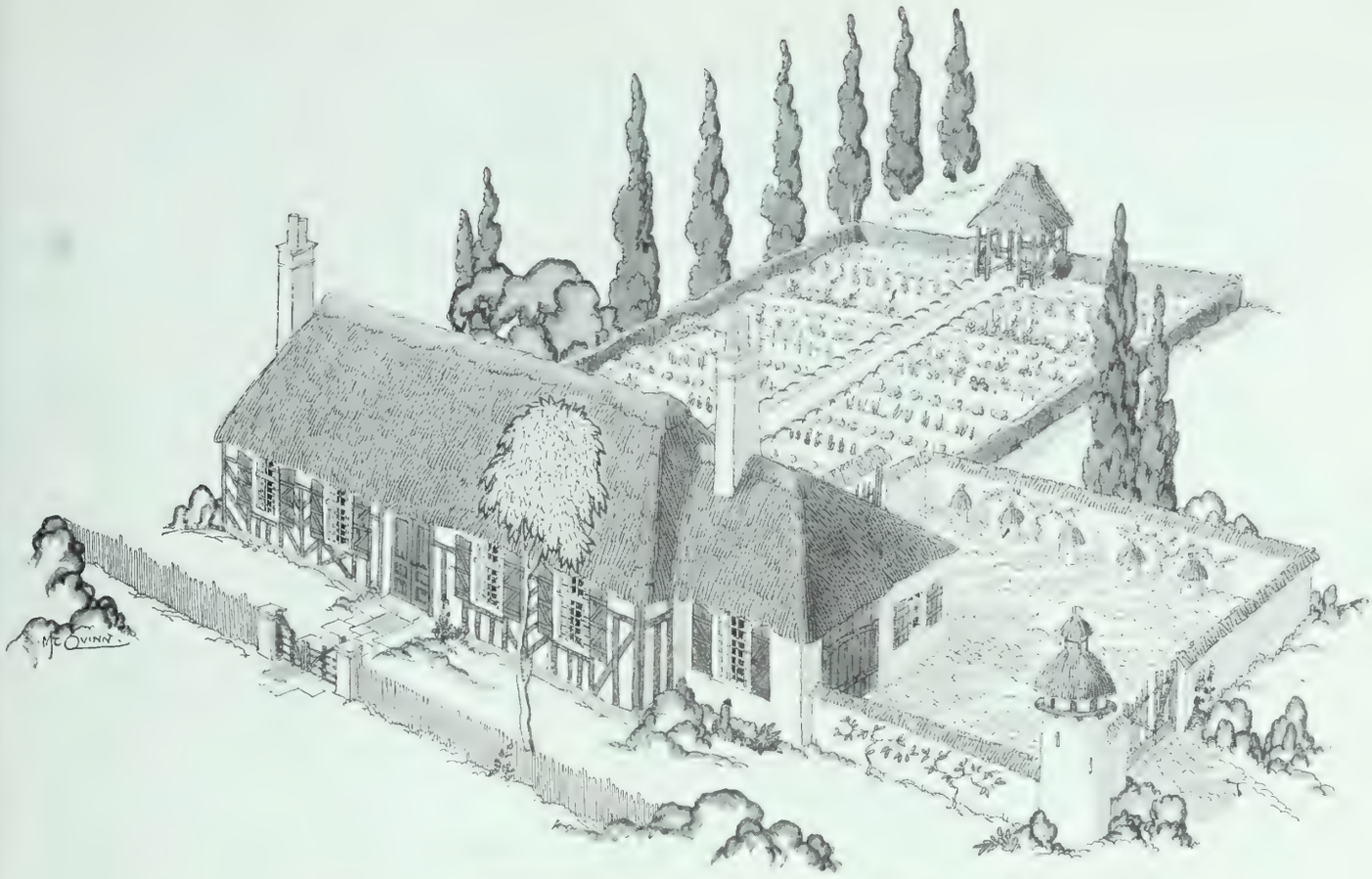

*The Bermuda cottage, with its four double master bedrooms and service quarters, still retains the simplicity which a Saturday Night House should have. Its ground plan, shown at the left, is so flexible that almost any desired additions may be made to it*

Walk on top, a big gold eagle to assert its owner's one-hundred-percent Americanism and a retired salt who knows how to make the best chowder in the world as its presiding chef. Here, the gay illusion is carried out perfectly, and week-ends seem a thousand miles from home.

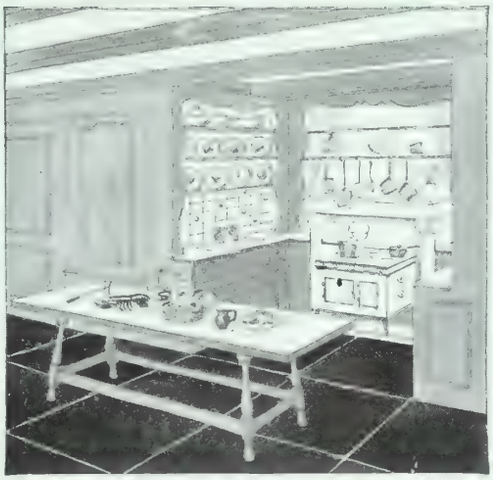
Similarly, if books were one's hobby, the Saturday Night House might resolve itself into a glorified library with the tiniest of living quarters attached—a big, beautiful low-ceilinged room walled round and round with cases for one's treasures, or a tall circular room that sprang two stories high into a tower. Again, if animals allured one more than anything else, there should be lambs or dog kennels, horses, bees, birds or whatever else one pleased, with the house itself merely acting as a *pied à terre* to be used while one observed, rode, played with or merely surrounded oneself with the life of one's choice. Just as the water is realized far more dramatically from a canoe than from an ocean liner, so would one enjoy all such things more directly and simply while living in the microcosm of the Saturday Night House rather than in a huge country place where existence has to be so much more elaborately thought out and provided for.

Passing now from the idea itself—which has infinite ramifications—to the three houses shown in this article, I want to point out, first, what they have in common, before I go on to describe each separately, though the accompanying sketches are only suggestions and have not been worked out in great or exact detail. In addition to being amusing, comfortable and thoroughly adapted to their purpose as little interim houses, they are all distinguished, I believe, by the same feeling of perfection. Because they are so small, so intimate, so acutely under observation at close range, not a single detail can afford to be less than the best of its kind, nor can anything be haphazardly placed where space has been deliberately

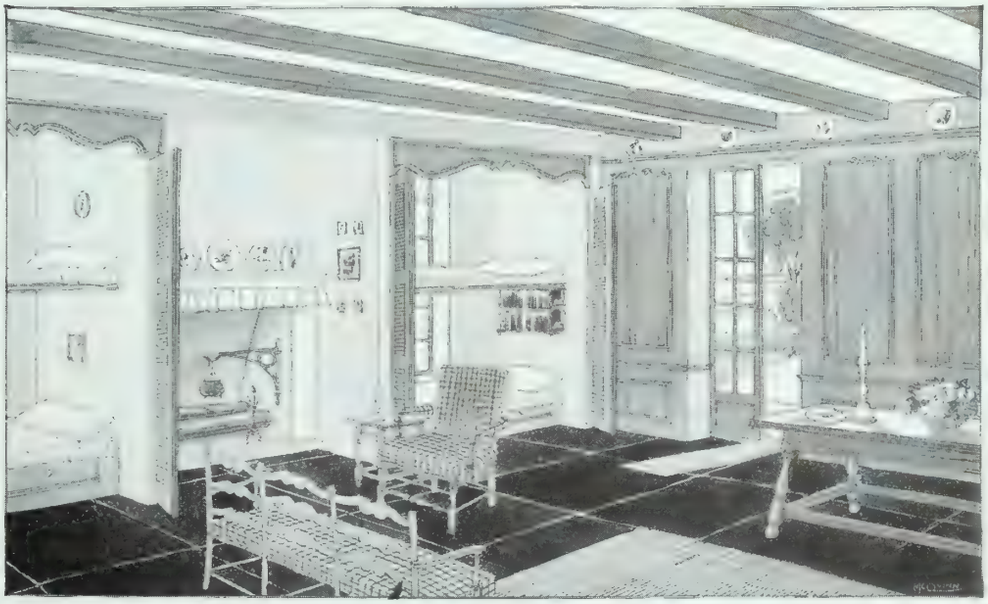
(*Continued on page* 104)



*Simplest of all is the thatch-roofed, half-timbered cottage with its one large living room occupying practically all of the main space as shown in the plans on page 104. It has no cellar, no servants and no real bedrooms. Notwithstanding, it is comfortable and good-looking*



*The kitchen alcove at the left opens directly into the living room. With its copper pots and pans, Delft tiles and peasant china it helps to produce the feeling of Brittany's low-ceilinged old houses. Below is the opposite end of the living room with the berths and fireplace*






*Seen amid the rolling hills of Southern California or backed by Florida's tropical foliage, this house will appear pleasantly and thoroughly appropriate. Its walls may be of concrete or finished with stucco over some type of rigid backing*

# FROM THE MEDITERRANEAN TO AMERICA

*A Residence Designed Especially for House & Garden In the Picturesque Manner of the South and Southwest By*

J. FLOYD YEWELL, *Architect*

CLIMATIC and topographical conditions in the Southern and Southeastern sections of this country differ so vastly from those in other parts as to make almost imperative, a type of residential architecture especially adapted to their needs. While most American homes are designed after English and, to some extent, French styles, many of the architects of the South and Southwest have turned to Spain and Italy for precedent, these Mediterranean countries more nearly approximating the conditions which they have to cope with in the practice of their profession.

A style of architecture now commonly known as "Mediterranean" or "Latin", after the countries from which its details and characteristics were chosen, has been developed in America during recent years. Residences in this manner seen amid the rolling hills of Southern California or backed by Florida's tropical foliage, appear thoroughly and pleasantly appropriate. The exteriors of these houses are much more colorful and gay than those to be found elsewhere in this country. Red, pink or orange walls are common. Roofs rival the Southern sky in their vivid hues. More sober colors would seem drab indeed when viewed in the brilliant sunshine to which these houses are generally subjected.

Of all the architectural features transported from Spain to our American semi-tropics, the patio is the most striking. The patio is not, as is often supposed, a garden, but a paved court laid out in the space made by the joining of two or more sections of a house and enclosed on the other sides by a rather high wall. Many times the patio is entirely surrounded by a residence built in the form of a hollow square. Porches and galleries usually face upon the patio and produce needful shade.

Windows in these Mediterranean type homes are small and deeply revealed so that heavy shadows are cast across the apertures. Gayly colored awnings are popular. As in the Latin countries, much ornamental detail is used: grilled window guards, gates, etc.; decorative fountains, wall niches, cartouches add picturesque and attractive touches. As has been mentioned before rich colors run riot.

The residence in the Mediterranean style shown above and on the opposite page was designed especially for House & Garden by J. Floyd Yewell, architect. While it is interestingly picturesque, it is by no means bizarre or theatrical in effect. Its lines and various details are expressive of good design and thoughtful composition. In provision for its occupants' comfort and convenience, it is thoroughly up to the present-day high standard. At the front is a rectangular patio bounded on one side by the garage wing and on the other by the living room. A wall shuts it in from the street, although a grilled gateway allows enough of a view to tempt the passerby.

A deep, tile-roofed loggia stretches across the front face of the house proper. Exposed timbers supporting the loggia roof contrast with the walls.

The house walls may be of cast concrete, concrete block or of some type of frame or building block construction covered over with stucco in a smooth texture. The roofs would probably be of hand-made mission tiles. Windows are of the casement type, opening out. In the patio, colorful Spanish tiles outline a wall fountain set against the chimney base, as may be noted in the sketch at the right. The patio is paved with irregular shaped flagstones closely fitted together. Potted plants and shaped urns scattered here and there in a pleasantly confused manner add interest to the picture.

The living room is the largest room in the house, measuring 13 by 22 feet. It has two windows on the side opposite the patio and one set in the wall which faces away from the house. One door leads into the house, another opens onto the loggia and still another to the patio. Plaster walls tinted apricot would look exceedingly well in this room. A baseboard of yellow and blue tiles and tiles in the same colors bordering the fireplace opening would be pleasant. Curtains may be of a Fortuny fabric with the ground of gray-blue and a design in gold. These Fortuny fabrics are of cotton stamped in authentic Renaissance designs and artfully colored in a manner to simulate the sheen of old damask. Furniture pieces should be of Italian or Spanish origin or reproductions of the same. Rugs for this room may be the modern replicas of the old Spanish Alpujarra ones.

From the living room, a stair hall leads to the dining room which faces upon the loggia and also upon the gardens at the rear of the house. A small breakfast room connects the kitchen with the dining room. As a variation from the plaster walls of the living room, wall paper is suggested for use here. An appropriate paper might be one printed in a design of old brocade in cerise and greenish blue on a deep yellow ground. Greenish blue curtains of rough silk or heavy linen might hang at the dining room windows.

On the first floor are two bedrooms—one in each of the rear corners. The one in the left-hand corner opens upon the kitchen pantry and is designed for a servant's use. The other bedroom is reached from the dining room and is alongside a bath. The upper story of this house contains two bedrooms and a bath. One bedroom has access to an upper porch or deck made by the flat roof above the living room wing.

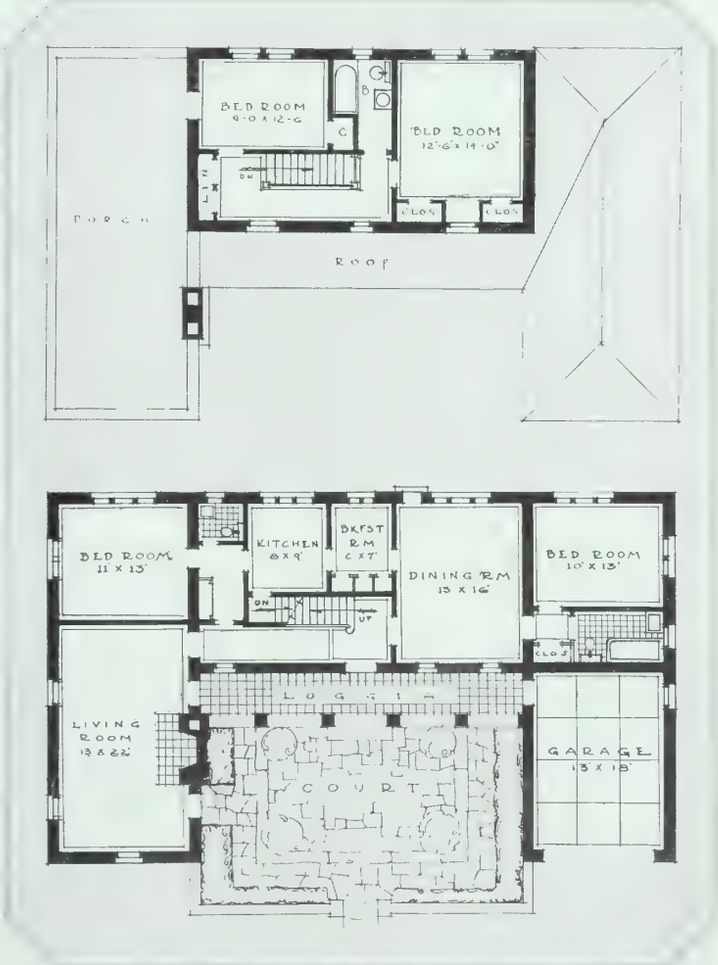
Walls in the various bedrooms should be painted in such warm colors as daffodil yellow, robin's-egg blue or that deep blue so often admired in Della Robbia plaques, sometimes known as Madonna blue. The walls in one room, however, might be left in a plaster white, after the Spanish fashion, and much color introduced by means of draperies, tiles, curtains, etc. Curtains for the bedrooms may be made up in heavy block-patterned linens—obtainable in a great variety of colors suitable to Spanish rooms. Or plain and striped linens, antique satins or some of the Fortuny fabrics, one of which is mentioned above, might well be used.

While exterior walls could be tinted in orange or pink, probably the most interesting effect would be obtainable with white walls against which shadows would produce varying contrasts and a red tile roof add a touch of brilliance. The greens of the background will be echoed by the same tones in the palms and plants of the patio. Window shutters and the garage doors may be painted in a dark blue-green.

Viewing this house in an appropriate setting, one might well imagine that here at last we find the daytime counterpart of our castles in Spain. And while those dreamland castles of ours were vague and hazey in outline, this one is practical and livable in its every detail.



*One corner of the patio is shown above. A wall fountain outlined by Spanish tiles is set below the chimney. Potted palms and interestingly shaped urns are scattered about the patio in a pleasantly haphazard fashion*




*The body of the house is rectangular with an ell projecting from either side. One ell contains the living room and the other the garage*

*This house has eight rooms, two baths, a lavatory and an attached garage. Loggia and patio are really open-air extensions of the living room*

# COLOR SCHEMES FOR PROVINCIAL FURNITURE

*Inviting Suggestions for Several Small Rooms That Are Furnished With the Rustic Pieces of France, Italy or Spain*

LUISE M. TORRANCE

THE smaller houses of southern Europe —France, Spain and Italy—lived in largely by the farmers and wine growers, show many delightful features of architecture and decoration. Many are really old, while others are done in the manner of some hundred years ago. Influenced architecturally by climate and geography, the interiors of these small provincial houses often show a mixture of country crudity and city sophistication that would be charming transplanted to an informal country house in this country.

The following suggestions are intended for a house furnished in this picturesque provincial manner.

HALL

*Walls:* White, in muresco or paint. No wood trim, the plaster being rounded at the edges.

*Ceiling:* White field crossed by broad stripes of red done unevenly as to texture so as to give the effect of age.

*Furniture:* Benches carved and painted in browns and greens, with rush seats.

*Floor:* Dark wood or tiles, waxed to give a soft texture.

*Lighting Fixtures:* Painted tôle in green and red.

*Stairs:* Dark wooden spindles and treads in a provincial style. Or the rail and spindles may be of wrought iron.

*Accessories:* Clock of old tôle in yellow.

DINING ROOM

*Walls:* White, finished in either muresco or paint and ornamented with a stenciled design of full sized Cherry trees having brown trunks, red fruit and green leaves. These trees start at the floor and reach above the doors and windows, the design so placed that one tree droops over the window, another stands in the largest wall space, while perhaps a third is used to frame the doorway. There is no wood trim in this room.

*Fireplace:* Across the corner of the room with a stone hearth, flanked by seats built of plaster.

*Furniture:* Provincial French, Spanish or Italian. Dark wood table and side pieces. Chairs a lighter tone of fruit wood, with cushions of cross stitch embroidery done in heavy woolen threads in brown, red and white.

*Hangings:* Light-weight loosely woven material in cherry color, hung on iron rods with the rings showing.

*Floor Covering:* Spanish hooked rug in browns and greens.

*Lighting Fixtures:* Pewter with candles or glass chimneys.

LIVING ROOM OR SMALL SALON

*Walls:* Soft delphinium blue muresco or paint.



*A stenciled design of full-sized Cherry trees decorates the plaster walls of a country house dining room furnished in the French Provincial manner*

*Woodwork:* Stained the soft brown of old fruit wood and then given several coats of oil and wax.

*Furniture:* Overstuffed sofas covered in warm pink chintz with a scattered design of tiny multi-colored flowers. Two small armchairs upholstered in plain delphinium blue material. Small chairs with cushions of red chintz with blue bindings. One medium sized gateleg table and several small tables for books and lamps, all to be in dark wood.

*Floor:* Stained the soft brown of old fruit wood and then given several coats of oil and wax. Covered in mottled carpet in two shades of blue, or an Aubusson rug with field of dark red plum color on which is a geometric design in soft blue.

*Ceiling:* Cream color.

*Mantel:* Provincial Louis XVI design, in the same wood as trim. Above is a painted trumeau with dull red brown frame and conventionalized landscape painting in blues.

*Wall Decoration:* Collection of pastel portraits and landscapes of the 18th Century, an era when so many intelligent artists did work which at the time was not regarded as important but which today gives us great pleasure.

*Hangings:* Blue striped material woven two ways to give an effect of two slightly different shades. These are hung to meet in the center and looped back rather formally. The wooden cornice carries out the design and colors of the frame around the trumeau.

*Lighting Fixtures:* White glass. Lamps of flowered glass of the 1830 period.

*Accessories:* A collection of French and Italian figurines and glass bottles would make delightful ornaments in such a room.

BEDROOM

*Walls:* Light gray glazed paper with white lattice pattern framing a design of rose and leaves.

*Woodwork:* Soft gray paint.

*Ceiling:* Cream color.

*Mantel:* Gray painted wood with panel inset decorated with decalcomanias in brown tones.

*Furniture:* French provincial side chairs of fruit wood with rush seats and blue pads. A small chaise longue upholstered in pink cotton material quilted in white stitching. A provincial Louis XVI bed, painted antique white with cherry color bandings on which is painted a fine white vine. Bedspread of soft blue mercerized taffeta, piped with cream satin ribbon.

*Floor:* Covered in blue or pink carpet.

*Hangings:* Glazed pink chintz bound with blue tape. Curtains and valances to be cut in broad shallow scallops.

*Lighting Fixtures:* Pewter in a shell design with two small candle arms.

# A LITTLE PORTFOLIO *of* GOOD INTERIORS



Dix Dwyer

*An old painted scenic paper depicting colorful Tyrolean scenes brings a feeling of outdoors to this New York City living room of Mrs. Frances Noyes Hart. The sky blue of the paper is carried into the ceiling. The dado Chinese blue*



*The furniture is mostly French provincial, particularly interesting being a bookcase made from the headboard of an old Normandy bed. The carpet is sea green chenille and the curtains are daffodil yellow gauze. Isabel Peirce, decorator*





*The photographs on this page show two views of an 18th Century living room in a man's apartment in New York—the residence of Walter Johnson. The brownish yellow walls combine pleasantly with the dark tones of the furniture woods*

*The chintz used to make the curtains and furniture coverings has a prune ground profusely covered with multi-colored flowers. The under curtains, which extend to the floor, are of a blue-green taffeta. Walter Johnson was the decorator*



Mattie Edwards Hewitt

*A set of old wall paper panels in tropical colors determined the scheme for this bedroom. The walls are blue, with the panel moldings picked out in gold and deeper blue. Blue also is a small painted commode between the windows*



*Old painted taffeta in light, soft colors drapes the dressing table. The curtains are pale salmon colored silk with yellow ruffles and the carpet is a yellow-copper. In the New York residence of Mrs. E. Cochran Bowen. Arden Studios, decorators*



*A low-boy in the Santa Fe home of Mrs. Norman McGee illustrates how well the style coincides with the elemental forms of the early New Mexican architecture*

# FURNITURE FOR COLONIAL SPANISH HOMES

## *Some Designs That Are Executed in Keeping with the Simple Forms Of New Mexican Architecture*

ALICE CORBIN

THE Colonial Spanish type of furniture found in New Mexico is probably the earliest Early Americana in this country. By actual date, the examples in existence may not take precedence over eastern Colonial furniture, but the type undoubtedly originated with the first permanent settlement of New Mexico by Don Juan de Oñate in 1598, and continued in general use for two centuries and a half.

So close in general form are some of these early examples to Spanish 16th Century furniture that they might easily be mistaken for a recent shipment from Spain—if there is any Spanish furniture left in Spain! Built of crudely handhewn wood, with carved or incised decorations of mixed Indian and Spanish design, these primitive New Mexican chairs, tables, chests, *trasteros* or *banquitos* have, however, in many instances, a character which is quite distinct from the parent type.

There was, of course, no furniture of any description in the Indian pueblos, where the Spanish conquerors first made themselves at home; and this lack had to be remedied by the Spaniards, through the exercise of whatever latent skill they may have developed under necessity with the aid, possibly, of a few carpenters brought from Mexico and the help of their Indian assistants. The Franciscan priests who built the beautiful old missions of New Mexico (a century and a half earlier than those of California) doubtless had a hand in the first furniture building in New Mexico. Genuine 16th Century Spanish traditions, governed by limitations of tools and materials, with additional touches of Indian craftsmanship in decoration, thus furnished the source of what has come to be known as the New Mexico type of Spanish Colonial furniture.

Of late years the marked renaissance of adobe architecture in New Mexico has occasioned a need of Spanish type furniture in keeping with this simple and elemental architecture; and, the supply of early originals being limited, this need has been met by the creation of modern furniture based on the old traditions. The furniture renaissance of New Mexico may be said to have begun with the artists of Santa Fe and Taos who, having built their own adobe houses, then proceeded, like the early Spanish pioneers, to build the furniture to go in them.

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*The adzed surface decorations of this trastero in the home of Gov. Hagerman, in Santa Fe, are eloquent of the hand work characterizing the pieces*



W. W. Wynn.

*Thoroughly in keeping with the Indian collection which now surrounds them in N. B. Stern's New York apartment are this chair and desk. Pine wood is used in them and pegs employed instead of nails in construction*



*The side chair above was designed to match the table at the right. The full set, owned by Mrs. Hilliard in Louisville, Ky., shows an interesting simplicity of line and ornament*



*Ruggedness of design and execution is notable in all the pieces. This table, in the Santa Fe home of Mrs. D. J. McComb, is modern but reflects many characteristics of the model which inspired it*



*The table shown at the left is accompanied by two end chairs, one of which is shown above. The carving is interesting in connection with the adze marks on the flat surfaces*



*In a room of suitable architectural style, such a refectory table is effective. It exemplifies especially well the harmony of proportions which is vital to the success of the style*



*Repeating the Colonial note of the architecture, the interior of the Robinson house is furnished with early American pieces. Above is the master's bedroom showing a chest of drawers flanked by fiddle-back chairs*



*Dutch tiles of the 16th Century surround the fireplace and bring a colorful note to this end of the living room. The mantel ornaments are Staffordshire and pewter. Jane Teller was the decorator of this house*



Dorr Dorsey

# AN 18TH CENTURY BARN TRANSFORMED



*A 200-year-old Long Island barn has been made over into a delightful house of the Long Island "salt-box" type. Most of the original shingles and timbers have been used in the reconstruction*

*This quaint entrance porch is constructed of timbers from the barn. The weatherbeaten shingles add a genuine atmosphere of age to the exterior. Mr. William Jay Robinson's home at Glen Cove, L. I.*



*The rear of the house shows an interesting group of three doorways opening on a shady lawn. All the photographs on these two pages are of the Hall residence*



*Two-story pillars and a gallery across practically the entire front of the house lend marked dignity and an air of hospitality in keeping with the quiet setting*



Tebbs & Knell

# SHADOWS ON THE TECHE

*Such is the appropriate name of this tree-shaded home of Weeks Hall, the artist, close to Bayou Teche at New Iberia, Louisiana. The original house was built a hundred years ago and its ancestral charm is retained. Armstrong & Koch were the architects for restoration*

# LAYING THE GHOST OF A VICTORIAN HOUSE

*An Architect Tells the Story of the Happy Regeneration of a Late Nineteenth Century Residence*

H. VANDERVOORT WALSH

SOME old houses become haunted with ghosts that send the chills down our spine; others become living places for the gentle spirits of our ancestors. Those large and complicated dwellings, with many gables and intricate jig-saw patterns dangling from them, which were built in this country during the latter half of the 19th Century have become abodes of ghosts, while the splendid homes built in Colonial days have become meeting places where we can commune with our forefathers without fear of shrieking and moaning goblins.

Why should ghosts take up their haunts in one type of dwelling, and kind spirits in another? Need I answer this question, when in every town there are houses known to serve as hiding places for evil spirits, houses with high ceilings, deep gloomy closets under the roof, web-like structures of wood where spiders spin their traps, strange, dark-wood posts, with outlines that easily dissolve into corpses, abandoned tower rooms where chipmunks roll the acorns about during the night hours, moon-pointing finials topping gables about which bats play tag, those houses which were built after the Civil War. In them were the dark walnut doors, the heavy trim and panels. In them we remember the odor of horse-hair upholstery on the clumsy furniture standing in the parlor, where dark shades were always drawn against the invasion of cheery sunlight.

In the days when these homes were being built, architects sold glowing and intriguing named house designs to the public. "A Picturesque Gothic Cottage." "A Bracketed American Cottage." "A Small Villa in the Pointed Style." "A Cottage in the Rural Gothic Style." Such were the titles with which they appealed to their clients, while they told them of their truly artistic ideals. In their own words, they had "returned to nature and truth for the inspiration of their designs."



Now this was new, for before the Civil War architects had been following another ideal. Persons of culture at that time were vastly interested in things Classical. Books filled with engravings of measured drawings of Greek temples were treasured as true sources of inspiration for architects and builders. Not only were public buildings designed with colonnades of Greek Doric, but houses of the time were purposely made to look like ancient temples.

After the war, however, a protest against classicism began to spread. It was a sham, the critics said. It did not have its origin in necessity or nature. People were avidly reading Ruskin, and he argues beautifully and convincingly in this manner.

To show the viewpoint of time, the following quotation from a book, written in 1861 by an American architect who is selling to the public plans for the new style houses will be of interest. He is speaking about one of the Greek-temple houses which were dropping in popular favor. "In passing by a fine residence, the location

(*Continued on page* 102)



*Divested of its gingerbread trimmings and remodeled in a logical manner, an ugly Victorian residence was soon transformed into this attractive, livable house*



*Stone excavated from the site combined with stucco, brick and carved stone detail about the entrance door, are happily combined in the English type residence of George H. Childs at Scarsdale, N.Y. W. Stanwood Phillips, architect*

# HOW MUCH HOUSE FOR YOUR MONEY?

## *Particulars as to What May be Expected From an Expenditure of Twenty-Five to Thirty Thousand Dollars*

C. STANLEY TAYLOR

THE homebuilder who can set aside $25,000 to $30,000 as the cost for his new dwelling, exclusive of land, ground improvements and interior furnishings, can definitely consider features that may be called luxurious if his space requirements are not abnormal. In the earlier articles of this series, when we were considering houses to cost from $10,000 to $20,000, space requirements were usually of paramount importance for normal family needs, and provision for occasional guests and for one or two servants absorbed the entire building budget and left little margin for the nicer refinements which characterize more costly homes. Above $20,000, there are usually surplus funds over those required for constructing the normal number of rooms and baths to permit the introduction of finer materials and finish, the inclusion of a spare room, the installation of mechanical equipment of the highest quality, or the introduction of some special feature, such as cabinet work, a bit of paneling, or special

*This is the fourth of a series of articles which tell the prospective house-builder what may be expected of houses costing varying sums to build. The first article appeared in the April 1928 House & Garden and discussed houses costing from $10,000 to $15,000. Each succeeding article has increased the building allowance by $5,000. The next article in Mr. Taylor's series will appear in an early issue of this magazine.*




*he plans of r. Childs' use show e excellent oportions d large size the prin- al rooms*

*Four bedrooms and two baths occupy the second floor. The master's bedroom is most interesting*



*This stone house was ingeniously constructed by the use of concrete forms. It is the home of Samuel Hardy at Tokeneke, Conn. Warren Shepard Matthews was the architect*

ornamental plastering. Above $25,000, this freedom for greater variety and individuality in the design and equipment of the house introduces a problem of a new type that has not yet been considered in detail.

This problem resolves itself around the choice between features of design, construction, and materials and interior finish that can be had without exceeding the established price range. The great danger in development of houses costing from $25,000 to $30,000 lies in the ease with which the budget can be exceeded through a failure to realize just what the various extra features included will cost.

In considering the house that can be built for $25,000 to $30,000, the first consideration is the amount of space desired. As compared with houses in the lower price range, the extra $5,000 or so that is available can be devoted to increasing the size of the rooms, to adding more rooms, or to a less compact plan which requires excess volume in order to permit special architectural treatment in which space efficiency is not considered important. If added space is not necessary, there may be increased quality in all construction details, more luxurious appointments, or a combination of moderately increased space, a certain measure of added quality, or a limited increase in the cost of mechanical equipment.

It is very easy to spend from $5,000 to $10,000 on the cost of any of these items; that is, space, quality of construction or mechanical equipment. In the reference page accompanying this article is a tabulation showing the cubic feet of volume which may be had in a house costing from $25,000 to $30,000, based on cubic foot costs ranging from 50 cents to 80 cents per cubic foot. The use of this table provides the first check in determining the size of the residence which the budget will permit.

In this price range there is a marked tendency to increase quality of construction and this usually implies that construction costing below 50 cents per cubic foot will not be desired. Normally, as volume increases the cost per cubic foot decreases for equal quality of construction; but as soon as quality is improved, the cubic foot cost rapidly mounts in proportion. It is quite as easy to spend one dollar per cubic foot in small house construction as in more luxurious country homes, through failure to limit the quality of construction and the details of equipment.

Since these considerations will bear with equal importance upon the problem of building houses in the higher priced range to be considered in subsequent articles in this series, it is necessary to devise some method by which the homeowner may judge intelligently the extent to which he can satisfy his personal ideas when instructing his

(*Continued on page* 94)




*The method by which the living room is separated from dining and service rooms in this house is rather unusual*

*An excellently contrived master suite consisting of bedroom, sitting room and bath on the second floor is notable*

# REFERENCE DATA ON ARCHITECTURAL STYLES IN THEIR RELATION TO THE COST OF BUILDING

### SPACE LIMITATIONS

WHEN the home construction budget rises above twenty to twenty-five thousand dollars, the problem of securing maximum accommodations is supplanted by the question of introducing features that may be classed as luxuries without exceeding budget limitations. The greater freedom permitted to the owner of a house to cost above $25,000 requires the consideration of many factors which were impossible to consider in the lower price ranges.

The requirements of the site and the owner's space and plan requirements establish the approximate shape and size of the structure. As explained in previous reference pages and in the preceding articles, the size expressed in volume or cubic foot contents is the first measure of cost.

In the following table is given the volume in cubic feet which is permissible for houses ranging from $25,000 to $30,000 in cost based on cubic foot costs ranging from 50c to 80c. It will be noted that costs below 50c are omitted from this table because the owner building within this price range usually desires greater quality and more elaborate finish than is possible at a lower cost.

| | $25,000 Cu. Feet | $27,500 Cu. Feet | $30,000 Cu. Feet |
|---|---|---|---|
| 50c | 50,000 | 55,000 | 60,000 |
| 60c | 41,660 | 45,830 | 50,000 |
| 70c | 35,710 | 39,300 | 42,860 |
| 80c | 31,250 | 34,375 | 37,500 |

The various architectural styles which constitute the precedents for most domestic architecture are characterized by their variation in the general shape of the structure and its proportions, by the materials used in construction and the way these materials are employed, and by the character of the architectural details or the decorative motifs. For example, the Cape Cod cottage type house calls for a simple plan consisting of a nearly square body of the house, which may have one or two extending wings, usually one story in height. These cottages are invariably of wooden construction and are usually shingled. They are characterized by a large central chimney and the principal ornamentation consists of the detailing of the doors, windows and the brickwork of the exposed section of the chimney. Contrast this with an English house of the Cotswold type. This calls for a rectangular plan and a structure two and one-half stories in height, built of stone with a heavy stone or rough slate roof, two or more chimneys elaborately detailed, heavy plank doors, casement windows and a limited amount of carved stonework around doorways and window openings. Given two houses of the same volume and assuming consistent architectural development throughout, it is obvious that the choice of style very substantially affects the cost of the structure. The Cotswold type might easily cost twice the Cape Cod cottage type. For this reason we show below a brief outline of the architectural styles appropriate to various ranges of cost.

*This is the first of three reference pages devoted to the major factors that affect the cost of home building in the higher cost ranges now being discussed. They are Architectural Style, Construction and Equipment, and Materials and Interior Finish. The second and third of these reference pages will appear in subsequent issues of House & Garden in connection with other articles in this series.*

### 50c TO 60c PER CUBIC FOOT

In selecting an architectural style appropriate to low cost quality construction choice should be limited to styles which involve a relatively compact plan with simple and inexpensive architectural details, and which permits the use of relatively inexpensive materials and methods of construction.

*Colonial Types.* Rectangular plan compactly arranged with secondary wings or extensions (if any) joined to main body perpendicular to principal walls; permitting simple foundations and avoiding expensive framing. Materials and finish: frame, brick veneer or solid brick, stucco on frame; occasional use of stone or combinations of above materials; plastered walls, painted or papered, with limited amount of texture effects or inexpensive paneling.

Typical Styles. Cape Cod cottage as described above. Dutch Colonial with gambrel roof and dormer windows or pitch roof with wide overhang. New England farmhouse type: rectangular main body of house using frame construction with pitch roof; one or more wings of similar construction; usually clapboard or shingle exterior, occasionally one or two walls of main house of brick. Early Colonial: rectangular plan with second story overhanging ground floor on one or two sides; frame construction throughout or brick or masonry for one or two walls of ground story. Southern Colonial and Georgian: rectangular plan usually developed in brick with wood porticoes and porches.

*English Types.* Cottage styles—compact rectangular plan usually extended in length with simple, high hip or pitch roof; brick or stucco walls with some half timbering; casement windows; interior finish—rough plaster with occasional wood paneling. Must be developed simply within this price range, limiting special details. Georgian types as described above.

*French Provincial Types.* Rectangular plan with occasional extensions in form of small wings, bays or towers; steeply sloped roofs with eave dormers; tall chimneys; usually stucco or painted brick walls; interior walls rough plastered.

*Mediterranean Types.* Italian and Spanish precedents developed in stucco or occasionally in brick; plan frequently "L" or "U" shaped, one or two stories in height; low roof, hip or pitch types usually covered with tile; interior finish of rough plaster with very little woodwork and occasional accents of wrought iron.

### 60c TO 80c PER CUBIC FOOT

In this price range the plan may be developed with departures from a simple rectangle. Roof lines may be broken and greater attention paid to details.

*Georgian.* Usually rectangular plan with extended wings one story in height; brick walls, ocassionally stone, or wood developed in masonry pattern. Hip or pitch roof with ornamented cornice; exterior woodwork carefully detailed with wood porches having round columns and Classic entablature; special windows frequently with ornamental lintels; interior with occasional wood columns, fluted pilasters, wood cornices; plastered walls with plaster or wood mouldings.

*Early Republic or Federal Period.* A development of the Georgian into neo-Classic style similar to above, usually developed in brick and with emphasis on Classic details; severe rectangular buildings, frequently with flat roof and parapet.

*English Types.* English cottage types more highly developed than preceding price range.

Elizabethan houses. Brick throughout with specially detailed chimneys, large bay windows usually extended full height of house; casement windows, usually of metal with some leaded glass; flat or pitch roof, the latter covered with slate; half-timbering frequently employed with brick or stucco; cut stone trim for doors and windows and occasionally for cornice; major rooms paneled to seven or eight feet with plaster above, occasionally decorated ceilings; other rooms plastered and painted or papered.

*French Provincial Types.* As described in preceding price range with greater elaboration of detail and more use of special details and more expensive materials in-

(*Continued on page* 98)



*The window treatment above is unusual in that the narrow side windows are round-headed. This grouping attains distinction through excellent proportions and well designed detail*



*Sketched above is a Palladian window situated over the entrance to a Georgian house. Such a placing is quite usual with this particular style of architecture*



*Deftly handled ornamental details characterize the Palladian window sketched above. Simple wood panels located below the side lights reduce the apparent weight of the treatment*



*(Below) Leaded side lights flanking the central round-headed window add a decorative touch. The upper part of the window is interestingly worked into the cornice treatment*

*(Below) Fluted Corinthian pilasters frame the side lights. The panes of glass used in this window are exceptionally large. Window is located above an entrance*



*The Palladian motif has been utilized in the door treatment of a doorway on a balcony. Over the door is an interestingly executed shell carving*



# ADAPTATIONS OF THE PALLADIAN MOTIF



*The elaborately ornamented Palladian type window shown above is a feature of a large early 18th Century Georgian residence which is located in Salem, Mass.*





*The fan light over the window above is of leaded glass and the side light windows are double-hung. Delicately carved ornament gives dignity and charm*

*(Below) An interesting use of the Palladian form for an entrance door. The wood fan formation about the head of the doorway accents its importance*

*(Left) An extremely simple Palladian window set in a brick wall. The frames are deeply revealed to allow the fall of heavy shadows over the apertures*





Mat... Ruth W... on

# IRIS AND EVERGREEN

*The true artist in landscaping can compose a pleasing picture even without a single flower; in contrasting types of foliage alone he finds material for his living palette. Thus in the garden which John Stanley Hooper designed and owns in the Catskill Mountains, Iris leaves and low Juniper masses are mingled successfully*



*To the charm of the Leucojum's appearance is added a delicate fragrance that is especially welcome when the blossoms open early in March. Plant the bulbs in August when possible*

# BULBS AND OTHER FLOWERING GEMS

*Summer Affairs in The Flower Garden*

LOUISE BEEBE WILDER

A STITCH IN TIME—"One of the best things about bulbs", wrote the late Joseph Jacob, "is their never—well, almost never—failing us when the blooming time comes round." And when once in a great while a sound bulb does appear to have failed us it is because we ourselves have fallen short in some usually quite obvious consideration towards it.

One of the commonest hardships imposed upon certain bulbs and tubers is too late planting. With many of them it is essential that they be out of the soil for the shortest possible time; every day means a loss of vitality for which we must pay with smaller blooms and diminished vigor. Sometimes the life spark flickers out entirely, as is the case so often with the little Winter Aconite (*Eranthis hyemalis*) and the others of its kind. It is probable that most of us have had the experience of planting a hundred or so of the little dark tubers in the autumn, hoping for a gilded show in the last days of winter or the first spring ones, only to be disappointed by the appearance of a scant dozen or so yellow blossoms, or perhaps we see none at all.

As a rule we send in our bulb orders in late August or September, receiving the bulbs in October and often as late as November, when we plant them without regard to those that are suffering by being kept out of the ground. And how pathetic —nay, tragic— is the plight of the Autumn Crocuses found blossoming in the bags! Frequently bulbs that have had this strain put upon them do not recover at all, or if

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*The little Winter Aconite, with its quaint Elizabethan ruff, suffers more than most bulbs and tubers if kept out of the ground for long. Early planting is the best for it*

*(Left) All Narcissi should be in the ground by September. The bulbs need time to make adequate root growth before cold weather*

*(Below) Snowdrops like a spot where the Spring sun can reach them, but where they will be shaded after leaves come on the trees*





Harry G. Healy



*The path and planting that led to the tea house, as this picture shows them, seemed to call for a more interesting and colorful treatment to relieve their dullness*

# THE GARDEN OF INGENUITY

## *A Puzzling Problem Whose Solution Lifted A Little Garden Out Of Dullness Into Real Livability*

MRS. FRANCIS KING

IT was in the night—in one of those hours when one can think without interruption, when no outward sound or sight distracts—that the idea of this garden came to me. It was really the solution of a problem in rearrangement.

For several years the further stretch of narrow walk in the upper garden, leading from a graveled square with four Delicious Appletrees at each corner to the trellised tea house to the west, had seemed unutterably dull. True, the loveliest of French hybrid Lilacs ten feet high, such as Pasteur, Renée, Jarry-Desloges and Bleuâtre, had bordered this walk; and at their feet was yearly spread a spring carpet of pale Tulips in yellow rising from mounds and reaches of the best Forget-me-nots ever known to me. But the narrowness of the walk, its sudden ending without accent at the tea house, the closing off of the sight of the two beautiful pink-flowering Hawthorns to the west, of the four blooming Appletrees to the east, were things to be no longer endured.

In a half dream I saw myself entering this stretch of walk, raising both arms and with a swimmer's motion sweeping the tall Lilacs back for twelve to fifteen feet on either side. I saw an open space paved with brick such as that already in use in various parts of the place, the high hedge of Lilacs to be fronted by a two or three-foot one of clipped Privet, Lilies between the two hedges and spring flowers below the Privet—a charming little outdoor room of inviting type, a well-ordered space whose open character would give fresh value to tea-house, Appletrees and vista of the central garden walk. It would offer, too, a wondrous chance to "'broider the ground in rich array" with those sweetest of all materials, bulbs and plants.

This was the plan that came to me in the watches of the night; and because there seemed to be more imagination than money contained in it, this small garden is called The Garden of Ingenuity.

Two years ago a foolish opening had been made (by me), running at right angles to this walk to admit of more borders of bulbs, Irises and Michaelmas Daisies, and a narrow grass walk had been laid there. Foolish it was in one sense, because not more than fifteen feet away runs a brick wall leading in the same general direction; not foolish, because it permitted the planting of more rare flowers and gave them accessibility, and this is never foolish anywhere. This walk, three feet wide, twenty feet long, is bordered by fine Irises (*Germanica*, *siberica*), and some charming dwarf hybrids, a present from Mrs. McKinney of Madison, New Jersey. Back of the tall Irises in either border are a few fine Lilacs, and one *Viburnum carlesi*; also a very few good Peo-



*Brick paves the little garden. Benches and a tea house complete the true outdoor living room*

nies. Not one of these shrubs or plants mentioned but is of course long past its blooming time; but here in late September there are precious gleams of color from little things so modest, yet so lovely, that they must be named here:

Where the walk flares away into curving grass edges, as it does toward the lawn, little streams of sapphire blue flowers run in and out below the clear green leaves of *Iris sibirica* and *I. S.* Perry's Blue. These are the flowers of that glorious Lobelia of Sutton's, *ramosa tenuior*. Among these, at intervals, are clear yellow Violas, reaching up into the Iris leaves sometimes nearly a foot for more sunlight and covered with chrome yellow flowers, with an orange stain in each center. The bluish green leafage of the great hybrid French and English Irises has among it a delicate mist of cool pink flowers, grown there from seed. This is again one of Sutton's treasures, the Catchfly or Silene, variety Rose Queen; back of this again are palest yellow Zinnias, while a few extremely fine-flowering Hardy Asters such as White Spray and some taller ones similar to Queen of the Belgians are ready to open their white or light violet flowers.

Delphiniums, the Wrexham Delphinium only, are also in these beds. These gave wonderful promise this year of what they will do in another, for this year they were but seedling plants. Gigantic florets appeared upon their infant stems this year, flowers of superb form and color—and next year we look for a rare effect here achieved in blues and violets.

To return, however, to the Garden of Ingenuity, the time seemed ripe for change. The tea house, a rather amusing trellised affair, was not seen to advantage from the thickly shrubbed and rather narrow approach; as I have said, the two really fine pink Hawthorns flanking its green trellised front were almost entirely obscured by Lilacs; the planting of Rambler Roses and Irises before the tea house seemed to have lapsed miserably into leaves and leaves only; all things pointed to a shift.

And a shift this is, truly. From their positions back of the turf bordered gravel walk, the great Lilacs, good specimens with fine names—Emil Gentil, Marceau and so on—have been moved today to lines seventeen feet north and south of the center of the walk. With one or two younger Lilacs brought from beyond the orchard and set in to fill gaps left by unclothed stems of too-crowded older bushes, this forms a wall of green some ten feet high; and these with the two Hawthorns, some old White Spruces, and the tea house to the west completely enclose the new garden on three sides.

I find this entry in my note-book:

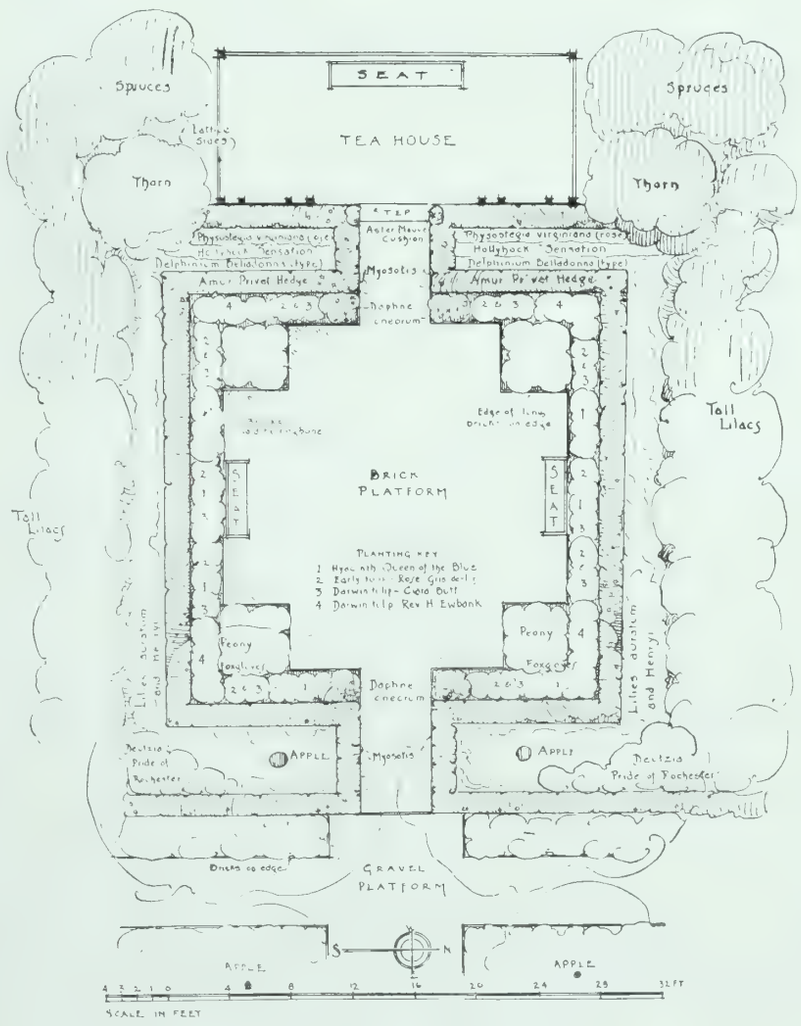
"September 8th. Great progress is being made with the little garden; a broad square of open ground is now ready to be graded, leveled and covered with sand in which to lay the brick. I have had something of a shock in the price of brick, not having bought one in twenty-five years. I find that the cheapest, roughest dark brick (for dark, not red, this had to be) is twenty-five dollars a thousand, and that it takes two thousand for the herringbone floor. Once adjusted to the idea, however—which is done by bringing to bear upon it the original one that I *must* have this garden—price begins to take its proper place in the dim background of things one must forget. However, the whole small project, thanks to the practical planning of one of the best gardeners in the United States, Frank Ankney by name, will cost well under a hundred dollars."

To the last side, the east, stand two of the four Delicious Appletrees that form a pleached bower over the crossing gravel walks just here. From each of the two innermost of these to the Lilac hedge four large *Deutzia lemoinei* are set along the walk running north and south. These do well in shade and no flowers will be required of them. They are used only for their screen of foliage. Three feet within these outer boundaries of green we placed a two-and-a-half foot hedge of Amoor River Privet and two feet within that again is "where the brick begins". For this is a little garden of common brick laid in herring-bone pattern, a floor of about twenty feet square with two-foot angles of earth left in each corner for special flower-groups.

The borders abutting on the brick will have spring bulbs, low spring things such as Creeping Phloxes, Alyssums, Violas and sooner or later some such annual as White Petunias with white Stocks, a few gray-leaved plants and a little of that superb new Gypsophila Ehrlei (while it is young, only). Small accents of cool pink will be seen at the main angles of the brick platform in the shape of spreading plants of *Daphne cneorum;* while in an angle close to the sill of the tea house, and at the base of its low step, are the two Hardy Asters, Mauve Cushion. I am persuaded that this plant resists more indignities than any other I have known. To get two for this purpose of flanking we took up our one large plant from the trial garden, digging it in late September when in full bloom and covered with pale lavender Daisy-like flowers, chopped it in two, set it in its new places, and the amazing little thing went on blooming for three weeks, never turning a hair. So much for the doughty qualities of Aster Mauve Cushion.

Here I had thought would be a perfect place for the orange Wallflower (*Cheiranthus allioni*) with bronze and yellow Tulips, but I suddenly remembered the two pink Thorns, their boughs spread with rose color each May—and knew that orange had no place here, that the color to be kept in mind was that of the clouds of rose-pink tree-bloom. Therefore, for earlier flowers in these small borders, we are using Hyacinth Queen of the Blues, and that delicately pretty and too little known single early Tulip Rose Gris de Lin; while among these and

(*Continued on page* 122)




*The space is small, and for that very reason it required especially careful treatment. As laid out here its cost was well under a hundred dollars*



*The American Elm is the largest tree of the Northeastern States and Canada, where the comparatively cool, moist climate suits it best. This majestic old fellow at Framingham, Massachusetts is seventy feet tall and 145 feet broad*

# WORTHY ELMS OF VARIOUS KINDS

## *A Tree Family Whose Several Members Combine Beauty of Form, Majestic Size and a Rich Background of History*

E. H. WILSON, V. M. H.
*Keeper of the Arnold Arboretum*

THE American or White Elm (*Ulmus americana*) is the largest and most graceful tree of the Northeastern States and Canada and one of the most beautiful trees of the Northern Hemisphere. Found wild from southern Newfoundland westward to the eastern base of the Rocky Mountains and southward to the Gulf, it attains its greatest size and majesty in the colder and moister parts of this area. Of all the trees of New England it is the most prized, and many magnificent specimens adorn the countryside either as isolated specimens, as fine rows by the wayside, or in grand avenues in country towns.

A good deal of America's history had its beginnings 'neath the shade of these fine trees. History recalls that William Penn made his famous treaty with the Indians beneath the shade of an Elm tree. At Cambridge, Massachusetts, under the shadow of an Elm, alas! no longer living, Washington took command of the Continental Army on July 3, 1775. Other Elm trees in widely separated places were rallying points for the early settlers to defend their homes and families against enemies of all kinds. At Kennebunk, Maine, a magnificent specimen is the Lafayette Elm named in memory of General Lafayette, who once visited the house in whose grounds the tree stands. This tree, now deeded to the town, has a trunk seventeen feet three inches in girth and its spread of branches is 131 feet.

Near by the grim penitentiary at Wethersfield, Connecticut, stands an Elm with a trunk twenty-eight feet in girth and considered to be the largest Elm in the United States. At Milton, Massachusetts, quite near the Academy, stands the Gulliver Elm, so-called because it was deeded in 1833 by the First Congregational Parish in Milton to Isaac Gulliver, who gave a bond for its perpetual exemption from molestation. Many readers will call to mind other Elm trees which, if they could speak, could set forth the history of stirring events and tell many tales of quiet country life. No other tree was so intimately bound up with the life of the early settlers and their immediate descendants. In early times it was a pleasing custom to plant in front of the homestead of a couple just setting up housekeeping a pair of Elms and many of the finest of these trees living today had their origin in this sentiment. This custom recalls and may well have had its origin in the legend of Baucis and Philemon, who prayed that since they had passed their lives in love and concord their wish was that one and the same hour should take both from life that neither might see the other laid in the grave. The prayer was granted by the two being transformed into leafy trees and as the bark closed over their bodies they bade each other farewell.

Its attractive beauty and plentifulness, and the ease with which saplings could be transplanted, no doubt assisted in the general planting of this tree. Economical reasons caused the general planting of the Sugar Maple tree but it was its esthetic appeal that brought the Elm into such prominence. Many of the finest Elms have passed or

(*Continued on page* 116)



*Characteristic of New England and often a dominating feature of the landscape, great American Elms of great age stand in hallowed guard over the quiet homesteads of an earlier day*



*The Chinese Elm is a slender tree with thin, scaling bark and small leaves. Its trunk rarely exceeds six feet in girth, though the height of such a good specimen as this one is considerable*



*John Hancock directed the planting of this English Elm on Boston Common. Now its girth is 15 feet*



*The aboriginal people of Japan, the Ainus, believed the native Elm (Ulmus japonica) to be the first tree. According to their mythology, it was sent, already grown, direct from Heaven*



*Another fine old American Elm, the Lafayette at Kennebunk, Maine, represents the type with many wide-spreading, massive branches. It is eighty feet in height and has a spread of 131 feet*



*A lovely variety of soft colors and a wholly distinctive grace characterize the blooms of the tall Japanese Iris. The plants are hardy and easily grown*

# A LITTLE GARDEN TO BLOOM IN JULY

*By Careful Selection of Plants and Restriction of Space a Good Display Can Be Had Without Much Effort*

DOROTHY WEIRICK HAMMOND

JULY is often considered an off month for the perennial garden. As a matter of fact, it does take more effort to plan flowery pictures for midsummer than for spring. Midsummer is a time when one's gardening impulses are somewhat wilted by the heat, so plants which require many little attentions to make them prosper are not very welcome at this season. The early morning hours and twilight are as delightful in July as anyone could wish them to be, but even insatiable gardeners like to postpone activities when the sun is hot.

All this is a preamble to the suggestion that the July picture be made of material substantial enough to take care of itself for a while if our activities slow down to hosings. The very same material is suggested as being suitable for a summer cottage which may be occupied from the latter part of June to the latter part of August.

If we wish to have some part of the garden at its best through July there are many perennials which can be used, though they are not as familiar, perhaps, to the beginning gardener as are the many annuals which also begin to bloom in July and are garden favorites of long standing.

Although gardens filled largely with annuals are beautiful and full of color through midsummer, they are barren of interest for the three choice months of the flowering season, April, May and June. Annuals are a tremendous amount of labor if the plants are raised from seed, and they are as expensive as many perennials used in a permanent garden if they must be bought from a nursery. And as all young plants require more attention than established ones, the cultivation, weeding and watering is a serious problem to an amateur whose flowers are expected to be a recreation.

A small, well cared for garden is always a source of pride to the owner. If it is impossible to relax and enjoy peaceful hours in the garden, or if weeds and bugs are overcoming some favorite, you have attempted to cultivate too large a space. I am fond of gardens arranged so that certain parts appear as complete pictures through a time when the owner can stay long hours in it, or through the blooming season of favorite plants. It seems to me that midsummer flowers should be close to the veranda or a



*Veronica spicata, ten inches tall, likes sunshine and a reasonably light soil. Its blossom spikes are colored in true Veronica blue—a splendidly live, dark hue*



*Sedum album opens innumerable starry white flowers late in June and through July. It is a rampant grower, but here held in check by Dwarf Iris behind it*

terrace where a great part of the family's summer activities will be centered.

The greatest difficulty is that of selection, for gardening material today seems unlimited. With this boundless wealth at our command, the need for simplicity is increasing. Many mistakes would be saved if we could see the plants we order growing in the nurseries. We cannot grow all the plants we like—or, at least, I never can—so the application of good sense becomes an important part of gardening.

If your soil contains much lime, you will have no success with the native plant material or the Japanese Iris used in this design. The plan would have to be wholly revised. Not many soils have an unusual amount of lime, but if you are suspicious, make a test with one of the sets you may make for the purpose or send a sample to your State Experiment Station. I hope you have a good garden loam with some manure thoroughly dug into the soil at the time the plot was laid out. Any special preferences of the plants are mentioned under the descriptions.

This is not a shady garden, although any exposure will be satisfactory except one facing north or under trees. Sunshine is quite necessary for the well-being of these perennials and shrubs.

Note that the tallest plants are located toward the center so that paths can be made along the straight sides of this garden. That part of the plan can, of course, be altered very easily. Half of the plan is given. The view to be seen from the terrace, or from a garden seat if the location were not near the house, would be a semicircle cut by a wide path in the center.

The Sweetfern (*Comptonia asplenifolia*), is used near the entrance or the seat. It is a quaint shrub growing about three feet high and found wild in New Jersey woods and elsewhere. The fern-like leaves, aromatic when bruised, make it a pleasant shrub to have near a seat or a path in constant use. The Sweetfern likes a peaty or sandy soil and grows happily among other small shrubs. I have read that it can be increased easily by seeds as well as layers and suckers, but no seed has come my way. As a matter of fact, it is very difficult to get seeds of native plants unless good fortune makes you acquainted with other curious gardeners who have collected native plants and seeds from their own neighborhood.

Another pleasing native shrub is *Clethra alnifolia*, Summersweet or Sweet Pepper Bush, and sometimes called the Alder-

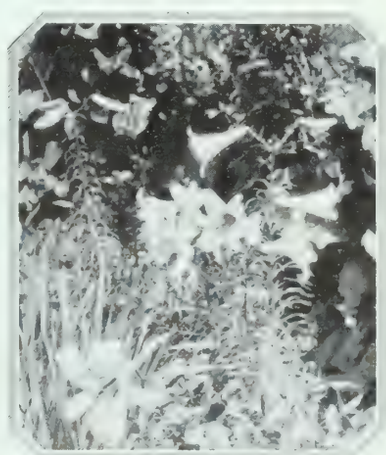
(*Continued on page* 124)



*Seed sowing is a good way to start Platycodons; the seeds germinate quickly, though the colors of the blossoms vary. This photograph shows a single five-year-old plant*




*Here is a really little garden—only twenty feet by fourteen. It contains a number and variety of flowers sufficient to make a worthwhile display in midsummer*



*Regal Lilies are easily grown, fragrant, perfectly hardy and of striking beauty. Bulbs of flowering size may be bought or plants grown from spring-sown seed*



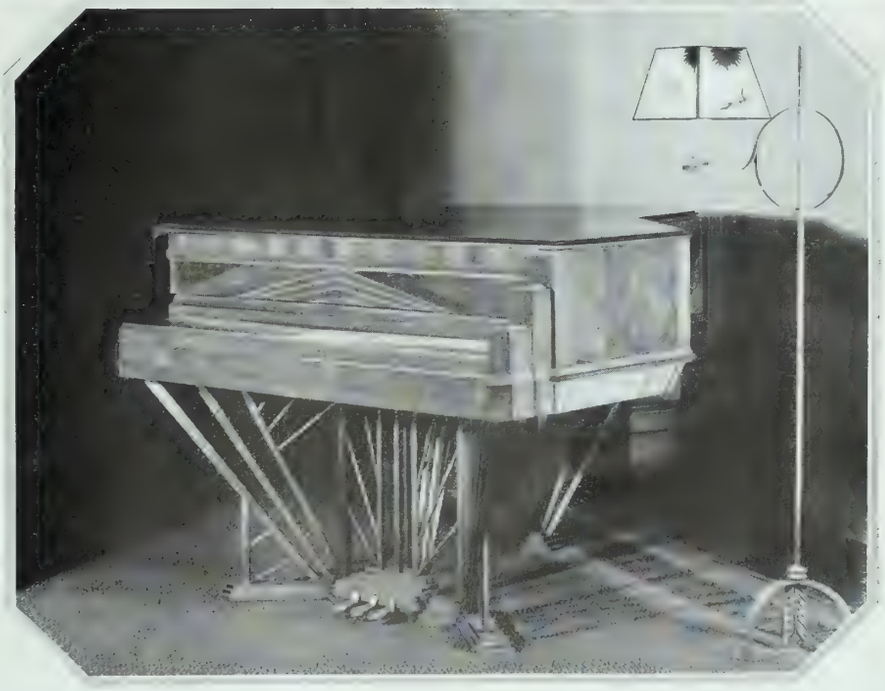
John Wanless Gates

# THE PRIMITIVE COLONIAL

*For all its ascetic simplicity, the primitive Colonial house had touches of interesting color and form. In this modern reproduction in the home of Vincent F. Clark at Douglaston, L. I., the hall and stairs are of pine, relieved by a flooring of pink slabs from an old smoke oven and multi-colored rug and runner. C. Stuart Macdonald, architect*



Steichen

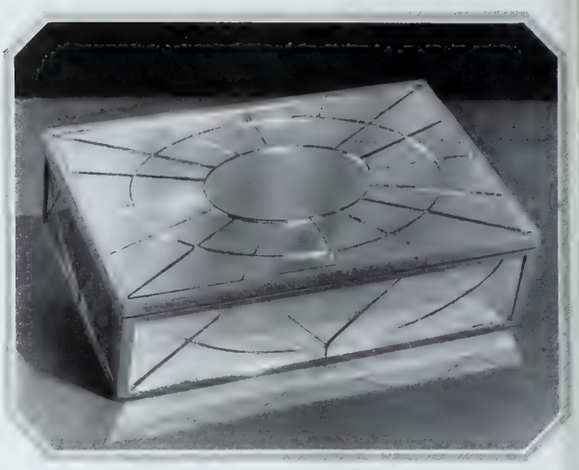


*The modern piano cases on this page reflect the decorative art tendency of the present day. Above is an exquisite design by Edward Steichen—a diminutive affair painted gray-green and inlaid with mirrored glass. A mirror above the keyboard reflects the player's hands*

*At the left is a piano case designed by Lee Simonson, with angles and setback details suggestive of contemporary architecture. It is made of white holly finished in turquoise blue lacquer. The slender metal supports are silver color. Both pianos from Hardman, Peck & Company*

# PIANO CASES IN THE MODERN MANNER





*(Left) A treatment for a modernist interior consists of two tables connected by a glass shelf. The drapery, of graduated, shaded ruffles, may be of silk, chintz or voile*

*(Above) This effective dressing table box is covered in sections of mirrored glass. Lined in silver tea chest paper and has a mirror on the inside cover. Altman*

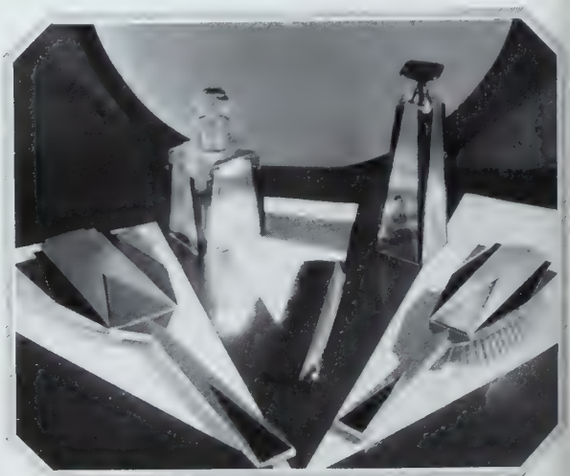


*A very modern gazelle surmounts this new dressing table mirror that measures 16 inches square. The ornament and frame are a combination of pewter and brass. Nessen Studio*



*As a contrast to the gun metal color of the wall paper the dressing table at the left is hung in lacquer red glazed chintz trimmed with black. Irene Sidley, decorator*

*Below are some modern dressing table accessories executed in the ubiquitous skyscraper design. They are made of metal finished in gold, silver and black. Altman*

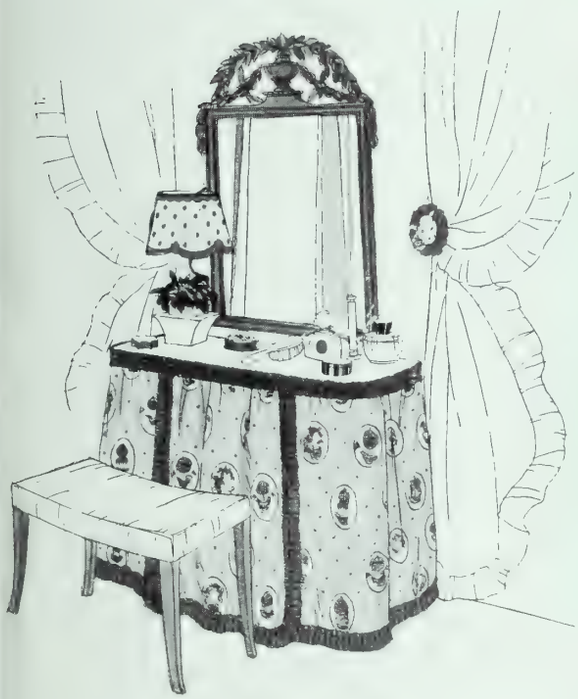


*Dana B. Merrill*

# SUGGESTIONS FOR SUMMER DRESSING TABLES

*At the right is a country house dressing table delightfully draped in crisp glazed chintz, both drapery and ruffle being box pleated. The chintz is pale mulberry color latticed in black and trimmed with bands of narrow, shaded green ribbon. The lamp shades are made of the same material. The Chintz and Box Shop*





*Above is a practical made-up drapery ready to be tacked onto a wooden shelf. It is tan chintz in an engaging balloon design in red, green and blue and is trimmed with pleated ruffles of brown chintz. This ready-made drapery also comes in plain chintz with contrasting ruffles. The Chintz Shop, Barnstable, Mass.*



*A radiator beneath a window is frequently concealed by a dressing table covered on the under side with asbestos. At the right is an effective table of this kind hung in apricot colored chintz ornamented with a band of the same flowered green and apricot chintz used for the curtains. Isabel Peirce, decorator*

# VICTORIAN FURNITURE IN AMERICA

*An Outline of the Quaint and Robust Styles Which Were in Favor During Our Romantic Era*

MR. and MRS. G. GLEN GOULD

TWO events have served to center attention upon furnishings of the mid-19th Century with a gesture of some importance and authority. The opening of Roosevelt House, furnished, as nearly as possible, as when Theodore Roosevelt lived there as a boy; and later, the exhibit at The Metropolitan Museum of an alcove furnished in the style of the same period, classed by the Museum as the era of "Romanticism." Both of these events have followed rather than preceded the increasing interest of interior decorators in furnishings of the so-called Victorian style.

Although Queen Victoria had little to do with the social and domestic life of America, Englishmen still continued to migrate to our shores, and had the faculty of making a stabilized home circle wherever they settled. The visit of Edward VII, while Prince of Wales, and the acceptance of him as the dictator of styles, if not of behavior for American men, all undoubtedly had some influence; but the fact remains that the American style we are now calling Victorian had a more direct inspiration from that of Louis Philippe (1830-40) in France than from Victorian England.

Things in the French taste being accepted as desirable, furniture makers no doubt searched their books of designs for French models, and hit upon many Hepplewhite and Sheraton designs in the French style. The fact that the revival of interest in French Provincial and Victorian furnishings has been concurrent is significant, for they have much in common. Apart from peasant types most Provincial furniture was inspired by the curvilinear structure and ornament of the Louis XV style, and American Victorian furniture largely shows the same genesis. As soon as critics conquer their personal scorn, and take as intelligent an interest in this subject as they do in Elizabethan Court Cupboards and Colonial Highboys, there will be some authoritative assembling of the best types of mid-19th Century furnishings, so that a correct appraisement of the style can be made, not from objects which excite derision but from those which compel admiration both for design and workmanship. Pending such an assembling, which is inevitable, we may well classify such elements in construction and ornament as we have been able to gather.

The style sequence was as follows: (1) a retention of useful Empire models, particularly in mahogany and especially in sofas and in hall and dining-room chairs, besides hall and occasional parlor console tables, curvilinear types of parlor and bedroom sets in rosewood and mahogany; (2) Neoclassic inspiration in broken pediment tops, urn and turned finials, shield-shaped chair backs in bedroom sets, library bookcases and tables, and parlor sets of furniture, usually in black walnut, later with French walnut veneer applied as decoration; fancy chairs of Gothic, Hepplewhite, and Sheraton types, with an occasional Italian low backed chair, a Flemish or Jacobean high backed chair, the retention of the Georgian footstool, and the addition of open shelving on cabinets and desks, or of hanging type for the wall, and the whatnot for the floor—both of which were often accompanied by convenient drawers below the shelves.



*This chair shows characteristic details of the middle 19th Century. Courtesy Miss Frances Morris*

It was not until the last quarter of the 19th Century that the deliberate effort to produce novel styles had any distinct effect upon home furnishings. The standardizing of types for factory production and the violent reaction from this trend toward handwork by William Morris, had their effects upon furniture making; the one in a type of furniture built up of applied brackets, rather than the distinct structural and ornamental elements of earlier models, and the other with its simplification of outline in the Morris chair and eventually in the rectangular and crude Mission furniture. Concurrently ran the era of ebonized wood with gilded line decoration, golden oak in both curvilinear and rectangular models, and bird's-eye maple in sets of furniture with long oval mirrors, and slender, graceful chair backs. It was the brass bed era, when delicate flowered wall-paper, Oriental rugs on plain colored carpets, and expensive lace curtains with or without over-draperies were in vogue.

This is some of the data with which collectors of antiques will work in the future in assembling typical examples of American 19th Century furniture. The Gothic style made scarcely more than a surface ripple. Italian, Flemish or Jacobean, and Chinese pieces were occasional. Prac-



*Mahogany settee with scrolled cresting and shell motif, often found in ornament of Victorian pieces. The author's collection*

tically there were but four main influences: (1) the belated Empire, often with purely Classic outlines, and extremely beautiful; (2) the French Rococo, the best examples with graceful curvilinear elements and abundant ornament; (3) the Neoclassic mode made frequently in exquisite taste with nicety of proportion; (4) various interpretations of Hepplewhite and Sheraton models, with a little of everything under the sun from japanning to lacquer, paint, wood graining, gilding, and bamboo. The sequence of materials—mahogany, rosewood, black walnut, French walnut, ebonized wood and gilding, characterizes the styles.

The rosewood and walnut styles are the ones most in need of correlation, as the Empire style is well-known, and pieces in ebonized wood belong more particularly to the years of machine-made models, with bracket and spindle elements ill adjusted to the design of the piece either as structure or ornament, a type that is not unlike the Eastlake models in England.

Several articles are typical of the period: the bureau with swinging mirror attached, and a marble top; the marble topped center-table and side-tables; and the overstuffed types of chairs, lounges, and sofas, the hanging or floor hat-rack, and the bookshelves.

Victorian furniture pieces show the following characteristics most frequently:

*Construction:* Rectangular forms occasional in older types—Jacobean or Flemish high-backed chairs; or low-backed chairs of Italian or Jacobean inspiration. Curvilinear forms in Empire models and those inspired by the Louis Philippe interpretation of the Rococo style of Louis XV. Neoclassic types, reminiscent of Hepplewhite, Sheraton, and Adam. Overstuffed chairs and sofas. Later appear nondescript types, made in mass production, combining many curious elements especially indiscriminate use of machine-made bracket forms. Mahogany, maple, and curly maple used in Empire types; rosewood and mahogany in Rococo types; black walnut, satinwood trimmed with rosewood, and its grained imitation trimmed with walnut, in Neoclassic and other Georgian types, later with use of French walnut applied as veneered ornament; enameled wood, usually ebonized, or *papier-maché* in later types.

*Ornament:* Carving preeminent in natural floral, leaf, and fruit motifs, clustered nosegays, solid or openwork designs, or both combined, for crestings on chairs, sofas, headboards and footboards of beds, and bureaus; shell and conven-

(*Continued on page* 100)



*A mirror-backed parlor whatnot made about 1850. The side supports are interestingly designed*



*Formal ornament taken from the seat rail of a Victorian sofa*



*Scrolled bracket from a whatnot similar to the one shown above*



*Curved foot design made for a whatnot of the Victorian period*



*The rake of the chair-back sketched above makes for an easy, restful position by the sitter*



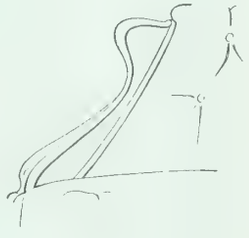
*Very popular for sets of parlor furniture was the French overstuffed chair-back illustrated above*



*Detail showing a typical combination of conventional scrolling with natural flowers and leaves*



*The curves of this chair-arm support are typical of the best Victorian work*



*This arm support in solid rosewood was copied from an ornate sofa of the period*



*A chair-leg in a reversed curve, with its practical caster*



*An excellent example of the curvilinear structure and ornament of the Victorian style is this rosewood sofa. Courtesy of the Metropolitan Museum*

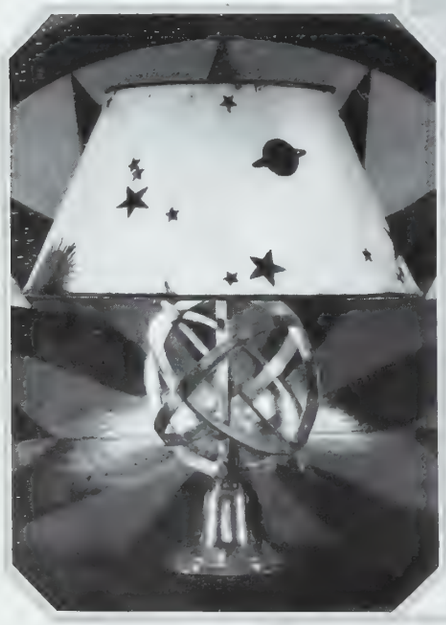


*Substantial leg sketched from an overstuffed chair*



*(Right) This unusually graceful iron plant stand for the country house or terrace comes in natural finish or painted a light leaf green. It measures 51 inches high and holds four flower pots. From Darnley*

*(Below) For holding a few flowers nothing is more charming in a country house window than a bubble vase of clear, fragile glass. This stands on a square blue tile. Tile and vase from Alice Marks*



*An interesting lamp that carries a hint of outdoors has a base of old English brass in the form of an armillary sphere. The parchment shade has gold stars, suns and moons, 24 inches high. Macy*

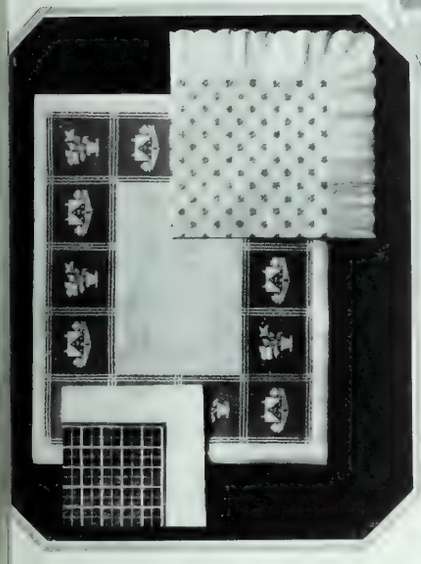


*A wall bracket suitable for a country house living room, dining room or hall is shown in the center of the page. The slender leaves, made of thin metal, are painted leaf green. Dabissi-Basse*



*(Left) This well-designed stick willow settee with a gracefully curved back has a seat pad covered in waterproof glazed chintz. Painted straw color, stripings in green and vermilion Mayhew Shop*





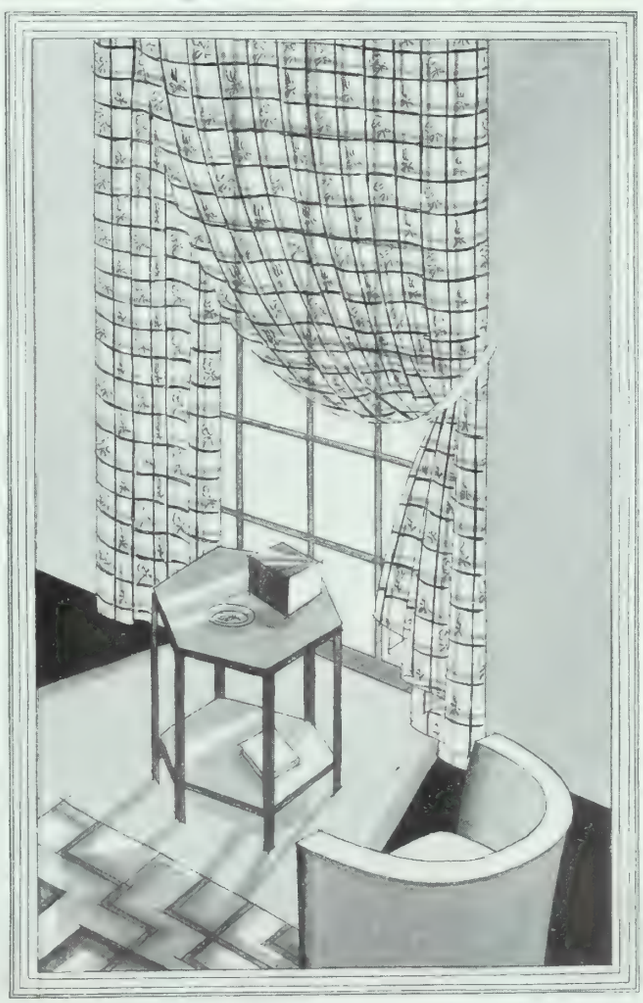


*For al-fresco luncheons, the paper doilies and napkins are practical and smart. The napkins have a ruffled edge and a center in plaid or flower motifs. White with blue, yellow, lavender or green. Amy Drevenstedt*

*The pastel damask table cloth in the circle would be lovely with white china. It has a vine pattern and comes in rose, pistache, daffodil, lavender, silver or blue. McCreery. Accessories, Gilman Collamore*

*The gay French china shown in the photograph above is patterned in an informal plaid design of narrow green, red or blue lines on a white ground. It is made up into tea or breakfast sets. Alice Marks*

*(Above, center) The lamp shade at the left is shell pink paper with a border of cut-out wall paper. Above is a pleated book linen shade. Chintz Shop. The third is taffeta in lavender, blue and yellow. Darnley*



*At the left is an interesting curtain treatment for a summer window that extends to the floor. Sheer white voile with a modernist design of fine lines and flowers in pink and deep blue. From Adeline de Voo*

# ACCESSORIES FOR THE COUNTRY HOUSE

# *The* GARDENER'S CALENDAR *for* JULY

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season*

## FIRST WEEK

THE summer months are the time when fungous or bacterial disease is most likely to put in an appearance, though many a garden goes through the whole season without trouble of this sort. The standard remedy is Bordeaux Mixture applied as a spray, and it is usually effective if applied in the early stages of the attack. Now and then, of course, one encounters a fungous ailment which it will not control; in such case it is best to consult a reliable text-book.

In looking around the garden, now, it may be found that some of the branches of the Maples or other ornamental trees have grown out so far that they shade flowers which should really be growing in sunlight. This is the best time of year to discover such conditions and to remedy them by judicious pruning. Unless the required cutting is very severe there need be no fear of the tree being injured.

Peonies and Iris are two flower groups which often suffer from being too much in the shade. They will look better, too, if you go over them after they are through flowering and snip off the remains of the blossom heads. Their foliage should remain intact.

By this time the seed sowing of perennials for next year should be finished. It is pretty generally understood that when the seed bed is in the open it needs some protection from the hot summer sun, but not everyone makes provision against the damage caused by heavy rain. The ideal arrangement to forestall disturbance of the seeds and tiny plants by a downpour is a regular hotbed sash firmly supported on posts a couple of feet above the ground and under the lath or other sun screen.

## SECOND WEEK

A CLOSELY mown, smooth, green lawn is a peculiarly pleasing feature of the grounds, but when the hot, dry weather of genuine summer comes it is often a difficult thing to maintain. Grass roots may be able to withstand many other conditions, but exposure to scorching sun is not one of their preferences; they need a little protection. This is the reason why the lawn should not be shorn closely in time of drought, for cutting off short most of the grass blades would remove the partial shade which they furnish to the roots.

Almost all kinds of garden refuse except sticks and stones may be added to the compost heap throughout the summer and fall. They will all decompose in time and become useful humus, their rate of disintegration depending somewhat upon their identity. The process can be hastened by adding to the heap a certain patented chemical which is prepared for this purpose. Be careful of one thing, though; do not include in the heap any weeds which have ripe seeds.

Whether the annual or the perennial weeds are more persistent is a question which could be argued for hours, but there is no doubt about the differences between their methods of tenacity. The perennial sorts often hold their own chiefly by possessing astoundingly powerful, deep and extensive roots, even small pieces of which are capable of forming new plants if the rest of the growth is destroyed. To break or cut off the top growth of one of these weeds only gives the remaining portions a greater determination to live. In order to get rid of the thing you ought to dig it out completely or use a really good weed-killer.

## THIRD WEEK

DIVIDING and replanting of German Iris may be done any time, now. The first of these operations calls for a sharp spade which can be forced straight down through the mass of heavy rhizomes, cutting loose those portions which are to be given their chance to form new clumps. This ought to be attended to every three years, where growing conditions are favorable. In replanting the divisions do not bury them deeply; the tops of the rhizomes ought to be barely covered with the soil. The feeding roots, of course, go deeper.

Gladioli should be nearly ready to send up their flower stalks by this time. This means that staking should soon be done if you want straight spikes and all-around good appearance, especially with the taller-growing kinds. Light individual stakes three feet long are the best; or, if a quantity of bulbs is being grown in rows, a line of green twine stretched between stakes on each side of the row will prevent the plants drooping.

The rock garden plants like conservation of moisture the same as any other flowers, but the very nature of their abode calls for special ways of meeting this want. One of the best consists of a light mulch of bluestone chips—the little fragments of broken rock with which paths are often surfaced. In two ways this will tend to check surface evaporation: first, by interposing an actual barrier between the earth particles and the air, and second, through the properties of the little stones themselves. Even small bits of rock can retain moisture on their unexposed surfaces for much longer than one would expect without making an actual examination.

## FOURTH WEEK

JULY is likely to be a busy month in the vegetable garden, with succession plantings coming along, old ones passing, and more permanent crops nearing their time of maturity. Among the latter the Tomatoes, Muskmelons and Corn are particularly likely to need attention. For the first, be sure that the plants are staked or otherwise supported. In the case of the Melons, each fair-sized fruit ought to be raised off the ground by a bit of board so that it can ripen evenly. The Corn, of course, needs to have its unproductive suckers removed.

Early varieties of small fruit trees may need attention now, too, especially those dwarfs which bear full-sized Apples, Pears or Peaches on branches much smaller than those of standard trees. If the crop promises to be a heavy one it will be well to put some kind of support under those limbs which would otherwise be badly weighted down as the fruit nears maturity.

Turning to flowers again, your plantings of Narcissi may need thinning out if they have remained untouched for several years. Crowded masses of leaves and inferior blossoms indicate that the bulbs need more elbow-room. Dig them now, sort out the small bulbs from the large, and replant where they will not be hampered in their natural developement.

Dahlias, of course, will be needing disbudding. The first buds that appear ought to be nipped off. When they begin to come thick and fast, remove the two outer ones from each group of three, allowing the center one to develop. This will make for larger blooms and strengthen rather than weaken the whole plant.

*OLD DOC LEMMON SAYS—"Mebbe it's because I kind o' understand how the medical perfession looks onto them things, havin' been a practicin' hoss doctor meself for fifty year an' more—anyway, I never could quite figger out why some o' the back-country folks ain't got much more use for an M. D. than they hev for potater bugs. Seems like they calc'late a doctor's all right for bringin' a baby into the world, but that's about all.*

*"I'm thinkin' 'specially o' Ruel Gardiner an' the time he was hit by a fallin' block while he was helpin' fill Taylor's ice-house twenty year ago. 'Doctor, hell!' he says when they got him home an' onto the parlor sofy. 'Ain't one o' them saw-bones'll touch me if I know it! Jus' leave me be, I tell ye—I got a bottle o' wood-huck oil, ain't I?' Even now, crippled up an' in pain ever since that January mornin', Ruel won't let on thet mebbe he should hev had Doc Peavy look at him, anyway.*

*"An' Lem Baker's another. Sixty year old, he was, when he fell off'n his haymow an' broke his leg, but I'll be jigged if he didn't try to set the bone hisself with two sticks o' kindlin' an' a halter strap. The only way we got him fixed up right was to wait until he went loony from the pain an' fever, an' then tell Doc to work fast. Lem he ain't quit holdin' thet ag'in me, even today.*

*"No sir, I never could quite figger it out, bein' a sort o' medical man meself. Mebbe it's just because folks in the back country gits so used to doin' things on their own hook they don't balk at nothin'. Which the same ain't a bad policy, if ye season it with a leetle hoss-sense."*

# CELERY SOUP BLENDED BY CAMPBELL'S FRENCH CHEFS!



## A soup of tonic goodness

CRISP, snow-white celery has its own peculiar, delicate flavor — its own wholesome, healthful vegetable goodness. It is a food justly famous for its deliciousness and its tonic qualities. Campbell's Celery Soup comes to your table blended by the sure hand of the skilled soup-chef — refreshing, nourishing, charming to the taste.

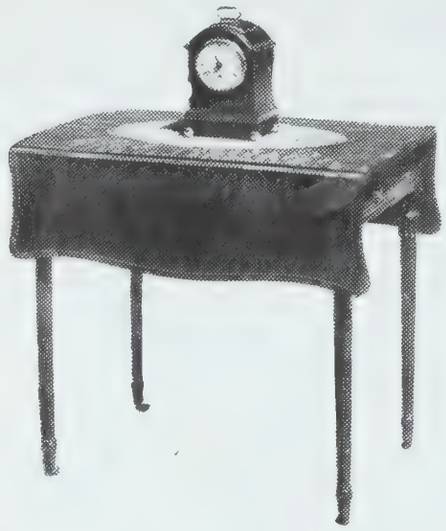
The celery is selected and prepared with all of Campbell's strict insistence on quality. Golden country butter and deft seasoning enrich the blend and perfect its flavor. A masterpiece!




The finish and perfection achieved in Campbell's Celery Soup only make the convenience of its service all the more welcome. It requires but the addition of an equal quantity of water and boiling for three minutes.

Cream of Celery Soup, unusually rich and inviting, is easily prepared by adding milk, cream or evaporated milk instead of water, according to the simple directions on the label. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on every label. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL



"TABLE TALK" IS BRIGHTER
when you
VERNAX* your furniture

TABLES TALK—and so do other pieces of furniture! They tell tales of how well or how poorly they are cared for. And because many busy women think that only frequent, wearisome rubbing brings out the proper lustrous glow, they give up the attempt to keep their furniture in the best possible condition.

VERNAX solves the problem of *time* as well as of *finish*. It brings out the rich, glowing patina characteristic of well-kept furniture. But it also does this with a minimum of effort. A brisk rub with VERNAX . . . none of the old, tiresome hand-polishing . . . and the fine wood glows with lustrous beauty.

*For 10¢ you can* VERNAX*
*your favorite piece*

Send the coupon below, with 10¢ to cover packing and mailing, for the liberal trial bottle. It contains enough of this rich, emulsified cream to VERNAX* your favorite table or chair—and to prove to you the superiority of VERNAX to any other treatment. Send the coupon today.

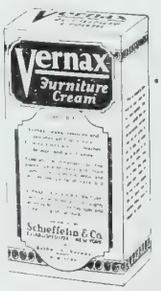
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*A trastero or dish cupboard and sink have been worked out in the Spanish Colonial style for the grill-room of E. W. Marland, Ponce City, Okla. J. Duncan Forsyth, architect*

# COLONIAL SPANISH FURNITUR

(Continued from page 62)

Thus their work has again the advantage of creative spontaneity, instead of being merely fac-simile reproductions of the old models; and it has also the value of which it is an integral part.

In this connection, the work of the painter William Penhallow Henderson, who has lived in Santa Fe for the past twelve years, is of noteworthy significance. Beginning, as it were, from the ground up—after he had built his own and several other adobe houses—he then turned his Mexican workmen, adobe-makers, masons and plasterers into wood-carvers and carpenters. After he had tried them out on the rough-hewn roof beams, corbels, hand-made doors and paneled bookcases of his own house, he set them to work on furniture, for which he supplied the designs as well as all the necessary instruction in joining and carving, thus initiating them into the mysteries of their own forgotten craft. (So far forgotten, indeed, that their own houses were furnished chiefly from mail-order catalogs.)

As a result of this beginning, Mr. Henderson's studio has had to be enlarged to include a work-shop and draughting room, the artist dividing his time between painting, architecture and furniture. His Mexican workmen, meanwhile, after several years' training, have now progressed to the point of interpreting dimensioned drawings, although for each new design the artist himself makes the first lay-out on the wood. And since (except for certain simple structural forms, like the low magazine tables or *banquitos*) no designs are duplicated; each piece turned out from his workshop is an original.

The wood used for Mr. Henderson's furniture is, as in the old pieces, native pine. The surface is adzed, stained and finally waxed, giving a delightfully plastic finish. Built without nails, firmly mortised and pegged, each piece is as durably strong in structure as it is in design.

The carving, usually in low relief, is left plain or colored, as the desire may be. In some instances a polychrome color effect has been achieve highly original, but appropriate the Indian country about Santa F

As a source of design, Mr. H derson has sometimes, as in this stance, improvised upon Indi symbolic motives; in other examp he uses the naïve incised patterns simple gouge work typical of early New Mexican models; in s others he adopts the more elabor Spanish-type carving—in each c suiting the furniture design and d oration to the interior it is meant furnish.

Naturally, modern interiors requ more furniture than was ever dream of by the early Spanish settlers. Mo that is, not in number but in kin for an overcrowded room loses once that ample feeling of floor a wall space which is inseparable fr the true Spanish or New Mexi interior. But, given a certain amo of ingenuity and a basic understa ing of design, it is evident, from versatility of Mr. Henderson's wo that the artist of today can meet m ern conditions of use or inven without any sacrifice of beauty when need be, of tradition. O desks and typewriter stands, ra cabinets and spindled radiator cov and the entire built-in furniture fo private grill-room, including a pan ed, carved cabinet for the elec ice-box and a base for the tiled si are among the items Mr. Hender is called upon to design and bui This last mentioned piece of w is, by the way, an excellent exam of his skill—the color and design u throughout being in harmony with Indian-red, ochre and blue tiled p terns of the wainscot and floor.

But, as the artist would tell you is not age, or the appearance of tiquity, that makes a thing beautif but proportion and design. Accord to him, if a thing isn't beautiful the first place, it is never beautif no matter how much age may added to it naturally or artificial He also insists that quite as beauti things can be made today, as can e

(Continued on page 106)



*The Spring*
*"since 1778"*



*Tennis with the Casino as the background*

# WHY A WORLD-FAMOUS RESORT

## *The Greenbrier*

## *of* WHITE SULPHUR SPRINGS W.VA.

## *uses Cannon Towels*



# CANNON TOWELS

TRADE MARK CANNON REG U S PAT OFF

AT WHITE SULPHUR SPRINGS, which is a year-round resort, world famous for its baths nd waters, one recognizes leaders of society, ne big men of business, notables from here nd abroad. One sees the people who are pho-graphed at the races at Saratoga; on Bailey's each at Newport, at Southampton and Bar arbor. Catering to such a clientele, the reenbrier is naturally noted for its quiet egance and good living. And in this estab-hment, where every item is unquestionably rrect, Cannon towels proudly take their place.

There are great, thick, white, soft Cannon wels in every bathroom in the Greenbrier. lways plenty of them, and they are always esh. And why Cannon towels? Because annon towels are entirely pleasing both to ne guests and to the management of this fine otel. They suit the guests because they are elightful to see and a joy to use. They satisfy he management because they suit the guests and because in every other way they fulfill the practical requirements of business-like buying.

*Cannon Marmoset turkish towel. Borders in pink, blue, gold, green, lavender. About* $1.75.




*Cannon Whale turkish towel. Borders in pink, blue, gold, green, lavender. About* $1.75.

Cannon service is the rule in most of the famous hotels in America. Whenever you ask why, purchasing agents explain that Cannon towels in *actual use* prove most satisfactory. They look better, wash better, wear better and cost less, than other towels of comparative merit.

What is true of these housekeepers on a large scale, holds in the administration of a private home. Cannon towels are made in decorative modern designs, colorful* and charming. They are ideal for homes where towels see active and continuous service. And their prices are most reasonable. Cannon turkish and huck towels, bath mats, bath sheets and face cloths, priced from 25c to $3.50, in dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth St., New York City.

**All colors—guaranteed absolutely fast.*

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THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY RUNABOUTS




*First prize in a recent competition was awarded to the residence of Dr. Randolph West, shown above. The simple design permitted generous volume and the use of quality materials. James C. Mackenzie, Jr. architect*

# HOW MUCH HOUSE?

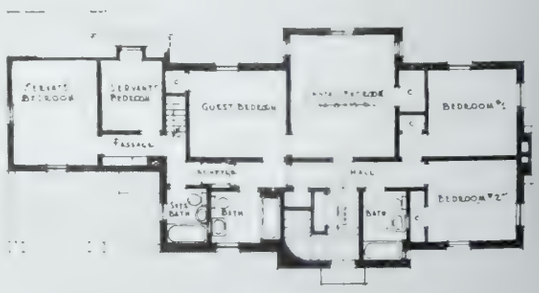
(*Continued from page 70*)

architect to prepare sketch plans for his new home. These matters can be all resolved into three basic problems. The first is the choice of an architectural style which is appropriate to the price range permissible for the new home. The second is the choice of the structural materials, construction methods and mechanical equipment appropriate to the various price ranges. The third is the selection of materials and interior finish which are appropriate to cubic foot costs that will provide the desired space without exceeding the budget limitations.

For this reason three reference pages will be presented, the first of which is on page 71 of this issue devoted to these three major problems in controlling the cost of a new home. It should be clearly understood that a certain balance must be maintained in the influence which these three factors have upon the design of the structure. An architectural plan which in itself tends towards high-class construction might be employed for the exterior, and yet the cost of the finished structure might be kept down by cheapening the construction throughout, and by the use of low-cost interior finishes. Similarly, expensive mechanical equipment or inexpensive construction methods might

(*Continued on page 98*)




*The floor plans of Mr. West's house show accommodations suitable for moderately extensive entertaining. The total volume contained in it is 44,000 cubic feet*

# C H A N T I L L Y





## FOR YOU WHO ENJOY OLD WORLD CHARM

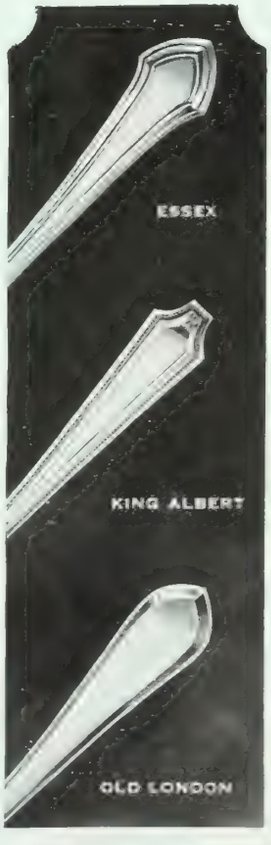



Twenty-three miles northeast of Paris is the Chateau of Chantilly, celebrated for years as a superb example of the art developed during the reign of Louis XV.

Chantilly, done in sterling by the Gorham Master Craftsmen, is of this same delightful period and finds its inspiration and name at this historic source. The keynote of its beauty is essentially simplicity. Graceful curves—charming outline, with just a touch of relieving decoration.

Chantilly will appeal especially to you who enjoy simplicity, who feel perhaps that the Colonial mood has gained too broad a following.

Your jeweler will gladly show you Chantilly as well as many other Gorham patterns. Chantilly Tea Spoons are $8.50 for 6. Dessert Knives $17 for 6. Dessert Forks $18 for 6.




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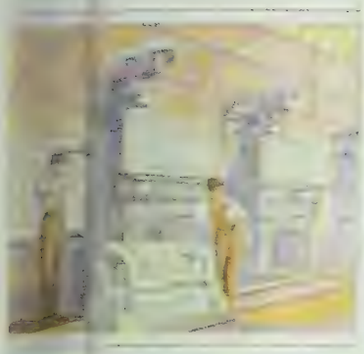
BOSTON
26-28 Providence St.

CHICAGO
208 No. LaSalle St.

LOS ANGELES
1340 E. Sixth St.

ATLANTA
392-4-6 Spring St., N. W.

SEATTLE
1119 Fourth Ave.







*In Colonial days spoke holes in a felly were bored by the wheelwright one by one-a laborious, inexact process*



BACK of Packard's acknowledged leadership in the fine car field lies the story of Packard's development of specialized machine tools. A long story of pioneering achievement—but one which tells of swift advances in manufacturing processes affecting every Packard part.

For example, when Packard cars first gained fame for quality nearly thirty years ago, each part was individually drilled with a single tool and many measurements—a method but little improved over those of our forefathers.

Today, in the modern Packard plant, multiple drill-presses pierce more than a score of holes in the three sides of transmission housings—in one operation. Each hole is accurately located; each is exact to the requirements of Packard's high precision standards. So, in the building of a Packard, even the drilling of holes has become an operation of rapid and scientific exactness.

It is precision manufacture which permits Packard to translate fine engineering and materials into superlative performance and long life.

*Packard cars are priced from $2275 to $4550. Individual custom models from $3875 to $8725, at Detroit*

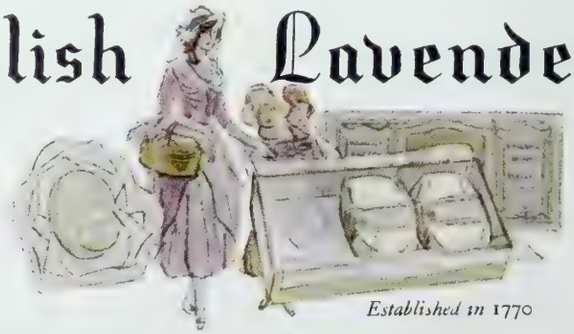
# PACKARD

ASK THE MAN WHO OWNS ONE




AT HENLEY . . . where social England flocks for the most fashionable regatta of the season. Among the spectators that line the banks of the Thames one can easily distinguish that ardent sportswoman Lady Nancy Doulton of Grosvenor Square. Her charming attire, her grace and the beauty of her complexion, are admired everywhere she goes. Nature smiled on Lady Nancy, they say . . . and then tradition told her of one delicate, fragrant soap, Yardley's Old English Lavender, that would cleanse, stimulate and preserve the beauty of her skin better than any other. For since 1770 English women (and, we have found, this is true of smart Parisian women, too) have entrusted their fair complexions to the purity of this famous British toilet soap. The lingering lavender fragrance of this fine soap Lady Nancy has also found in the other Yardley products. England's best, obtainable anywhere in America. "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; Lavender Perfume, $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Bath Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 15-19 Madison Square North, New York; also Toronto and Paris. *Out of deference to our clientele we have refrained from using actual names.*

# Yardley's Old English Lavender Soap



*Established in* 1770

# ATWATER KENT

# RADIO

◆

## *The country has already "gone Atwater Kent"*

THE election is over, so far as radio is concerned. From Key West to Sitka, from San Diego to Eastport, from city districts and country districts, comes just one verdict: "The Atwater Kent A. C. set is away ahead."

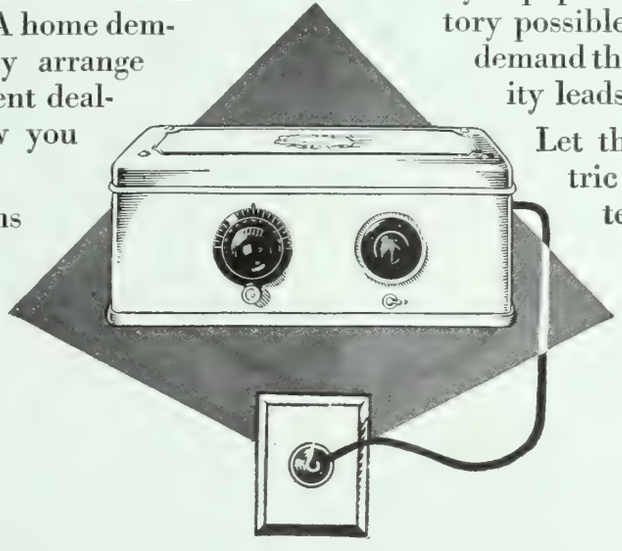
East and West are just as solid as the South. Everywhere the Atwater Kent A. C. electric set leads in preference and in sales. In more than 200,000 homes since January 1st! Radio has never heard of anything like it!

The reason for all this nation-wide enthusiasm? There are many. A home demonstration (which you may arrange with the nearest Atwater Kent dealer) will very quickly show you what they are.

You will see what it means to have radio programs faithfully brought into your home by a receiver that needs no batteries. As you listen—as you turn the FULL-VISION Dial—as you find out how trouble-free a radio instrument can be in this year 1928—it will dawn upon you that you needn't pay more for fine radio reception.

"How," you will ask, "can the Atwater Kent A. C. electric set be sold at a price so unusually low?" That's a long story—a story of modern precision manufacturing in the world's largest and best equipped radio factory—a story of popularity which makes such a factory possible—the old, old story of the demand that always follows when quality leads the way.

Let the Atwater Kent A. C. electric set speak for itself. It will tell you—clearly, why it is America's favorite radio.



ATWATER KENT MANUFACTURING COMPANY

A. ATWATER KENT, *President*

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*Prices slightly higher West of the Rockies*

*On the Air—every Sunday Night—Atwater Kent Hour—listen in!*

# Today ~ ~

## TRANE CONCEALED HEATERS distinguish the new, modern interiors





*Asbury Gables Ideal Home, William F. B. Kreher, Architect, Philadelphia, Pa.*

The present-day trend in interior decoration leaves no room for bulky radiators and permits no compromise with beauty through the intrusion of unsightly heating units.

Trane Concealed Heaters are accepted everywhere as "Successors to the Radiator" because they conform to this trend and at the same time actually improve heating comfort. This unique equipment, with the Trane Copper Heating Element, is completely hidden between the walls. Heat — instantly controlled — reaches the room through the inconspicuous damper grille. Nothing else is in sight.

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*Phantom view of the complete Trane Concealed Heater (between the walls).*

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252 Cameron Ave., La Crosse, Wis.

Send free booklet in colors, on Trane Concealed Heaters and Heat Cabinets.

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.....


# HOW MUCH HOUSE

(*Continued from page 94*)

be employed in a house of simple architectural style and leave no margin for high quality interior finish or for special detailing of the exterior elevations. Hence, these reference pages must be considered collectively.

In order to indicate to what extent these three factors may influence the cost of a house in the $25,000 to $30,000 price range, let us analyze the plans and specifications of an actual house which cost $29,500 this year in a suburb of New York, and see how the architect has effected a balance between the various elements.

In plan, this house—which for obvious reasons is not illustrated or identified—contains a living room 19 x 24 feet, a dining room 15 x 19 feet, a center hall 10 x 20 feet, an office or library approximately 12 feet square, and a large kitchen with butler's pantry, refrigerator room and storage closets. There is a lavatory on the ground floor, and service stairs in addition to the main stairway. The second floor contains four master's bedrooms, ranging from 15 x 19 feet down to 10 x 12 feet, a servant's room, and three baths. The house follows the Southern Colonial style with a two story portico across the front, and is of frame construction with hand-rived shingles and a shingle roof. Its volume is just under 50,00 cubic feet.

In developing plans for this hous the architect's first consideration w the owner's space requirements an the nature of the site. The rooms pr vided in the plan were the minimu needed to meet the owner's deman and the room sizes were large governed by the owner's desires. Th volume of the resulting buildin clearly called for an architectural sty which in itself could be develope without undue expense. The site, th neighboring houses and the owne own choice of style fortunately permi ted the adoption of Colonial preced developed in frame construction.

If this house had been carried o in brick veneer for the main part the building and in wood for the win containing the dining room, kitch and two bedrooms, it would have co approximately $1500 more; if a English style exterior, employing bric stucco and half-timber throughout, would have been very easy to spen from $2000 to $5000 more—d pending, of course, upon the i dividual design selected. In oth words, the architect chose a style whic permitted maximum volume with complete and consistent developme

(*Continued on page 108*)

# THE COST OF YOUR HOM

(*Continued from page 71*)

cluding slate roof and patterned brickwork instead of stucco.

*Mediterranean Styles.* Similar to the preceding price range with limited amount of special detailing in stone or terra-cotta around doors and windows, greater use of ornamental iron work and special stucco plastering effects. Some tile work used for decorative detail.

OVER 80c PER CUBIC FOOT

*Georgian.* Similar to the preceding price range with more extensive paneling, specially carved and detailed woodwork in natural or painted finish; more elaborate detailing of walls.

*Colonial Types.* Faithful reproduction of original Colonial structures involving the use of hand-made hardware, solid timber construction, heavy exposed beams and wide plank floors and elaborate high quality interior finish.

*English Types.* Elizabethan houses developed with special attention to masonry walls including patterned effects in brickwork, carved and cut stone trim around doors and windows, elaborately developed chimneys, special metal casements and leaded glass; paneled rooms and ornamental plastered ceilings in important living spaces, ornamental stone fireplaces and occasionally stone trim for interior doorways on ground floor.

*Cotswold Type.* Cut stone exterior walls with carved stonework around doors and windows and on chimney tops, stone coping on parapeted end walls, heavy slate or stone roof, special windows and special oak doors with elaborate ironwork; interior sp cially detailed with heavy pla floors, stone fireplaces, paneled plastered walls and occasionally o namental plastered ceilings.

*French Provincial Types.* Simil to the preceding price range wi more hand work and greater elabor tion of details throughout, includi more freedom in plan. Also includ structures requiring stone or bri walls with carved stonework of Clas detail; interiors elaborately decorat with plaster walls or a fine wo paneling.

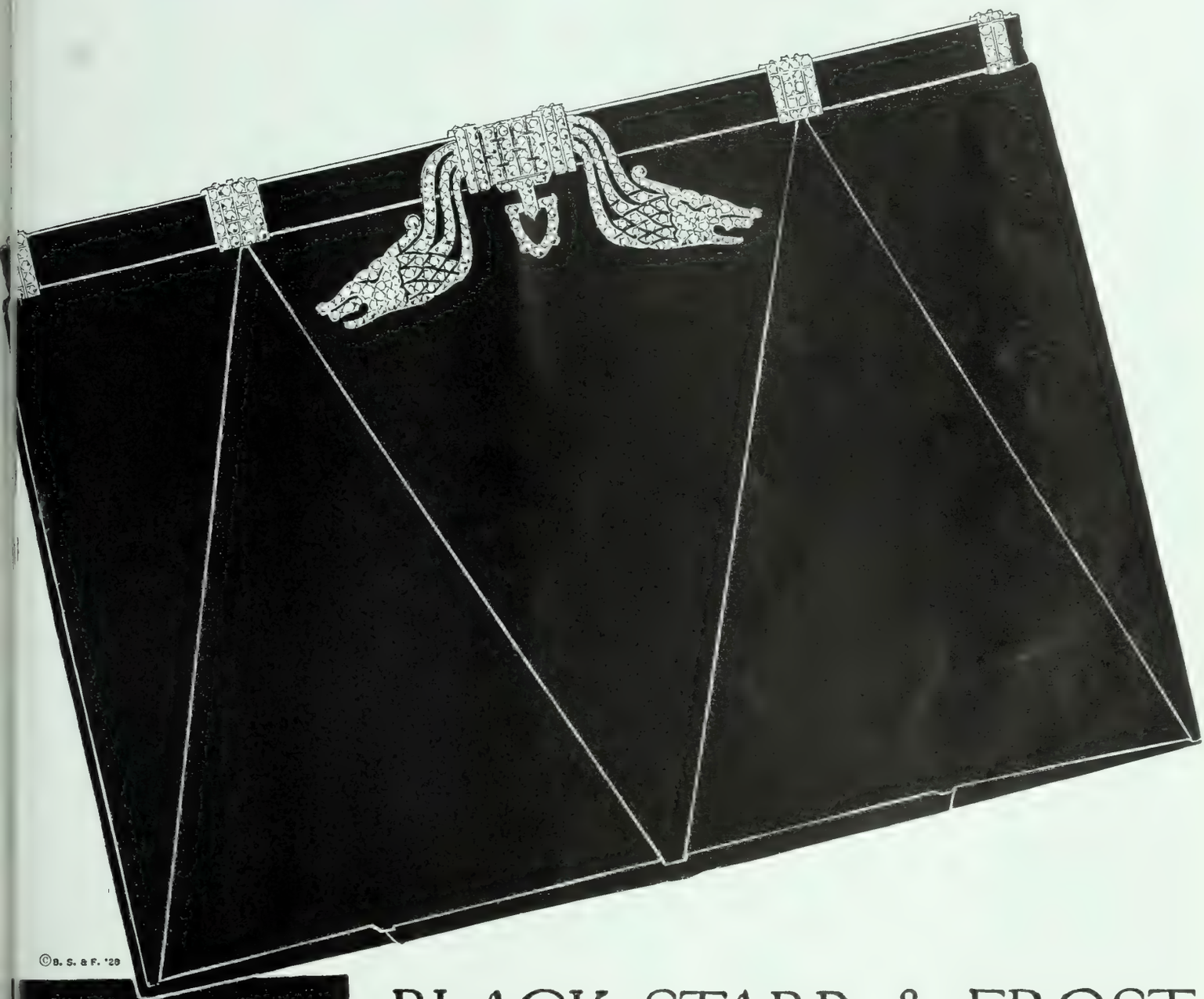
*Mediterranean Types.* Similar the preceding classification with gre er use of special carved stone terra-cotta ornamentation, free of hand wrought iron work; vault and groined ceilings in galleries a major rooms; wood beamed ceilin with polychrome decorations; carv stone or terra-cotta fireplaces. T work extensively used in living roon loggias, etc.

IMPORTANT NOTE

In presenting the above data sho ing the influence of architectu styles on home building costs, it m be noted that the consistent develo ment of the building is contemplat using materials, construction meth and interior finish and decoration keeping with the architectural sty These other matters are considered reference pages to follow and a ca ful balance must be maintained in details of the plans and specificatio to keep the cost within predetermin budget limitations.

*Handbags . . . in a selection of individual creations that are very unusual.*

*Many are of materials that are without duplicate. Rare leathers or antique Persian brocades of the XVIII Century.*



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June has gone its merry way and in its wake lies the stern business of settling down to the role of hostess. Among other things, you must know that *where* to buy is just as important as *what* to buy. And whenever it's a question of real good china, glass or earthenware, the *where* is at Plummer's.

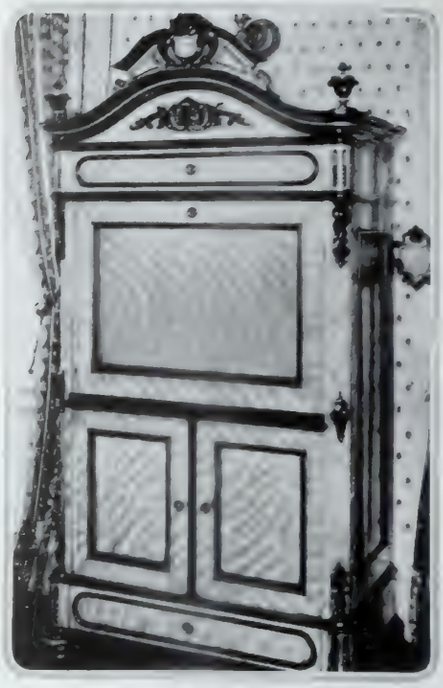
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CAULDON ROYAL WORCESTER ROYAL DOULTON COALPORT



*This satinwood [illegible]k trimmed with rosewood is part [illegible] 19th Century lady's bedroom set, [illegible] the Roosevelt House, [illegible] York*

# VICTORIAN FURNITURE

(Continued from page 87)

tional scrolled crestings; open[illegible] fret or scrolled supports for [illegible] not, wall, or cabinet shelves, [illegible] outlining on molded shelf [illegible] Enameling imitates black [illegible] with painted designs of flowers [illegible] fruits, with classic scenery, [illegible] gold, colors, and mother-of-pearl. Veneer in crotch-figured mahogany [illegible] suggestive of Empire work. Painting in delicate solid colors or wood [illegible] ing and stenciling on cottage [illegible] ornamented with applied carving [illegible] nut leaf and conventionalized floral ornaments and molding, or painting with floral and leaf motifs in natural colorings and gold. Mounts are commonly of brass, sometimes of *ormolu* in ovals ornamented with [illegible] and in fine twisted lines outlining veneered paneling, especially on [illegible] wood ornamented with gold lines and exotic wood inlays and veneers. Upholstery—figured damasks and brocades, plain or striped velvets, plain [illegible] in silk or wool, black haircloth, figured chintzes of Victorian type, [illegible] and puffing; cord, gimp, and fringe.

*Top:* Shaped, curved, or crested on chairs, sofas, beds, and bureaus; broken pediment with turned finials, carved and sometimes draped urns in the Classic style on sets of furniture for parlor, library, or bedroom. Straight-edged in early Jacobean, with curved and carved cresting on chairs inspired by Flemish or English Restoration models. Rolled back, suggesting Directoire models.

*Back:* High, low, or medium; raked, often excessively, or nicely shaped in a sweeping reversed curve. Flat; curved around the seat, sometimes very far around it; rolled back at top. French styles common to many Sheraton and Hepplewhite models: oval backs plainly upholstered in striped, figured, or plain materials; or tufted in plain or figured fabrics, framed like a picture in moldings of good design, and joined to seat on supports shaped in reverse curves. Side chairs with horizontal splats of fancy scrollwork; one or two wide-shaped horizontal splats often a single cross splat on a rosewood chair, the bowed back outlined with a gracefully shaped and carved molding. Typical Rococo backs have wide flaring tops with narrower waist lines as they join the seat. Fine [illegible] shield-backs and other forms. Low-backed types with a broad upholstered horizontal top rail, inspired by Jacobean or Italian models; high-backed types, carved, sometimes arched, from Flemish or early Colonial models.

*Arm:* Shaped in reverse curves, or straight. Supports—reverse curves, vase-shaped, spiral or other turning. Upholstered—overstuffed solidly to seat, plain or tufted, edged with cord; arm alone covered; or toponly, padded, and edged with gimp.

*Seat:* Shaped, tapering toward back; circular; rectangular, with rounded edges. Upholstered plain or tufted; overstuffed with tufting, puffed edge, cord; gimp and fringe on front and sides. Rush; cane; wood, on painted cottage furniture.

*Leg:* Curvilinear or straight. Louis XV cabriole type, or an original interpretation of it, in a sweeping curve continuing the long, graceful sweep of the arm support in various patterns, often [illegible] Straight legs of Louis XVI [illegible] orately designed. Front legs and back legs flaring in [illegible] other models. Table legs vary, suggesting many earlier types; slender cabriole the most [illegible] Round or oval topped tables, center pedestal with four, or four bracket or column [illegible]

*Foot:* Plain, curved, scroll, paw. Casters much used on [illegible] of chairs and sofas, or on [illegible] especially on tables and [illegible]



St. A[n]ws, *Blackheat[h]*
*Leith, [o]l and ancie[nt]*
*golf clu[b]s are motifs of th[is]*
*quaint d[e]sign. A Schumache[r]*
*glazed [chi]tz available i[n]*
*peac[o]k blue or autumn*

# Classic events of Links and Turf

## *pictured in these sporting prints*

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"View Halloo" *is a spirited hunting scene with scarlet-coated horsemen and hounds in full cry. A Schumacher glazed chintz in ground colors of sage, Hunter's green or brown* (*left*)

"The Derby Stakes," *a new glazed chintz by Schumacher, pictures the celebrated classic of 1820 when Thornton's "Sailor" won. The background colors are henna, brown or blue* (*right*)



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***summer rugs by* Crex**

# GHOST OF A VICTORIAN HOUSE

(Continued from page 68)

of which we need not name, a friend inquired whether it was church, college or court-house; which we were unable to answer until we approached close enough to determine, by its drapery in the windows, that it was a dwelling-house. It was a Classic building and a fine specimen of architecture; but was it domestic architecture? Some one has very well said that the ancient practice should be treated as a servant, not as a master. Without doubt the gentlemanly proprietor of the Classic house above spoken of would have scorned to receive from the painter's hand the picture of Apollo as his portrait, and yet he has permitted his architect to disguise, under the semblance of a heathen temple, the real character of his place of residence, although one is not more at variance with the true spirit of living art than the other."

All of this was published and written by one of the architects who, with his contemporaries, gave to the country the kind of dwellings we now look upon as fit only for ghosts. We shiver at them, and call them Mid-Victorian.

## JUSTIFYING THE ARCHITECT

It has been the habit of critics to blame the American people for the awful houses erected at this time. They point to the gingerbread ornament and say that the architectural details show the decadent state of affairs in the nation. Yet, as the quotation above reveals, the architects of the prior day were idealistic enough in their aims and were using convincing arguments to favor their work. They were in revolt against the idealism of Greek-temple houses. They believed in turning to Nature for their inspiration. They cried out against false expression. Their reasoning sounded like that which we will find in any modern magazine in praise of the latest designs for homes.

Moreover, it is a mistaken idea that these Mid-Victorian houses are an American crime in the world of architecture. Actually, American architects were then doing just what they do today, getting their ideas from Europe. For their inspiration they studied books on domestic architecture published at the time in England and France. In these they found forms and ideas to copy or adapt. This, however, they carefully kept from the public, explaining that these creations were designed especially to express the new national spirit.

"Without condemning what has been done, and with great hopes for the future of rural building, we pass sentence on servile imitation as being unworthy of the genius and spirit of the American people . . . ." And all the time the architect who expressed this ponderous thought was copying his designs from books he had purchased in England and France.

The unfortunate part of the whole matter, however, is that while these ugly designs were built in America, they remained on paper abroad. We were building; in Europe they were fussing at it. We were blamed for the crime, because we executed it.

These houses seem to us most unattractive. Why they appear to us ugly is not an easy question to answer although critics of art have not hesitated to try. For example, they tell us that the designs are ugly because they are too complicated, too heavily ornamented. And it sounds reasonable. Take as an example the original sketch on page 68. It certainly seems cluttered with unnecessary gables, cross-timbering, finials, crestings, etc. Yet here is a description of it written at the time it was designed: "Simple, straightforward, and plain almost to a fault, this little cottage is the embodiment of all the domestic accommodations usually required by the family of a mechanic."

This is evidence that they believed as we do today, that simplicity is a desirable quality in architecture. Yet we can take one of their houses and strip off any number of excrescences without shedding a tear. Words are indeed relative in their meaning when applied to architecture. One generation will say it designs in simplicity and truth—that it draws its inspiration from nature; another makes the same claim. But the results of their labors may be entirely different.

The majority of the late 19th century residences have a sad, gloomy quality. The extreme overhang of the roofs at the eaves and at gable ends throws deep shadows over walls and through the windows. The open-work patterns of woodwork at the tops of the gables seem to close in mysterious pockets. Finials are of such complicated shapes that our imaginations run riot, seeing them as heads, bodies and waving arms profiled darkly against the sky. The chimneys seem to be groups of goblins holding excited consultation. Windows are tall, narrow and austere, suggesting high and poorly lighted ceilings within.

## MODERN DEMANDS

Today, we want cheerful homes. We want brightness and color. We do not want details which suggest dark places for the spirits of melancholy nor do we care to see forms which will stir our imaginations to think of ghosts and evil spirits. We do not want deep shadows, but light and plenty of sunshine. We do not want high houses, with empty spaces under the roofs and attics filled with oppressive gloom. When we undertake to modernize one of these old houses, the guiding principle in our work of renovation should be to bring in a spirit of gaiety and cheer, to supplant the old one of melancholy and gloom. Almost any of these homes of the 80's can be brought up to date by consistently planning alterations along these lines.

Let us take the example illustrated and note the changes made. First the overhanging gable ends have been cut off, and the shadows chased away. Finials and cresting along the ridges have been removed so that we cannot imagine creatures sitting on them in the dim moonlight. The chimneys have been simplified to remove the semblance at the top to heads grouped in mischievous conference. Overhanging eaves have been cut back and replaced by a simple cornice, in

(Continued on page 106)

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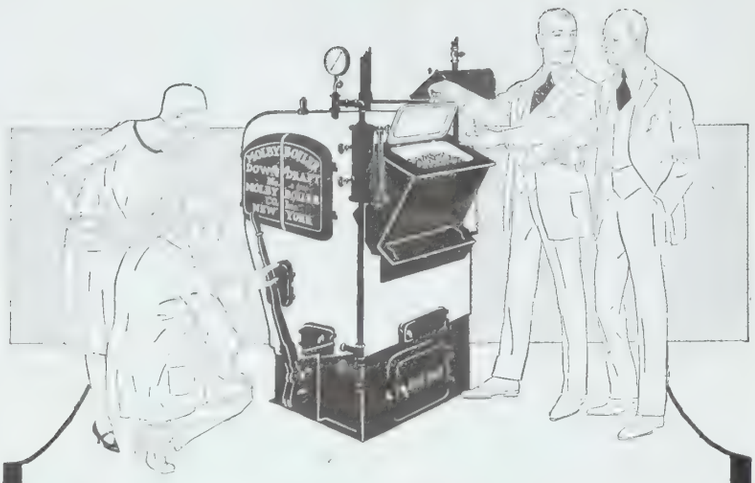
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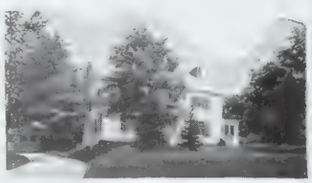
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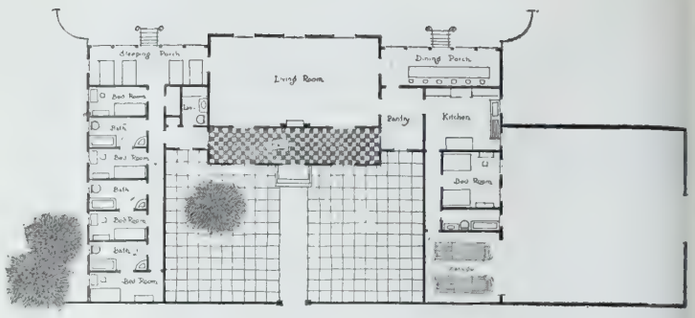
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*The floor plan of the cottage on page 53. All of the houses illustrating the article are shown by courtesy of the Architectural Clearing House, Inc. of which the author is president*

# THE SATURDAY NIGHT HOUSE

(*Continued from page* 54)

conceived to be so precious. The result, I think, is that these tiny houses are far smarter than the average house containing ten times the cubic space.

The first plan brings the cost of the Saturday Night House idea within the reach of almost everybody. It has no cellar. It contains only one real room. It plans for no servants, except a visiting gardener, taking for granted that one has placed it sufficiently near to a club or a hotel so that the midday meal will be taken there, leaving only breakfast and supper to be prepared in the house itself. It will achieve its loveliest effect if one can find a beautiful old *boiserie* (inexpensively?) with which to panel the inside—dark wood, much polished. The floor will be of flags or red tiles, polished again. Copper pots and pans—or those of brilliant enamel, red, yellow or green—delft tiles at the kitchen and around the stove and the sink, the rag or straw rugs, the fireplace never without its glowing logs, the peasant china, the pots of flowers on the windowsills give it color, quaintness, charm—the air of those low-ceilinged Breton houses where the whole life of the family has a common center in a single room.

In this case, the chief innovation is the sleeping accommodations—berths! In these, there are windows opening outward and shutters to divide the sleepers from the living room. Impossible for super-civilized people? But why? If one can spend a night in a Pullman car with no sense of shock to manners or morals, even when separated from utter strangers by mere curtains, why couldn't one be quite comfortable in such a Saturday Night House with one's own family? It's all in the point of view, and yours, perhaps, would have nothing more than a stimulating jolt at being required to alter itself to such conditions. When the coffee began to bo and the toast to brown, the childre would climb out of their berths, clos the shutters neatly and come to breakfast with far more gayety than whe the formality of life in town di tated all sorts of intervening cer monies. One could never have guest of course, unless one knew them ve well indeed. Yet mightn't even this b a blessing very thinly disguised many a family that scarcely ever fin itself alone?

But perhaps, dear and slightly mo formal reader, you can't imagi yourself being happy in so frankly i timate a place, nor can you pictu yourself as doing without either se vants or guests. If so, then pass t this first and most primitive on roomed Saturday Night House in fav of the Bermuda cottage with its fo double masters' rooms, its two se vants' rooms and its three baths. Y are asked to see in your mind's eye local couple—a woman who can simple cooking over week-ends and laundress through the week, and handyman who is also a gardener sorts. These are to keep your few p sessions speckless, attend to your brea fast and supper, and ensure the fa that you yourself will be free fro care under the white roof of yo gay little house with its patio, flowers, its lovely big living ro with the inverted tray ceiling and t fireplace that never goes out. Sin the place you have chosen is so mu less informal than the one-room affair, you can have English or Am ican furniture of the more robust 18 Century type, with hangings, rugs a accessories to correspond. You ne not feel that you are embarking on desperate adventure in simplificati

(*Continued on page* 106)




*Simplest of the three is the plan of the thatch-roof cottage on page 55. Here are shown the one large room and the garage, bath and little kitchen niche off one end opposite the fireplace*




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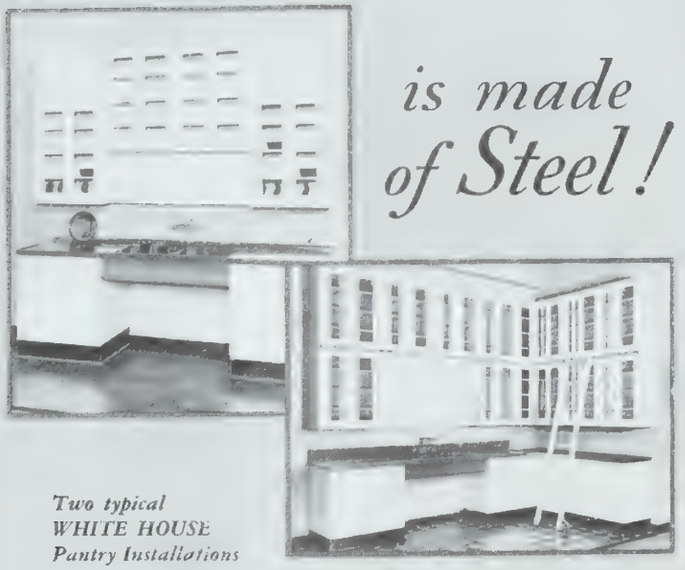
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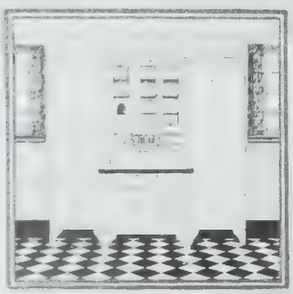
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## THE SATURDAY NIGHT HOUSE

(*Continued from page* 104)

even though you leave behind you most of the excess baggage of your complex town existence. You can even add a greenhouse, a laundry—almost anything you like—for your ground plan is nothing if not elastic. It is taken for granted that you have an oil-burning furnace, so that the house will be usable as late in the season as you wish.

The third house is by far the most sophisticated—as it is, lamentably, the most expensive to build. But it would be so amusing to do that I shall never rest until I have it myself. That cool white façade with sky blue niches, so correct, so perfectly proportioned in its every detail—that beautiful big living room, fourteen feet high: Can't you just see it—with 1830 woodwork throughout, tall mahogany doors with silver knobs, a black marble mantel for the fireplace, Empire or Directoire furniture, glazed English chintz for the windows, English chintz again for the slip cover of the Lawson sofa—and when I say slip cover, I mean just that—none of your skin-tight sausage-casing effects, but one with the fine, careless air that they have in England where a slip cover slips if it wants to, and no one reproves it for doing so . . . A house to be gay in, civilized but informal with imagination in every foot of it, and plenty of room for humor in those absurd but thoroughly satisfactory little state rooms where my family and I will distribute ourselves to sleep. I mean to do them in white or light colors, though whether they will turn out to be English-chintzed or daringly modern remains for the mood of the moment to decide. There is a close affiliation between the 1830 period and the so-called modern, so I don't believe my Charleston cast iron grilles are going to object to angles and squares any more than I do myself.

This last house, of course, calls for something more ambitious in the way of servants than the Bermuda cottage can do with. At best, one would think of a neat English couple—the man a butler-chauffeur, his wife a competent cook.

One might spend as much money as one happened to have. But the state rooms should remain staterooms, for in them and in the big informal living room centers the whole idea of the place—never to be taken seriously or one would find oneself with the regulation country house on one's hands, and life would be just what it has always been, without the filling of the unexpected.

## COLONIAL SPANISH FURNITURE

(*Continued from page* 92)

be assembled by the inveterate collector. And it is doubtless this belief, coupled with an inherent sense of form and design, that gives beauty and vitality to his work.

The difference between hand-made and factory-built furniture, however fine the latter may be, is a difference in texture and quality; and this texture is the result of the infinite variations of human touch and vision without which man himself would be but a lifeless machine. The work that Mr. Henderson is doing with his handful of Mexican workmen in Santa Fe is therefore important, not only as art but, one might say, as life. And this feeling, as of a living form, is somehow conveyed through the intimate surfaces of his furniture.

## GHOST OF A VICTORIAN HOUSE

(*Continued from page* 102)

to let more light fall on the walls and through the windows.

The single gable over the porch, covering the two windows which should not have been grouped together, because one is in the hall and the other in the bedroom has been replaced by two small dormer windows. These windows let in the light more freely, and, as they are placed near the center of the walls of the rooms, spread a glow into all the corners.

The bay windows have been opened up with more glass. Indeed, they have been filled with casement windows with transoms above to give the maximum of light and cheerfulness inside.

Shutters have been added to the windows, so that they may be painted sea-green or pale-blue, for we need color to contrast with the white walls since they have been covered over with stucco to hide the strange patterns around the windows, the lines of the clapboards and the vertical lines of the corner boards.

The whole house has been made to snuggle down to the ground in a more inviting manner by grading the lawn up until the first floor is only a few steps above it. The roof of the porch has been reconstructed to carry down the line of the main roof on the right hand wing. The disturbing chimney poking itself out of the kitchen wing has been removed, to carry the lines of the house down gently at the rear. It was useless, of course, as gas stoves have supplanted coal ranges.

Step by step, in this manner, these changes have taken away the gloomy atmosphere of the house. Instead of seeming to be the home of the dead, it now appears to shelter the living. By changing its character, one can take any Mid-Victorian house of moderate size and salvage the excellent body which is below its cloak of sadness.



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# HOW MUCH HOUSE?

*(Continued from page 98)*

of architectural detail within the price range.

Considering this house with respect to its construction materials an indication has already been given as to the reason for the choice of wood framing and a wood exterior as compared with the masonry construction. The quality of the framing, however, also was considered and only the best was employed. All of the main posts, beams and girders were of heavy material, solidly joined and braced to provide rigid construction of lasting quality. A cheaper framing could have been employed but it would have endangered the permanency of the house, inviting serious injury to the plaster work through warping, twisting and shrinkage. Fireproof construction, however, which would have cost more, was impossible within the price limitations. For not over $500 more the ground floor might have been constructed with steel joists and a concrete slab to minimize the fire hazard which is the greatest over the basement in any house. Lacking the funds for this feature, the architect specified masonry fire stops in all the walls, metal lath and plaster ceilings over the boiler, and the highest quality electrical system.

### INTERIOR FINISH

The interior finish involved specially detailed woodwork in the living room, dining room, front hall and office and the use of stock woodwork throughout the second floor and in the service portions. The living room contains two built-in recessed seats on either side of the fireplace with concealed radiators beneath. The office or library contains built-in bookcases covering two walls, a large window seat concealing a radiator occupying the center of another wall and specially designed covers under two recessed windows framing the fireplace. In the dining room there is a built-in china closet of special design and another window seat under which the radiator is concealed. The three fireplaces all have specially designed mantels of simple Colonial pattern with a limited amount of carved detail for those in the living room and dining room. The walls throughout were plastered and papered.

Probably $1500 could have been saved by using stock woodwork and trim in place of the specially detailed features above described. On the other hand, it would have been equally easy to spend several thousand dollars more by greater elaboration in the woodwork and by the use of a small amount of paneling in any of the main living rooms. The bathrooms which have tile wainscots and tile floors offered another opportunity for either economy or increased expenditures, for very simple details were employed to keep the house within its budget while providing a measure of quality in these appointments. The use of tiling to the ceiling throughout all baths, or the use of tiles of special color laid in patterns, could have added $1500 to $2000 to the cost of the structure; or approximately $500 could have been saved by omitting the … set tile wainscots and substituting … imitation tile finish. The medicine closets in the bathrooms actually cost less than $150 installed. The architect could have readily spent three times that amount for this one item alone.

An examination of the equipment features of this house shows an … number of opportunities for greatly increasing its cost or for achieving certain economies through the adoption of less expensive systems and fixtures. The electrical work involved separate power and lighting circuits. This was necessary because the owner contemplated the use of electric refrigerators and an oil burner, and desired power outlets for an auxiliary heater in the bathroom and for vacuum cleaning and ventilating fans. This feature if omitted would have saved about $150 but would have increased the operating cost through higher charges for current used for power purposes. The meter board and panel board were of the exposed type placed in the basement. A modern fuse of greater convenience and quality would have called for a panel board mounted in a metal cabinet on the main floor with a "dead front". This would have permitted the control of all power and service lines without going to the basement and would have incorporated more expensive switches which could be operated without any danger of accidental shock. This element of luxury was dispensed with to save from $100 to $150.

The plumbing, of course, involved brass pipe throughout. Only a small saving would have been effected if iron pipe had been substituted. The fixtures were of first quality, but of stock design. The use of special fixtures, including marble topped lavatories, built-in tubs with tile facings, glass doors for the shower enclosure, and similar luxuries could have absorbed from $1000 to $1500 more than the fixtures selected.

### HEATING SYSTEM

The heating system was of the hot water type, probably the most economical that could have been installed. Complete temperature control equipment was included with the best standard boiler, valves and fittings. All pipe was thoroughly insulated. Changing this system to single pipe steam would in this case have saved about $8… an economy which the owners did not desire due to their preference for the advantages of hot water heating.

We could continue in this manner discussing the individual details of this house, pointing out where economies were secured or where luxuries were introduced. The principal value of such a discussion has already been sufficiently developed; namely, that the architectural style, the type of materials of construction, and the quality of the mechanical equipment all definitely contribute toward fixing the final cost of the dwelling.

# Wasted heat....



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—and expensive—and common. Any boiler without enough fire surface wastes heat up the chimney. That is the real cause of excessive fuel bills. That is why so many homes are so hard to heat on extremely cold days. That is why so many homes are so slow to heat on winter mornings. That is why so many boilers require refueling during the course of the day.

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# Hardware in the AMERICAN Manner

*Sargent Hardware of solid brass and bronze is correct for doorways like those in the Metropolitan's exhibition of Early American exteriors*

SCREAMING from above the pediment of the Bristol House, of New Haven, Connecticut, the spread-eagle stands, typical of the early eighteen-hundreds. Typical, too, is the doorway and porch, with a design worked out in purely wooden quality . . . and with the small round knobs and plain keyplates.

In the Colonial doorways of the Metropolitan, there is much of interest to those who build in the American manner. It is pleasant to note that solid, gleaming brass or bronze hardware correct for such homes is made today by Sargent. This hardware is made from authentic Colonial designs. Entrance handles, doorknockers, doorknobs and keyplates for interior and exterior use. All precisely and faithfully made to last for generations of users.

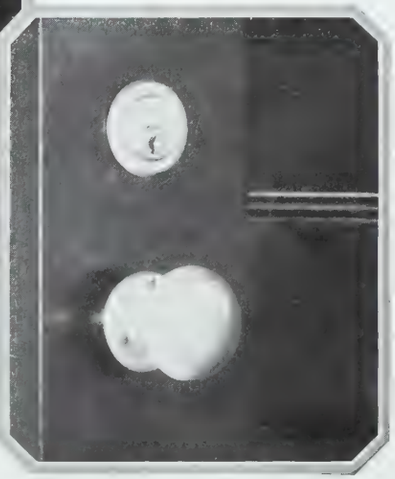
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*This doorway and porch is from the Bristol House, New Haven, Connecticut, built in 1803-04. David Hoadley, architect. In setting up the twelve doorways in the exhibition, in which this appeared, the Metropolitan Museum equipped ten of them with original brass hardware correct for their period*



*This eagle doorknocker is similar to those prized in the early 19th century. There are other doorknockers in the Sargent line. This is listed as No. 16. Here is a plain brass knob, suitable for your Colonial home. Knob No. 1845, Cylinder Rosette No. 1. Sargent also makes entrance handles of various authentic designs, connecting with firm cylinder locks.*



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LOCKS AND HARDWARE




Harry G Healy

*The delicate, long-stemmed, lilac vases of the Autumn Crocus are always a delightful surprise when they appear in October. Early July is the best planting time*

# BULBS AND OTHER GEMS

(*Continued from page 75*)

they do it may be several years before they are able to blossom normally again. Certain bulbs should be ordered immediately and got into the ground as expeditiously as possible. If dealers here are unable to supply them at this early date, send to Holland or England for them, but by some means get them into the ground early. If new catalogs are not yet at hand, make up your orders from those of last year.

Autumn Crocuses should be in the ground as early in July as possible. September and October will do quite well for the spring-flowering species and varieties.

Colchicums should go in during August, at the latest, and then we may enjoy the lovely blossoms this autumn. Snowdrops should be planted in August, and, if for any reason you have clumps of Snowdrops that you must move, this is the time to do it.

I have spoken of losses of Winter Aconites due to late planting and this also applies to the Spring Snowflake, *Leucojum vernum*. Procure them in August, if possible, and plant at once. Erythroniums should not be out of the ground longer than is absolutely necessary. All the Narcissus tribe should be in the ground by September for the best results, but the *poeticus* varieties are especially keen on getting to bed early. The little Hoop-petticoat (*N. bulbocodium*), that wants to make a fall growth, should be got in early, and the lovely *triandrus* suffers extremely when kept long out of the ground. *Lilium candidum* should be planted in August. The development of the fine tuft of green leaves which it makes in the autumn is important to the health of the bulb.

If you are considering planting any of these bulbs this autumn, make a separate list of them and send it off at once with the request that they be sent immediately. A later date will do for the Scillas, Muscaris, Spring Crocuses and Tulips that you may be intending to plant. Tulips are best planted late—even as late as November.

IRIS GRACILIPES—This charming little Iris of Japan has of late become very scarce in this country, if it can be said ever to have been very plentiful. At any rate it behooves those so lucky as to gain possession of it to grow it with care and to take heed of its necessities, for it is not a plant to

(*Continued on page 114*)



*Iris gracilipes well repays the little extra care that it requires. Its flowers are soft lavender, set delicately among the leaves. It grows eight or ten inches tall*

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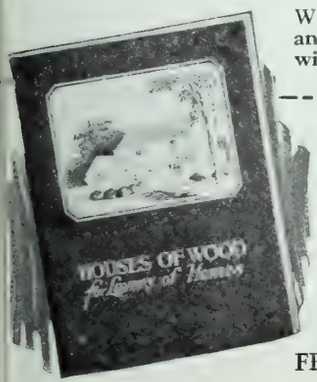
***for example***
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**"B&BTR." GRADE**
**"B" GRADE**
**"C" GRADE**
***These are all of higher grade than "No. 1" which is actually a common grade.***

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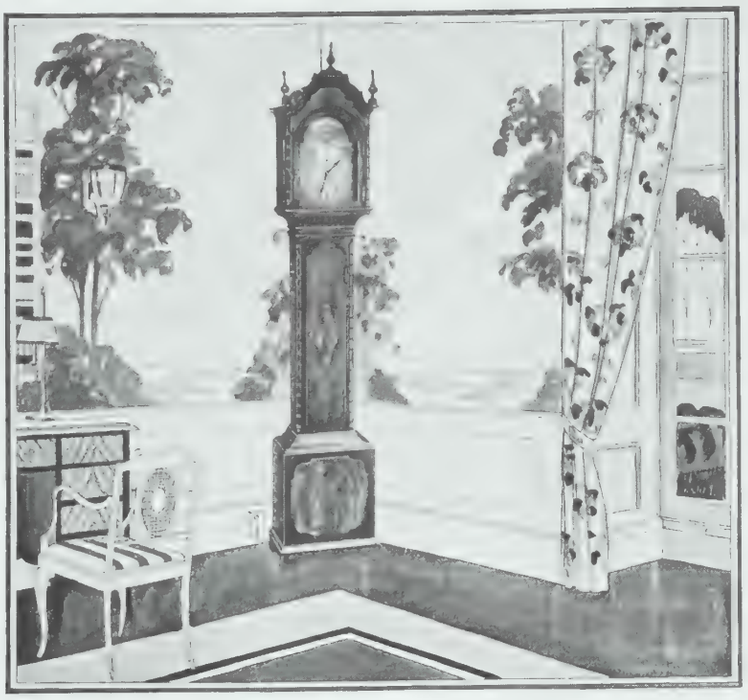
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68 hairdressers state that about every third woman, many of them from the wealthy classes, is halitoxic. Who should know better than they?



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Please send me complete information about the electric Revere-Telechron Chime and Strike clocks which will give me correct time from my electric light current.

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. . . . . .

# BULBS AND OTHER GEMS

(*Continued from page 110*)

be exposed to the pushing of vigorous neighbors or to be served with the ordinary table d'hôte of the borders. Half shade is its desire and a soil compounded largely of leafmold and quite without the pinch of lime that is to so many Irises a boon. Here it grows cheerfully in the rock garden facing northeast with a rock to shelter it from the southern sun. I follow Mrs. McKinney's directions in the care of it with success. "The rhizome is slender and thin, and anchored not very firmly by small, rather sparse roots." In the early spring, she says, the plants should be given a top-dressing of decayed-leaf soil, as soon as the weather is settled, and again in June to give something for the new roots, starting from the backs of the rhizomes, to catch quickly. July is the best time to divide this charming species.

The illustration gives a good idea of the form and flower abundance of *Iris gracilipes*, but does not portray for us the thinness of the leaves, or the fragile and exquisite quality of the blossoms. These are soft lavender in color and the whole plant grows to a height of about eight or ten inches. With me it comes into bloom about the eighteenth of May, a little later than *Iris cristata*. It is a choice plant for the careful and discriminating gardener.

### OTHER FINE IRISES

IRIS FULVA—In this month when we are sending out Iris orders it is rather pleasant to make trial of some of the less well known sorts. *Iris fulva* is a striking native species with copper-colored blossoms borne in early June. It grows wild in Louisiana, Arkansas and other southerly States, but is quite hardy in this part of the country, even without protection. It is found in a wild state in wet places, but I have grown it successfully in two gardens in ordinary borders, where the soil, however (and this is probably important) was black and heavy, having been brought from a bog. *Iris fulva* is a species that always excites interested comment from visitors and is well worth a trial. It is a good plant for low places in a large rock garden.

IRIS LURIDA—Another Iris of unusual coloring is *I. lurida*, which flowers in May, and is said to be of garden origin. It is under a foot in height and the blossoms are a combination of maroon and mahogany-brown. Its chief attraction for me lies in the fact that, planted in a sun-baked situation in rather dry, poorish soil, it seldom fails to flower a second time, usually in late October. An Iris flower in the autumn is always an especially welcome gift.

GOOD BLUE IRISES—Among old Iris friends Chester J. Hunt should not be forgotten. It is one of the best blues for massing and its effect when grown with the pale pink or light yellow flowers of its season is quite enchanting. Juniata, taller and with smaller flowers, darker in color than those of Chester J. Hunt, is well to the fore among blue Irises where large plantings for color effect are to be made.

THE LATE ROCK GARDEN—After th first of July many rock gardens ar lacking in the interest bestowed b the presence of gay flowers, and th fact is often brought forward in dis paragement of the gentle art of roc gardening. There is, however, not th least reason why there should be dearth of color during the summe and autumn if the gardener will mar age in some way to hold in leash h passion for the entrancing flowers tha bloom in the spring, and fix his atter tion upon some of the somewhat le gay and glancing (but none the le lovely) plants that decorate with the blossoms the later season. The tempt tion to fill every nook and corner o the rock garden with the beauteo spring flowers is almost overwhelr ing, and many a one blithely succum to it and counts the rest of the ye well lost. But for those who fe otherwise, or who do not reach the gardens before mid-June, perhap there is plenty of material for brave show—and this without callin in dwarf Zinnias and Alyssums an such common border stuff.

First to come to mind are the Can panulas, most of which are summ blooming. Among them choose t following: *carpatica*, *rotundifolia* a its magnificent form, *hosti*, *pulla* a *pulloides*, *pusilla*, *excisa*, *stansfiel raddeana* and *tommasinianus*. Gentia bring a richer blue, as also a deep anxiety. But if you are still tiptoei about and hesitating before this ro family, secure a few plants each *G. septemfida* and its dwarfer sist *lagodechiana*. Give them a situati low down and on the cool side of rock, ten inches of soil compound of leafmold and loam in which sto chips (not lime) are freely mingl on top of a good bed of peat sphagnum moss. Then rest and p pare to enjoy your well-earned thril

### FOR YELLOW TONES

Yellow is well furnished by Oen theras, Hypericums and Potentill and there are the white *Oenoth caespitosa*, and several white Pot tillas that will be found useful. Th mes in variety bloom in the sumn as do numerous Sedums. Best amo these last are *S. sieboldi*, *S. ewersi* the several forms of *spurium*— pink-flowered—and there is the li gem of a blue Sedum, *S. coerule* which is an annual. *Geranium wa chianum* rambles about and blooms summer and until frozen stiff, *Silene schafta* gives its pink blosso at a time when we are not too crit of the quality of their tone.

*Asperula cyananchica* and *Tur saxifraga* are very dwarf and v airy creatures that continue in flo for a long time. Many Violas if k from seeding or drying out v bloom until frost. Among these *gracilis*, *cornuta* and *bosniaca*. D *thus gallicus* blooms late and its r ged habit is forgotten for the sake its delicious fragrance. The ramp blue Plumbago must not be forgot and beside it might be grown the l aromatic-leaved *Chrysanthemum ticum*, with its large white Daisie

(*Continued on page 128*)

# Table Delicacies for House & Garden Readers

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in your car
on your
first trip
to your
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and
trips thereafter




## Coffee... *for the epicure*

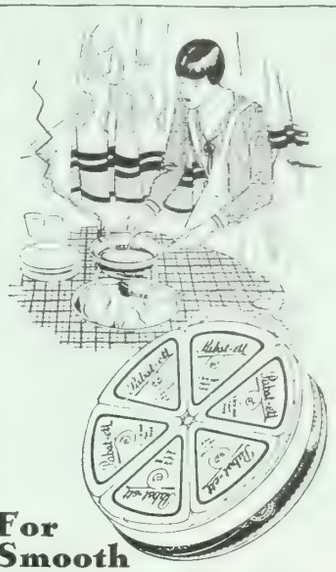
Coffee that is freshly roasted, freshly ground and made *correctly* so that all the *true* flavor remains intact. For those who have once tasted perfect coffee . . and whose morning cup has ever since seemed inadequate.




FineArt Coffee is so convenient to use. It comes in tiny crystals—merely add hot water to the desired strength. Send us a dollar, together with the name of your regular grocer and we will forward to you an attractive canister for table use that will give you many more cupsful than are contained in two pounds of ground coffee.

**FineArt COFFEE** *Also* FineArt TEA

FINEART FOODS, INC · TUCKAHOE, N.Y.



**For Smooth Creamy Rarebit**

In cooked dishes Pabst-ett never becomes lumpy or stringy . . . . brings new flavor. Pabst-ett is more than cheese . . . retains the milk sugar, proteins, minerals, vitamins, and *valuable calcium* lost in cheese making. Ask your grocer.

PABST CORPORATION
Milwaukee, Wis.
(*Also makers of Pabst Wonder Cheese*)

**Pabst-ett** More than Cheese

## Cold Cuts *and*

Some folks like a meat sauce:—others prefer a relish or condiment. But, have you ever tried Düsseldorf Mustard? It's simply glorious.

Traveled folk are well acquainted with this old-world, aromatic appetizer. European chefs have conceded to it, for centuries, a premier niche as a flavour supreme.

Place this quaint little crock where it can be called forth readily whenever finely cured ham, thinly sliced poultry, or roast beef make their appearance. There's nothing quite like Düsseldorf Mustard's moist mildness.

*Choice mustard seed crushed fine and sifted through silken cloth, then traditionally blended with aged wine vinegars, salt and sugar. Send House & Garden twenty-five cents (25c) and we will have this jug of Düsseldorf Mustard delivered to you express collect*





*Chocolate, tea or coffee—*
*it's best from Sherry's*

DRINK it hot or drink it cold! Instantaneous chocolate of our own preparing . . . ground or liquid coffee . . . the Sherry blend of tea—these and other specialties of Sherry establishments are all obtainable for your home table.

| | |
|---|---|
| Instantaneous chocolate | ' $ 75½ lb. |
| | 1.50 lb. |
| Ground coffee | 1.00 lb. |
| Liquid coffee | .25 split |
| | .35 pint |
| Sherry-blend tea | 2.00 lb. |
| (Individual bags) | 2.50 |

*Order in person or by mail*
*Prices do not include parcel post*
*Dealers: Write for representation*

Louis Sherry
300 Park Avenue
5th Avenue at 58th and at 35th Streets
and in The Waldorf-Astoria
New York

# BISCUITS
NOT CRACKERS
# BISCUITS

Discovered; a bountiful box of biscuits autographed by a famous English biscuiteer.

*Macaroons: an ever welcome addition to the cake dish when the unexpected guest drops in at lunch time. And there are also other macaroons, for variety's sake.*

*The little chocolate bun, only a mouthful (but you can have as many as you like), is carefully done up in a brilliant blue tinfoil to keep every bit of flavour in.*

*Here, you have a small but select sort of sandwich biscuit, with a soft filling and a nicely browned outside, suitable for any occasion when appetites need tempting.*

*These round biscuits are the kind to put in the picnic basket, the children's lunch-box, the pantry shelf where the young can help themselves at odd times of hunger.*

*Pink pastry cakes, if they do not bring the blush of pleasure to the cheek, will at least add a touch of colour to the table for the debutante's reception tea.*

*Powdered almonds make the top of these agreeable little sponge biscuits unusually tasty. Any after the theatre-supper would be benefited by their gay company.*

*This remarkable box of biscuits boasts of petite beurres, short breads—18 different kinds in all—almost four pounds. This compact and attractive package of goodness will be sent promptly (express collect) if you mail House & Garden $3.25*




*Send for*
## The Rare Taste in Cheese

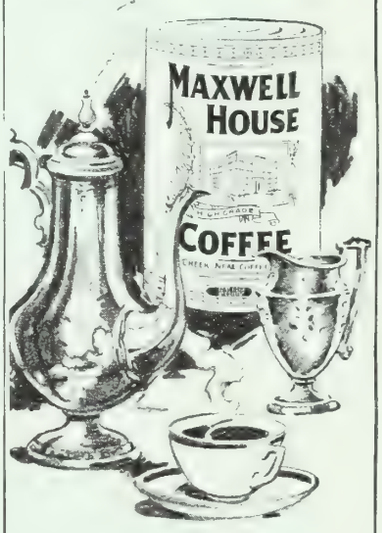
Volumes have been spoken and written about the flavor of Europe's finest Cheese—Tiger Emmental-Gruyère Cheese. Sweet scented grasses, prize Swiss cattle, and a centuries-old valley provide this delectable difference in cheese taste.

If your dealer does not supply you, send 65c and dealer's name for prepaid Swiss box containing six individually wrapped portions, all edible and always fresh. Address Roethlisberger & Co., Inc. (U. S. A. origin 1856), 178 Franklin St., New York City.

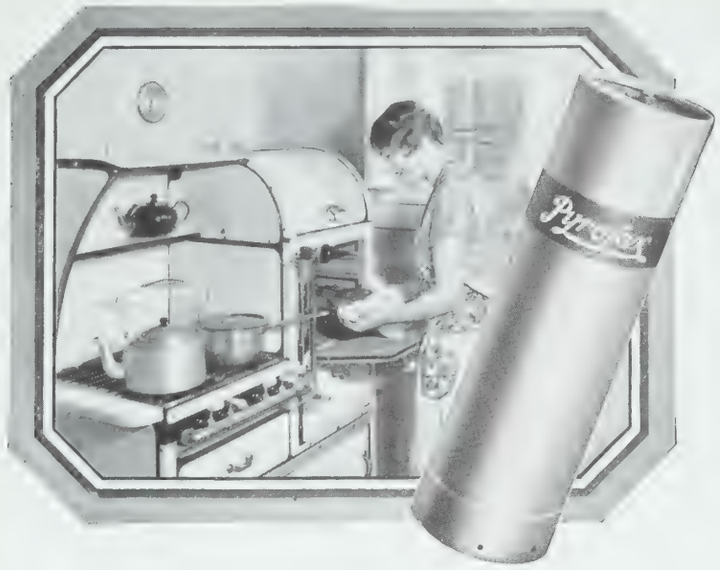
*The Satisfying Delicacy*

**TIGER**
BRAND
Emmental-Gruyère
Cheese
*at grocery, delicatessen and fancy stores*

*"Good to the last drop"*




Flavor added
to flavor—
an extra touch
of richness




# *Now, with* Pyrofax Gas Service, *any country home can have a genuine gas range for cooking*

WOULDN'T you like to have a cool, spick-and-span modern kitchen and a genuine gas range to cook with in your country home? You *can,* with Pyrofax. Pyrofax Gas Service begins where city gas mains end, and it brings all the cleanliness, coolness and convenience of a city kitchen to your home in the country.

Pyrofax is not carbide or gasoline, *but real gas,* derived from natural gas. It is supplied in steel cylinders ready for use, by a nation-wide system of hundreds of conveniently located distributing stations — a highly organized, prompt and dependable service. Pyrofax is just like city gas. It burns with a hot, blue, sootless flame. It provides the simple ease of temperature control so essential to the best results in cooking.

Pyrofax Gas Service can be installed in your country home without trouble or delay. You can have the most modern type of gas range —with automatic oven temperature control, if you wish.

The cost of Pyrofax equipment completely installed, including whatever type of gas range you prefer, is $135 and up — depending on the equipment selected. Look for the Pyrofax dealer's sign in your vicinity.

Return the coupon to the nearest office for complete information.



*Thousands of country homes are supplied with Pyrofax Gas through prompt, dependable service from hundreds of distributing stations.*

PYROFAX DIVISION

PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

Please send me further information on Pyrofax and the name of the nearest distributor.

Name _____

Address _____

HG-728

CARBIDE AND CARBON CHEMICALS CORPORATION
*Unit of Union Carbide and Carbon Corporation*

Carbide and Carbon Building
30 E. 42nd Street, New York

BOSTON—1017 Old South Building
CLEVELAND—Madison Ave. and West 117th St.
CHICAGO—Peoples Gas Building
DETROIT—General Motors Building
ST. LOUIS—4228 Forrest Park Blvd.
SAN FRANCISCO—114 Sansome Street
MINNEAPOLIS—600 First National Soo Line Building




*Ulmus pumila obviously belies its scientific name which would seem to indicate small size. This one in Korea is eighty feet tall*

## WORTHY ELMS OF VARIOUS KINDS

(*Continued from page* 78)

are passing, but the present generation has every reason to bless its forebears for the legacy of the grand old Elms left facing homesteads, or bordering the roads or streets of country towns.

In general appearance no other American tree exhibits as much variation as the White Elm. At least three distinct types are commonly seen. Perhaps the most frequent is that with a crown made up of a number of stout, ascending stems which give off spreading branches and pendent branchlets, the whole forming a round-topped shapely mass, lithe and graceful in consequence of its hanging branchlets.

Another type, of which the Lafayette Elm at Kennebunk is a noteworthy example, has many massive, wide-spreading branches shading an enormous area of ground. Such trees form an umbrageous mass in summer and in winter their gaunt, widespread limbs are exceedingly picturesque.

Another common type has comparatively few ascending stems but slightly diverging from the straight trunk giving off spreading and hanging branchlets, the habit of the whole tree strongly suggesting an old-fashioned wine glass. In this form the trunk and main stems are often covered with short, somewhat pendent branchlets giving them a feathered appearance.

Between these three extremes every intermediate condition may, of course, be found. The main types themselves have their own particular use in landscape work. The first is best for avenue planting, the wine-glass type for lawns, and the wide-spreading form for park or meadow where space is ample.

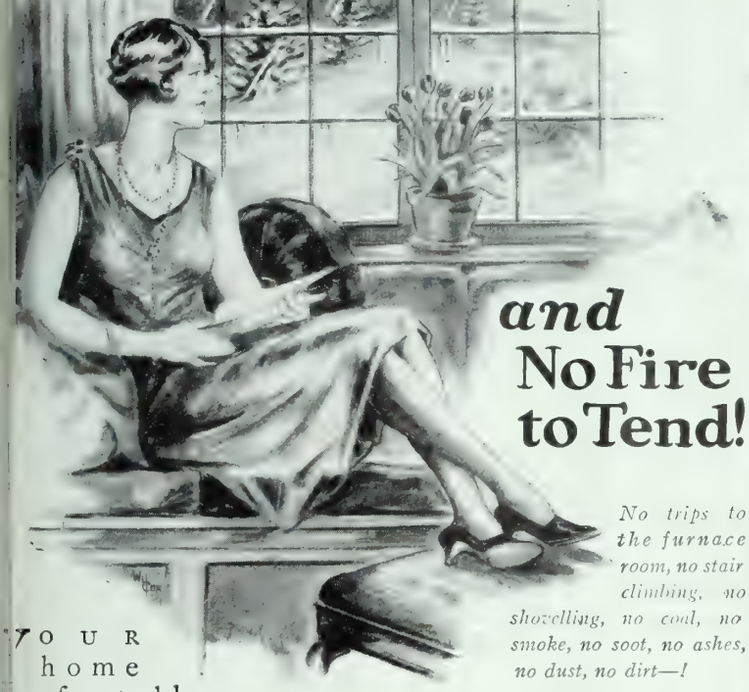
The American Elm is beautiful at all seasons of the year: when its minute flowers, harbingers of early spring, cover the branches; when it

(*Continued on page* 118)



***The best of all trees for city planting is the English Elm. It lacks the grace of its American cousin but has much character of its own***

# Clean Warmth—



## and No Fire to Tend!

*No trips to the furnace room, no stair climbing, no shovelling, no coal, no smoke, no soot, no ashes, no dust, no dirt—!*

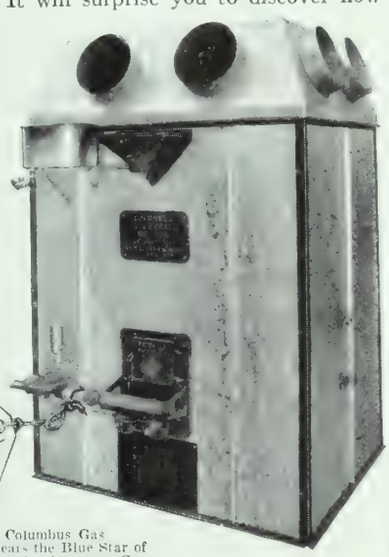
YOUR home comfortably warmed all winter, day and night—never over-heated or under-heated regardless of outside weather! Complete automatic control that supplies healthful, properly humidified, fresh-air warmth absolutely without personal attention! No worry about fuel deliveries or changing prices! A clean house and a clean cellar! And only two trips to the furnace room necessary each year! That's the story of the

## Columbus Gas Furnace

### *The Heating Plant That Tends Itself*

GAS is the ideal fuel—always available, always desirable—and not at all expensive *when properly burned.* It will surprise you to discover how reasonable are the costs for obtaining its comfort and convenience.

No other domestic heating plant burns fuel more efficiently than the Columbus Gas Furnace. It converts into *useful warmth,* 80% of the heat that is in the gas. Automatic thermostat control turns gas on and off exactly as needed to keep the rooms at the desired temperature. Water is automatically supplied to the humidifier. And an automatic safety pilot device makes this furnace *safer than even a kitchen range.*



The Columbus Gas Furnace Bears the Blue Star of Approval of the American Gas Association Testing Laboratory.

Your Gas Company will endorse every statement made in this advertisement

From the time you light the Columbus Gas Furnace in the fall, until you shut it off again in the spring, you need pay no further attention to it. It keeps your house at exactly the temperature you want, never wastes a foot of gas and is absolutely safe at all times.

The Columbus Gas Furnace bears the *Blue Star of Approval* of the American Gas Association Testing Laboratory. In performance, economy and safety, this furnace ranks with the very finest heating plants ever built. Send today for the booklet that shows how easy it is to free yourself forever from furnace dirt and labor.

**The Columbus Heating & Ventilating Company**
45 W. Town St., Columbus, Ohio

The Columbus Heating & Ventilating Co.,
125 W. Town St., Columbus, Ohio (Dept. 12)
You may send me free booklet.

Name .....

Address



# How *many times* should a bathroom be "plumbered"?

IT should be "plumbered" once more if it is an old bathroom of the tin-tub, iron-pipe era. Call in your plumber and have him rip out the old, unsanitary fixtures and the rusting iron or steel pipe and put in modern fixtures connected with good brass pipe that cannot rust.

If you are building a new house it should be "plumbered" just once. Put in brass pipe to begin with.

You can't afford to run any risk of your water pipes rusting out or filling up when they are concealed behind expensive tiled or plastered walls, or run under hardwood floors, as they are in modern houses. Brass pipe will last as long as the house stands, and you'll always have a full flow of clean, sparkling water.

And bear this in mind . . . whether you are replacing old plumbing or putting in new, it will be to your advantage to insist upon Alpha Brass Pipe. It contains more copper than ordinary brass pipe and will thread more easily, which means tighter, safer connections.

You would expect Alpha Brass Pipe to cost more, but it doesn't. Specify it by name . . . it is stamped "Alpha" every 12 inches.

## ALPHA BRASS PIPE

*made from a special kind of*

## Chase Brass

*Send for a copy of our booklet "Alpha — The Story of a Water Guide." Just fill in the coupon, clip and mail.*

CHASE BRASS & COPPER CO., Incorporated
Waterbury, Conn.
Please send me a copy of your booklet, "Alpha, The Story of a Water Guide."
Name ..... Address .....



for "Delicate" Women!

This Safe, Scientific New Way to Strength and Health!

NEVER before have the health-building powers of sunlight been as fully appreciated as they are today.

A few minutes a day with the Battle Creek SUNARC Bath stores up new vitality, increases resistance to disease, makes you look and feel 100% better. Delicate women and children are immensely benefited by its health-stimulating ultra-violet and infra-red rays, *found only* in the carbon arc lamp—the Battle Creek SUNARC.

**Get the Sunbath Habit!**

The largest health institutions in the world use Battle Creek SUNARC Baths. Leading Physicians have equipped their offices with this tested scientific aid to health. Visit your Doctor and enjoy the benefits of artificial sunlight, which is even more beneficial than natural sunlight—richer in the health-giving ultra-violet rays. Keep the entire family fit by periodic sun bathing the SUNARC way.

**CARBON ARC A SMALL SUN**

Special Despatch to The World

WASHINGTON—The carbon arc is the chief rival of the sun as a dispenser of illumination, according to the Bureau of Standards. Of all artificial illuminants, the bureau finds, the arc gives the nearest approach to sunlight.

The beneficial effects of sunshine cannot be obtained at all times, it is pointed out. Hence the bureau has been trying to discover a source of ultra-violet radiation that has most nearly the same ultra-violet spectral energy distribution as the sun.

*Send for Free Book!*

If your doctor is not equipped with the SUNARC Bath write *today* for "Sunshine and Health", an intensely interesting *free* book, telling how you can enjoy SUNARC Baths, right in your own home.



Sanitarium Equipment Co.

Dept. 1123M Battle Creek, Mich.

*The Battle Creek "SUNARC Bath" is made by the manufacturers of the famous Battle Creek "Health Builder" and the "Mechanical Health Horse."*

© S. E. Co. 1928




Battle Creek Sun Arc Bath

"SUNSHINE AT THE SNAP OF A SWITCH"


# WORTHY ELMS OF VARIOUS KINDS

(*Continued from page 116*)

summer it rises like a great fountain of dark and brilliant green above its humbler companions of the valleys, or sweeps with long and graceful boughs the placid waters of some stream flowing through verdant meadows; when autumn delicately tints its leaves, and when winter brings out every detail of the great arching limbs and slender, pendulous branches standing out in clear relief against the sky.

### OTHER SPECIES

This American Elm may be the most beautiful of its clan but it is by no means the only one. As a matter of fact, Elms of different species are found in the northern forests of Europe and Asia as well as in those of North America. A number of the species grow to a great size and have been known in the parks and gardens of civilized lands from immemorial time. The early settlers in this country brought or caused to be brought over quite a number of European plants, among them the so-called English Elm, a tree common in the hedgerows of the British Isles whose ancestry has given rise to much speculation. At one time tree lovers accepted without question the name of *Ulmus campestris* for this old Elm, but in recent times pedants have decided that it has no right to this name and that it should be called *Ulmus procera*. However, the old name sticks with most of us.

During the 18th Century, a period when tree-planting was much in vogue, many of these English Elms were brought to Massachusetts, planted in the streets of Boston and in those of suburban towns, like Milton, Dedham and others. Some were planted in front of the old Granary Building on Tremont Street and on Boston Common. The oldest inhabitant on Boston Common today is one of these Elm trees. It is on record that on October 26, 1780, a day after the infant sovereign Commonwealth of Massachusetts was started on its career by the inauguration of John Hancock as Governor, the selectmen made application to break ground on the Common and plant trees. The request was granted and facing John Hancock's residence an English Elm was planted. For 148 years this tree has withstood the vicissitudes of wind and weather and though somewhat broken is today a grand old specimen. If it had voice, what a story it could tell of scenes witnessed and history made! It has been the subject of a delightful book, published in 1910, entitled *Life of The Campestris Ulm.* The author, Joseph Henry Curtis, has a fascinating style and his pages are rich with humor as well as historical facts. For instance, on page twenty-nine we get an intimate picture of what the Sabbath day was like in Puritan New England:

"From midnight Saturday to sunset Sunday was weekly a day of rest for Campestris. He hardly dared to stir a leaf; even the cows abstained in large measure from chewing their cuds and the Common was deserted. One Sunday, however, he was astonished and shocked to observe the Governor taking a turn in the mall on his way home from church. He was glad to learn the next day that the Governor was fined, and, much as he respected his sponsor, felt that it served him right."

When one remembers the events that were taking place at the end of the 18th Century and the opinions John Hancock and his fellow Bostonians held of England the irony of planting an English tree is evident, although the humor of it never appears to have dawned upon them. However, this accident or lack of thought was really fortunate. Had they realized that this tree was native of hated England they might possibly have crushed out its life in the same spirit as they wrested the country from British dominion. It is fortunate for this reason that the English Elm is of all trees the one that best withstands smoke and toxic gases which our modern cities are ever vomiting into the air. Its American cousin resents most strongly the deleterious atmosphere of the cities and pines for the pure air of the country. It so happens that the young saplings set out in 1780 has seen the decline and death not only of the older American Elms on Boston Common, but also of many that were planted since that day it was placed where it still stands.

On Commonwealth Avenue, Boston, Massachusetts, a number of English Elms are mixed with the American Elms and the day is not far distant when they will rule that noted thoroughfare. By the Art Museum and around the Reservoir at Chestnut Hill many fine specimens of English Elm may be seen.

To those who have charge of street planting in our cities I would emphasize the value of the Campestris Elm for cities, and to the nurserymen who make a business of growing street trees I would urge them to get busy and raise a stock of this most indispensable species. It lacks the grace and beauty of its American sister but has much character of its own. It never develops a very wide crown but has numerous ascending, spreading, stout branches. Until past middle life its crown is more or less pyramidal in outline but with age it becomes dome-shaped, somewhat sparse and distinctly characteristic.

### THE JAPANESE ELM

The Ainus, the aboriginal people of Japan, consider the native Elm (*Ulmus japonica*) the most important of all trees. Many of them believed it was the first created tree, being sent already grown direct from Heaven. The roots when dried served as tinder to generate fire by friction; the inner layers of the bark after maceration in water are woven into cloth and were formerly the chief source of material used for making wearing apparel. The outer bark is employed in roofing and covering the sides of their huts. Naturally such an important tree figures largely in Ainu mythology. At its best it is a handsome tree comparable with the European Wych Elm in general appearance.

Since the dawn of this century a species of Elm has been brought

(*Continued on page 122*)

L HEAT—AS BENEVOLENT AS SUNSHINE



# Keep June in the Home All the Year

JST as June with its delightful days is one of Nature's most generous gifts, oil heating, with its wholesome, care-e, even temperature, is one of the most neficent gifts of science. The home hich is properly heated with oil keeps ne indoors through the bleak days of winter's storm or the chill of an April n.

l heating is ideal heating—the system ward which humanity has been striving ce the days when the cave man dis-vered fire and began to climb toward ilization. Self-regulated, it is as *effortless* an electric clock. You never have to go the cellar and swing a grimy shovel to et up some heat." Simply set the ther-ostat, and the temperature need never ry more than two degrees.

he more you learn about this labor-ving system of heating, the more likely u are to join the increasing thousands home owners who have found that no her modern convenience contributes so ch to the health and comfort of a home.

Impartial authorities have prepared a ries of booklets for the Oil Heating Institute on every phase of this subject. hey are free. The coupon will bring you e one that interests you most. For the ke of your home this winter, mail the upon today.

OIL HEATING INSTITUTE
20 Madison Avenue New York City

*The Oil Heating Institute is prepared to furnish special information on the heating of churches, theatres, hotels, apartment houses and office buildings, and on the various heat treating processes of industry.*

This is the Emblem of the *Oil Heating Institute*

It is the symbol of satisfactory public service in oil heating.

Only the manufacturers who are members of the Oil Heating Institute are permitted to use it.

These manufacturers have earned their membership through the enthusiasm of thousands of home owners whom they have provided with efficient and dependable oil heat.

This emblem protects you, and it will be protected, on your behalf, by the Oil Heating Institute.

*Check the book you want*

MAIL THE COUPON TODAY!




OIL HEATING INSTITUTE
420 Madison Ave., N. Y. City

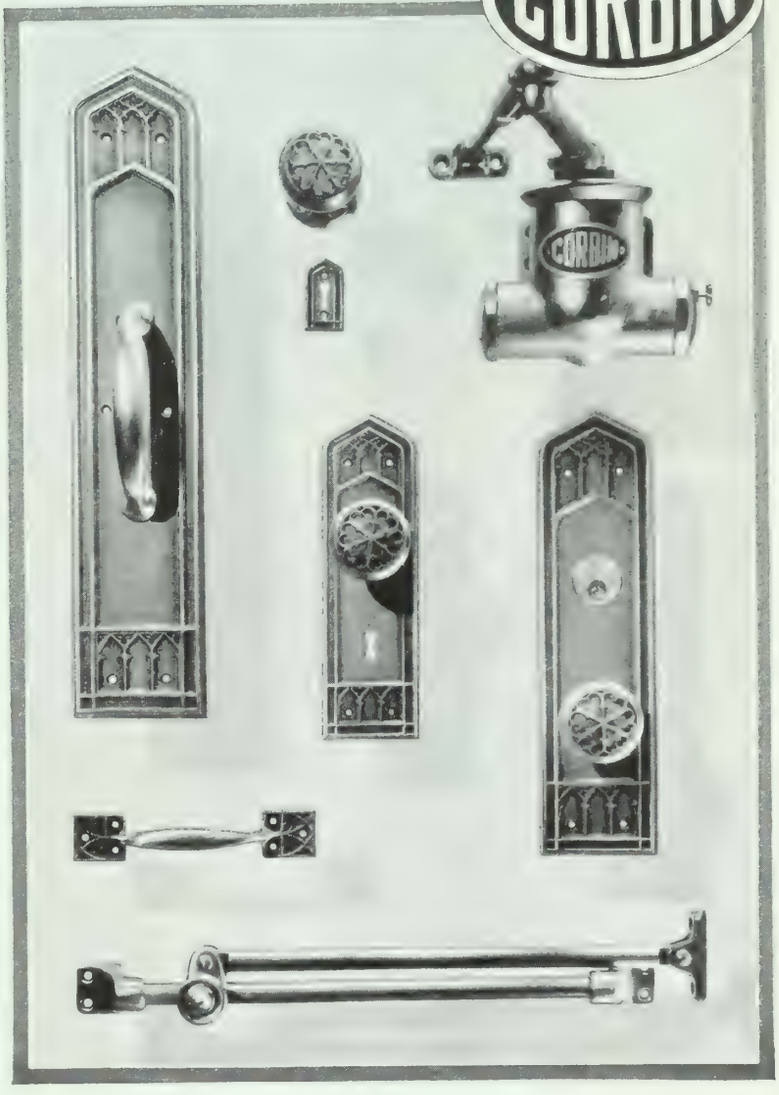
Please send me, free of charge, the following information on oil heating equipment:

Does it Pay to Install an Oil Heater?.....
Are Oil Heaters Perfected?.....
What About the Supply of Oil Fuel?.....
Making Better Use of the Basement.....
Name.....
Address.....
City.....State.....

H G 7

# Good Buildings Deserve Good Hardware

CORBIN




# Gothic Hardware by Corbin

IN great colleges you will find it. In magnificent churches and cathedrals. In hundreds of schools, theatres, hospitals. Why? Because it is good hardware. It performs. It adorns. It lasts.

You may never build a church, school, or college, but some day you hope to build a home. You will want good hardware. Remember Corbin for what it will add to your home. Authentic, fitting designs. Locks that work. Hardware that lasts—because it is good.

Remember, too, that whatever Corbin design you choose it will be complete. Locks, latches, hinges, bolts, knobs, knockers, and catches—good hardware for every door, window, cupboard and closet in all the house.

*A useful and interesting folder on Gothic Hardware by Corbin is yours for the asking. Write P. & F. Corbin, Dept. H-7, New Britain, Conn., and ask for Booklet K-315.*



P. & F. CORBIN
SINCE 1849
NEW BRITAIN, CONN.
*The American Hardware Corporation, Successor*
New York, Chicago, Philadelphia



# Your Perfect Servant

HERE she is at last! When this Perfect Servant comes into your kitchen, drudgery flies out the window. She will help you to better housekeeping and give you the time and strength to be a better home-maker.

In cooking and baking, this Maid will do virtually everything, electrically, better and quicker than you can do it by hand. She is never tired and never lets you get tired. She will improve the quality of your foods and make them more wholesome.

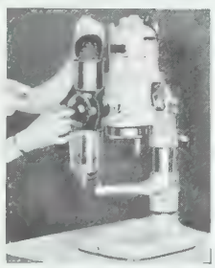
She mixes, beats, whips, slices, chops, freezes ice cream and does 101 other food preparing tasks with a speed and thoroughness that you must see to believe.

And if you have a flesh-and-blood maid in your home, this Electric Maid will prove no less a blessing. For she will make your real maid more contented and efficient and encourage her in sanitary methods.

Attaches to any light socket—costs 1c an hour for current—so simple a child can operate it.

*If you will fill in the coupon below, we will tell you all about this wonderful invention.*

THE KITCHENAID MANUFACTURING COMPANY
TROY . . . OHIO



Grinds your coffee, fresh, for each meal in a jiffy, preserving its aroma and flavor. Also spices and cereals.



Chops the ice and freezes ice cream and other frozen desserts, without hand cranking. Automatically signals when done.



Slices all vegetables and firm fruits uniformly and quickly, as thick or as thin as desired. No mashing or mangling.

**KitchenAid**

*Electrical Food Preparer for the Home*

THE KITCHENAID MFG. CO.
Dept. HG 78, Troy, Ohio

Please send the beautiful KitchenAid Book to:

*Name* _____

*Street* _____

*City* _____ *State*




*"Looks pretty bad. Is it passable?"*
*"You can make it if you take it easy –that is if you want to risk your tires."*
*"Oh, Im not worrying about the tires—I've got Kelly-Springfields on all around."*



*An Entrance Hall in Green Mosaic Tiles*

# THERE'S MORE THAN BEAUTY TO WALLS *and* FLOORS *of* MOSAIC TILES

## AN ATMOSPHERE OF RICHNESS AND CHARM MAY BE ACHIEVED, COMBINED WITH DISTINCT ECONOMIES

THERE is a practical reason as well as an aesthetic one for the present vogue of Mosaic Tiles.

Not only do they offer decorative effects which cannot be obtained with any other type of floor and wall material, but they also offer a reduction in upkeep expense and an added value to your home that more than compensate for their cost.

Thus the unsurpassable beauty and charm made possible in your home by the use of Mosaic Tiles really costs you little.

### *Luxurious—but not a Luxury*

Mosaic Tiles banish forever the expense and inconvenience of repainting and refinishing.

They last as long as the house itself and all through the years they maintain their original beauty and freshness. In fact, age seems to improve them and should you sell your home, the time-mellowed beauty of your floors and walls will have enhanced its value.

What more could you ask of a beautiful floor or wall material than to be impervious to fruit acids and stains of practically every description; that will not crack or fade; and on floors will never develop unsightly worn spots nor be marred by heavy furniture?

Mosaic Tiles afford little opportunity for dirt and dust to lodge. Such soiling as may occur is easily removed with a damp cloth. Thus, even careless servants need little supervision to insure that your Mosaic Tiles are always immaculate.

### *See these Beautiful Illustrations*

Your Architect and Tile Contractor will be glad to show you actual colored illustrations depicting how Mosaic Tiles are used in various rooms of modern homes—large and small.

You may select from designs which have graced old world palaces and new world homes of every style of architecture. Or you may have patterns made which conform to your own tastes and which will impress your own personality on your home.

Do not complete your plans for your new home—or for redecorating your present one—until you have seen these illustrations as well as the actual tiles themselves. The possibilities for beauty—and at comparatively small expense—through the use of Mosaic Tiles, may be a revelation to you. Write today for book of beautiful color interiors. Address Dept. HG—7.



*One of many new color nuances made possible through Mosaic Tiles*

MOSAIC

*"Mosaic" is the Trade Name of tile made exclusively by the Mosaic Tile Company and is stamped on back of all Mosaic Tiles. The word "Mosaic" should be used in writing tile specifications.*

*The* MOSAIC TILE COMPANY

*Member, Associated Tile Manufacturers*

ZANESVILLE, OHIO

NEW YORK - SAN FRANCISCO - LOS ANGELES
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MOSAIC TILES

# *Style* · in an Oak floor within any flooring estimate

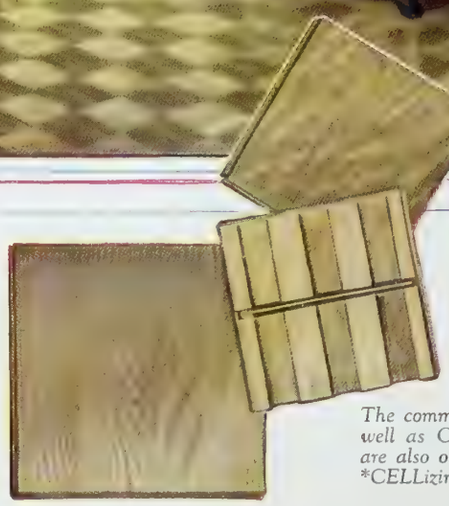
STYLE is the governing factor for beauty of interiors, and demands an appropriate handling of the floor, the largest area that greets the eye upon entering a room. But, due to cost, it has till now been impossible for any but the most pretentious homes to plan room decoration upon the beauty of a design oak floor.

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# WORTHY ELMS OF VARIOUS KIND

(*Continued from page* 118)

us from northern China which promises to be of immense value in the Middle West and useful throughout the northern portion of this country and lower Canada. It has proved very fast-growing, good-natured and adaptable. A tree in the Arnold Arboretum raised from seeds which I collected in the grounds of the Temple of Heaven at Pekin in 1910 is now thirty feet tall—this in the poor soil and climate of Massachusetts. In the State of Washington I understand the growth is twice as rapid. It would appear to have first reached this country in 1905 through J. G. Jack who sent plants from Pekin to the Arnold Arboretum.

Through lack of information, and possibly misled by its relatively small leaves, the great Linnaeus named this Elm *Ulmus pumila*, an egregious misnomer. To add insult to injury, *Standardized Plant Names*, by a literal translation of this name, dubs it Dwarf Asiatic Elm. In Korea, Manchuria, and in many parts of northern China this tree is comparable in size and bulk with the English Elm. In water courses and elsewhere in Korea I have seen trees exceeding eighty feet in height and eleven feet in girth of trunk. When young the branches are slender, lithe and arranged to form a narrow, pyramidal crown. In adult trees the crown is made up of few massive, wide-spreading branches which form an irregular mass. The bark on old trees is particularly striking, being very deeply fissured and roughly corrugated. It flowers at the first blush of spring and its fruits are ripe in May.

This tree would appear to be destined to enjoy a bright future in this country and the confusion which exists between it and another Elm is unfortunate. The other Elm, by *Standardized Plant Names* called the Chinese Elm, is a totally different tree. It rejoices in the name of *Ulmus parvifolia* and is found wild in parts of Japan, Korea and China. It is always a slender tree; I never saw one with a trunk more than six feet in girth, and it has thin scaling bark, small, mo or less oval and rather thickish lea which in warm districts are retain far into the winter, and it produc its blossoms in the autumn. As a ma ter of fact, no two Elms are mo widely dissimilar in habit of grow general appearance and time of flo ering than *U. pumila* and *U. parv folia*. I fear, however, that many ye will elapse before the confusion exi ing between them is straightened ou

There are many other kinds Elms including curious sports a freaks. Some, like the Camperdo Elm, have an umbrella-like cro with stiff hanging branches; othe like the Wheatley Elm, have ascendin spreading branches forming a narr spire-like head, but space forbids review of the whole Elm family would not be fair, however, to on the Wych Elm, one of the famo trees of Europe, which, forme known as *Ulmus montana*, now g by the name of *U. glabra*. At its b this is a tree as much as 120 feet t with a trunk twenty feet in girth s porting a massive, wide-spreadi more or less dome-shaped or flatte crown made up of hundreds of st branches and branchlets. It is one the stateliest trees to be found in lordly parks of England. In this co try it has been planted although it found only here and there.

More common in America as planted tree is the Huntington E (*U. vegeta*) which as usually seen a relatively short trunk, sometim twelve feet or more in girth, many ascending branches which spr to form a broad, rounded crown. the autumn these European Elms easily detected by the lateness in suming their autumn tints. Usua the American Elms are naked wh the European brethren are still a n of green. Yellow is the autumn of all the Elms except individual t of the small-leafed *Ulmus parvif* which I brought from the heart China. These, in autumn, assume r dish, even crimson, tones.

# THE GARDEN OF INGENUIT

(*Continued from page* 77)

near them the Darwins Clara Butt and Reverend H. Ewbank will give rose and lavender in their time.

Along the central walk leading from this garden eastward to the wooden arch at the entrance to the lower or perennial garden are groups of the single early Tulip Chrysolora, the double one Safrano, and the dark purple-black Zulu; while the cross-walk which cuts the gravel square and runs north and south just outside of the new garden has Tulips Chrysolora, Picotee and Ewbank to give its edges color.

The little plantings within the garden in the corner spaces, some two or three feet square, are one fine transplanted Peony, groups of Erigeron Quaker Lady toward the front and of tall white Foxgloves toward the back; with a few Tulips interspersed for spring color. The planting in the oblong spaces just before the tea house is for succession of bloom, and color when there is little elsewhere; therefore three rows of tall growing th to bloom in June, July and Au have been set there. These are plants that were on hand.

In the sad stillness of a warm O ber evening in this garden, with sound but the chirping of a few birds and the leaf-rustle where little spaniel runs about, there is g comfort for the devoted garde And while only four or five gr show themselves—foliage of L Privet, Foxglove, Erigeron, Dap and For-get-me-not, and even t are failing now—yet well we k that the time comes when

"The buried bulb doth hear
And hails far summer with
lifted spear."

—that in spring the glow of color in Hawthorn will be refle by that of Tulips and that this l place made so quickly and with joyous thoughts of future occup and use will surely fulfill its ga destiny.



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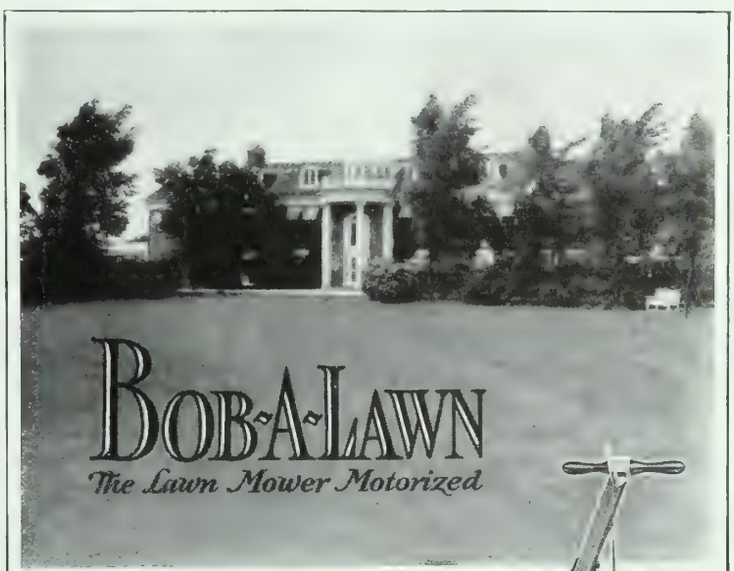
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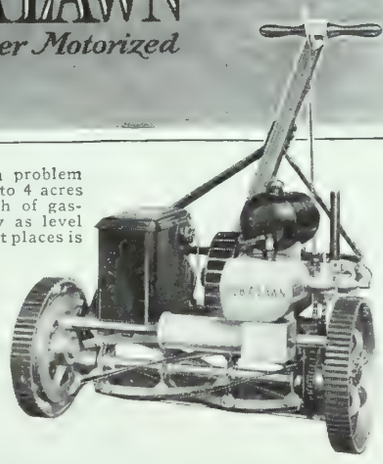
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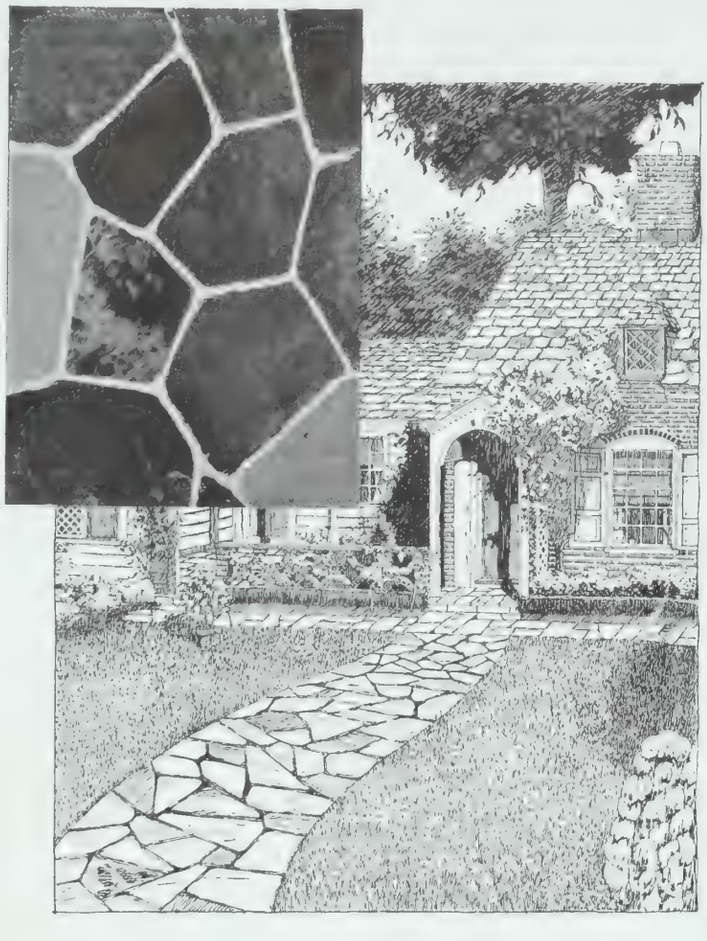
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# A GARDEN TO BLOOM IN JUL

(*Continued from page* 81)

leaved Clethra. It makes a dense bush and in July its sweet scented white flowers in feathery spikes are a beautiful background for summer flowers. Although they like peat, any light soil will please them; no lime, of course.

*Rhus cotinus*, the Smoketree and in some nursery catalogs called *Cotinus coggygris*, comes from southern Europe but is entirely hardy and very different from other Sumachs. The flowers are inconspicuous, but the feather-like clusters that succeed them are grayish lavender, almost purple when the sun shines on them. These clusters remain for several weeks in midsummer. The Smoketree will grow to be eight or ten feet high and needs room for development.

The other shrubs on the planting list are dwarf evergreens which make good edging plants for flower beds particularly when sharp angles have a tendency to make some visitors and children "cut corners."

I am more fond of the Japanese Yew, *Taxus cuspidata brevifolia*, compact, deep green and very hardy, than of other dwarf evergreens. The Mugho Pine could be used. It is low, dense and spreading.

### LAUREL FOR LOVELINESS

The one tall-growing evergreen—used because of its dark green leaves as well as its blooms—is our native Laurel, *Kalmia latifolia*. It will finally grow to a height of ten feet or more. When I lived a few years in southeastern Ohio and found the Mountain Laurel growing wild among Tuliptrees on very steep hills, I felt that its beauty had been somewhat slighted by gardeners. The more showy Rhododendrons with their rather gaudy purple and magenta hues which many people praise so highly are not as beautiful, in my opinion, as were those tall shrubs—about ten feet—covered with clusters of palest pink and white blossoms. Few flower buds or full blown flowers are so geometrically perfect as the individual flowers of the Laurel, but arranged as they are in clusters, there is no effect of stiffness.

In many places, the old thick growths had been chopped off but new growth was coming from the roots with amazing vigor. I have visions of myself, an old, white-haired lady, walking sedately twenty-five years from now between a double hedge of my Mountain Laurel now about ten inches high! The three or four year old seedlings which I collected on that day in late June are as husky as any hopeful (and far-sighted) gardener could wish. Why not use more of our truly beautiful native shrubs?

Don't forget to give the Laurels plenty of water the first season you plant them—also good advice for their cousins, the Azaleas and Rhododendrons—and no lime. They like peat but can do without it even in yellow clay provided the plants do not dry out. There should be blossoms on the Laurels just before the Japanese Iris bloom.

A Wisteria and a Clematis trained over the entrance or as a background for the garden seat would help the cool blue and white of the other flowers on a hot July day. A Clematis of the *Viticella* or *Jackmani* type should be in bloom early in the month in an average season. These are hardy types they can stand severe pruning and like manure mulchings.

As the Japanese Iris *(Iris kaempferi)* makes one of the most dependable garden displays for early July it is freely used. After it has a season's growth in the garden, it blooms with as much generosity as any common variety of German Iris. Anyone who has complaints certainly has failed to give this Iris its simple needs: sunlight, no lime, good garden loam, and moisture when the buds are forming if the season is dry. After the blooms are past, extra moisture is not necessary. The worst mistake would be to give this Iris an alkaline soil. Single, double red-purple flowers are the wild type but the Japanese have labored for many generations over this plant and now there are snowy white flowers, pale blue, deeper blue, deep velvety purple and near pink ones. Order your plants from the color descriptions—the names have no standard by which to judge them. If you like thrills, get a quarter-ounce of seed and plant this fall. It may take two or three years of waiting to see what colors you have but all of them are beautiful. Mine were single and double and almost every shade in the catalog descriptions of the nursery grower. A top-dressing of cow-manure in early spring helps to produce the lush foliage and large flowers on four-foot long stems.

### MEADOWSWEET AND BUDDLEIA

*Filipendula ulmaria*, the Bridal Meadowsweet, is an easily grown herbaceous plant that attains the height of a shrub by the time it blooms in July. Sometimes it is cataloged as *Spiraea ulmaria*. Its long clusters of tiny, creamy-white blossoms are very decorative. Florists sometimes make large baskets filled with this beautiful creamy Spirea combined with the pink sprays of the *Spiraea billardi*, for window displays. The Meadowsweet is easily grown in ordinary soil.

The Buddleia, like *Filipendula ulmaria*, acts like a garden plant that aspired to be a shrub and has almost succeeded. Buddleias seem to have been made especially for playful kittens. The latter's antics when chasing butterflies away are always amusing and would be worth the planting of Buddleias even though the graceful the plant and its violet racemes belonged to another garden favorite. Rooted cuttings from a nursery planted out in late spring make large blooming plants that fall. I have successfully moved an old plant in the fall, although young plants are easier to establish either in spring or

*Gypsophila acutifolia*, my favorite Baby's Breath, is at its best in the July garden; but cutting back the stems helps to produce a lateral growth of the tiny, mist-like sprays for use in flower bowls until late fall. The blossoms are as fairy-like. If you

(*Continued on page* 126)



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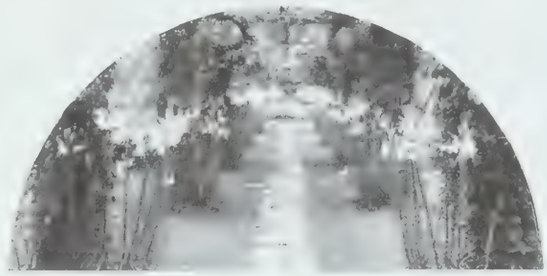
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# A GARDEN TO BLOOM IN JULY

*(Continued from page 124)*

your garden with a fine mist in the early morning with the hose propped up so that you can sit comfortably by, all the diamonds from Africa seem to be glittering as the sun shines through the tiny drops that collect on the sprays and, very slowly, bend them over. Sometimes there is an elusive fragrance from the flowers, but I have to use my nose to distinguish the plants that are fragrant and those that are not. One simply has to take a chance on getting fragrant ones from the plant nurseries. This Baby's Breath is easily increased by division in the spring.

The Platycodons, or Japanese Bellflowers, in the photograph are the flowers of one five-year-old plant—an especially good dark blue. These Platycodons are easily raised from seed but practically impossible to divide without ruining the old plants. Unfortunately, the color of the seedlings will range from a good paper-white through washy blues to clear deep blues. The Parsnip-like root dislikes moving and sometimes snaps off when it is disturbed, and another of its vices is not coming through the soil until very late in the spring. The stems grow from the top of the long taproot and are easily broken off by a careless shove of the trowel. Because of the quick germination of the seeds and the need for getting the plants settled into their permanent places, this is a very good perennial for the novice at seed-sowing to use for first experiments. Well developed plants are well worth having in the garden. If there is space behind the Platycodons for planting something just following their blooming season, a few plants of *Campanula pyramidalis* can be tucked in—if you are fortunate enough to get them to grow. Something always happens to mine. I've grown superstitious and topped trying to make them grow.

Going now to the plants along the edge of the flower bed, the dwarf *Iris pumila* is used with *Sedum album* in long lines. These Iris leaves are not over ten inches high but look much more than that in the close-up photograph. *Iris pumila* is a favorite that can be used in many ways, and this deep red-purple variety—a nameless one from a very old abandoned house—is the first Iris to bloom in my garden—some time in March. The gray-green foliage is good until fall except in very dry soils. All the *pumila* varieties flower profusely but they need to be planted in bold drifts to give real color effect. They come with the early Crocus cups to encourage winter-weary gardeners.

### GREEDY SEDUM ALBUM

*Sedum album*, which is kept to its place along the edge by the Iris back of it, has all the true rock plant characteristics except that it grows like a weed—a Pigweed, at that! Small rock plants simply perish at its approach. Even rock garden authorities admit that it is one of the prettiest Sedums but add in the next breath that it should never be allowed near choice plants. Through late June and July the leaves are lost beneath the white stars, as the accompanying photograph so clearly shows. The flower cluster may be pulled up when it is wanted for cut flowers, for in August the flower stem shrivels up anyway. Every small piece starts a new colony.

The Carpathian Hairbell, *Campanula carpatica*, is used near the center of the long curve. It is easily raised from seed and repays a little attention to snipping off seed pods by a long succession of blooms which are lovely to cut. Try the combination of *Corydalis lutea* and this Bellflower. The deep canary color of the Corydalis clusters that somewhat resembles Bleedinghearts is very good with clear blue Bellflowers and both have twelve-inch stems, provided the Corydalis is grown on the level in light leaf-mold soil instead of being stuck into wall as many rock garden lists advise. It is perfectly hardy in my Ohio garden in fairly light soil and planted in dense shade. Of course, the Hairbell will want more sun and so we miss this combination in the garden.

### A GOOD VERONICA

Another dependable plant used at the other end of the curve is *Veronica spicata* which comes from England and is about ten inches high when in blooms. The flowers are in the usual dark blue Veronica spikes and, like all Veronicas, the plant has a long blooming season. Sunshine and a light soil while the plants are still in the seedling stage are all its requirements. I raised my plants from seed—English seed, for I did not find it listed in American seed lists. After the blooming season has passed, the plants appreciate a good clipping over to remove the spent flower spikes.

Heliotrope is not hardy, of course, but is added because of its lovely fragrance and deep violet hue that is good with these deep blue and creamy colors; and who does not like to gather a sprig of Heliotrope while going down a much used garden path? The plants grow rapidly if they have plenty of water and some fertilizer and each one will need a space two feet in diameter. Be certain of the color and fragrance of the plants before seeing them in bloom before they are purchased, for there is a tremendous difference among seedlings. The wafting fragrance of Heliotrope always reminds me of a winter spent in Bermuda and the heavenly baskets of deep violet Heliotrope that were taken over to Hamilton on an early ferry and how often I wished I might see that stiff looking English woman when I visit her garden! But I never did—I knew their opinion of American tourists. Do you know that Heliotrope stems need to be plunged into hot water (as hot as one's fingers will bear) for about ten minutes after they are cut? It is one of those plants that wilt quickly and do not recover.

Regal Lilies are added, for they seem to be the most dependable Lily for an amateur to grow and they have both stateliness and grace to every very small garden. Arabis (or another easily grown rock plant) is planted over the bulbs, for a late spring frost will seriously damage the Lilies when

*(Continued on page 128)*

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# A GARDEN TO BLOOM IN JULY

(*Continued from page* 126)

they first break through the soil. In their Chinese home they are accustomed to the protection of a dwarf, shrubby growth. These Lilies like sunshine, deep planting and perfect drainage and increase rapidly when they have been well treated.

There are several possibilities for arranging contrasting color as indicated by the diagonal lines. Even annuals could be used for a season or two when the beds are first planted—tall-growing Snapdragons in tawny orange and yellow colors that are beautiful with deep blue and violet. Or *Thalictrum flavum* which will give almost the same effect; or *Pentstemon barbatus torreyi* will give an entirely different effect, gay and brilliant; or a blue perennial Salvia which leaves the garden a study in blue and violet and cream colors. In a very small garden the design must be extremely simple and plain—the plants themselves and the color of the flowers must be depended upon to give the garden harmonious design.

Pentstemons are unusual and amateurs do not often have them, probably because they are not often in plant catalogs. Some of them are tender and so the whole family has suffered from that reputation. *Pentstemon barbatus torreyi* is quite hardy even in Michigan gardens, and is sometimes offered by nurseries for it is not one of the newer hybrids. The brilliant deep flame color—almost scarlet—of its flowers is a compensation for their rather small size, but there are many of them arranged on a very tall stem like the Foxgloves. They are vertical lines of daring color. The flowers are produced in succession and they remain in beauty a long time. This variety *torreyi* (there is a pink variety, Spitzberg) is hardier and taller than the type. In a situation exposed to wind the tall stems need very light bamboo stakes. Pentstemons suffer more from stagnant moisture at the roots than they do from cold. A good loam mixed with leaf-mold and sharp sand is best suited to them. Raising Pentstemons is rather difficult without a cold-frame.

If you wish to have your garden appear wider than it really is, use the horizontal lines of *Thalictrum flavum*. Its masses of clear canary yellow—by far the best of all the yellow Thalictrums—would be a good contrast with the vertical lines of the Buddleia. Like all Thalictrums, the foliage of this variety is beautifully cut and slightly glaucous blue. Thalictrums are easy to grow. A few of the yellow Foxgloves, *Digitalis lutea*, might be planted near the edge of the bed. They are really hardy perennials and a precious find if cut flowers are appreciated.

Some of the perennial Salvias can be used if a cool blue and cream colored garden is wanted. These Salvias are lovely but I am hopelessly adrift among their names. *Salvia farinacea* ought to be the one blooming late in July, but the plants do not seem to follow the description very closely—and after racking my brains over botanical descriptions, I'm giving it up. They all sound alike, and nurseries have been known to make mistakes! So I intend to grow nameless Salvias in lovely violet and lavender and bluish-gray colors and let expert botanists do the worrying. How lucky are those gardeners who live within a reasonable distance of a botanical garden!

The garden of a summer cottage in the country could have native plants substituted for the more expensive plants used in the plan, but a beginning gardener will find the July season a sort of in-between period for wild flowers and economies are best made by seed-sowing rather than collecting plants whose behavior in the garden may prove very weed-like.

# BULBS AND OTHER GEMS

(*Continued from page* 114)

Space fails, but here are a few more kinds that if planted in little colonies may cause you to forget the small Anemones, Androsaces, Aethionemas and others that take the winds of the spring with their beauty. Of course the summer rock garden must be kept well watered and refreshed, and neatly weeded.

*Ionkia minor*, *Primula capitata* and *P. luminagensis*, *Inula ensifolia*, *Vitidenia triloba*, *Calluna vulgaris*, *Aster liniarifolius*, *Micromeria croatia*, dwarf Lavender, *Allium cyanium*, *Scabiosa graminifolia* and *S. pterocephala*, *Acaena mycrophylla*, *Achillea clavennea*, *Alsine bauhinorum*, *Androsace lanuginosa*, *Coreopsis rosea*, *Arenaria purpurescens*, *Bellium bellidioides*, *Corydalis lutea*, *Cynoglossum amabile*, *Iris dichotoma*, *Phyteuma scheutzeri*, *Polemonium carneum*, *Scabiosa vestita*, *Linum salsoloides*, *Linaria alpina*, *Bellis coerulea*, *Geranium wallichiarium*, *Nierembergia rivularis*, *Allium cernuum*, *Papaver nudicaule*, *Papaver alpinum* and *P. rupifragum*, many Pentstemons of great beauty and numerous Sempervivum.

And there are the hardy Cyclamen fairy flowers to tease and test the skill of the American rock gardener. *C. europaeum* and *C. neapolitanum* are both hardy about New York and they are now to be had in this country. The first has carmine blossoms and leaves marbled with white. The latter comes in both a pink and a white variety and blooms later. They require a shaded situation (not dank) and a soil made of leafmold and loam with lime rubble incorporated with it. A slope beneath high-branched trees suits them, or the cool side of a large rock. Do not plant these choice things unless you are willing to give them great care. They are too scarce to be wasted.




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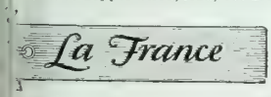
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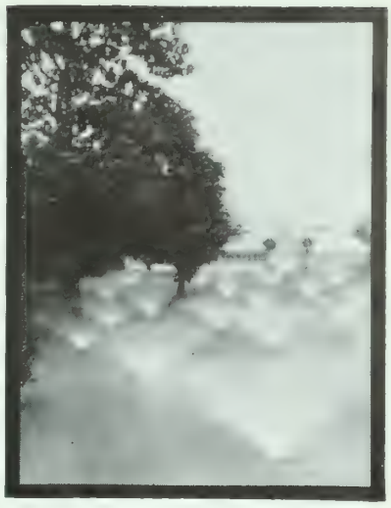
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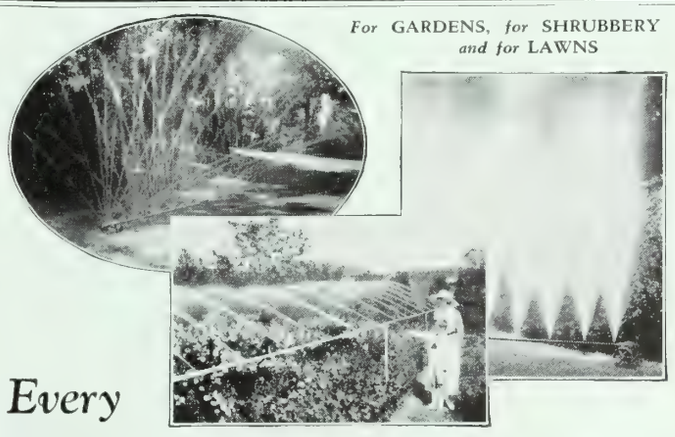
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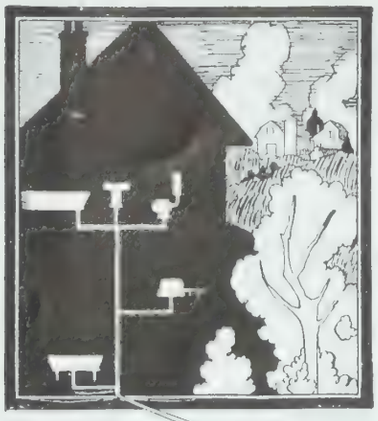
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IN the suburbs, on the farm, the benefits of a Kaustine System for scientific disposal of sewage are so great most people think these Septic Tanks must be expensive. But this is far from being the case. Now, Kaustine brings to unsewered districts the benefits of city sewers at such a low cost that you no longer need to run the risk of disease-breeding outside toilets nor suffer the embarrassment and inconvenience of antiquated bathrooms, kitchens, or laundries.

Kaustine is the only Septic Tank made of genuine Armco Ingot Iron. Underground, out of sight, they provide sewage disposal that will make your home as sanitary and up to date as a modern city apartment. But be sure you get a genuine Kaustine Septic Tank endorsed by health authorities, architects, and plumbers everywhere. Easily installed and broadly guaranteed.



**Kaustine**

**SYSTEMS for SEWAGE DISPOSAL**

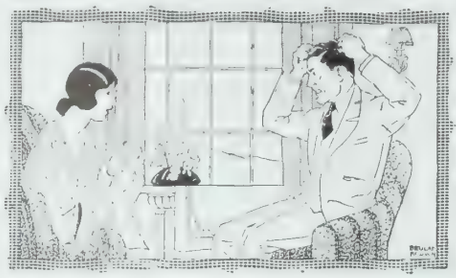



KAUSTINE CO. Inc., 37 Main St., Perry, N.Y.
Send me a copy of the free book "Scientific Sewage Disposal for Country and Suburban Homes"

.....

.....

.....



# Does Your Wife Keep On Prodding You About Heat?

ALL RIGHT then—what are you doing about it? Just letting her spoil your evenings and blaming her when it's you who are to blame.

Considering there is such an easy way out of it all, why don't you consider it?

For instance: Why don't you send for a copy of "Letters To and Fro"? In it six people give 36 fuel thrift help hints on how to get more heat out of the same coal.

And isn't that what you want? Then send for "Letters To and Fro."

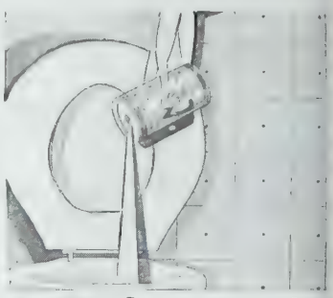


**Burnham Boiler Corporation**

Irvington, New York

Representatives in all principal cities of the United States and Canada

# Ills breed fast in hot weather






IN SUMMER a clean toilet is imperative. Sani-Flush makes it the easiest of tasks.

Just sprinkle Sani-Flush into the bowl, following directions on the can, and flush.

Marks, stains and incrustations vanish. Sani-Flush reaches into the hidden trap, where no brush could get. Odors disappear. The whole toilet is left spotless.

Sani-Flush is a year-round help. Always keep a can handy.

*Buy Sani-Flush in new punch-top can at grocery, drug or hardware stores, 25c; Canada, 35c.*

**Sani-Flush**

Reg U.S. Pat Off.

Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

*Also makers of Melo —a real water softener*

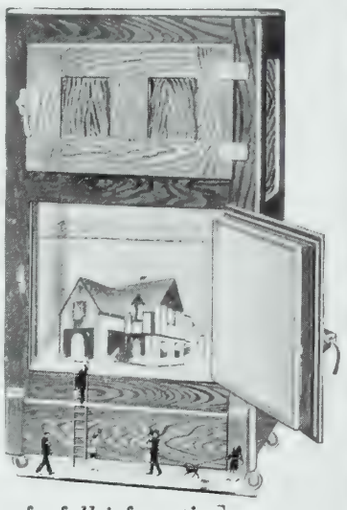
# For Summer Coolness

*Put your House in a Refrigerator*

WHEN successful refrigerator manufacturers like the Challenge Refrigerator Co. of Grand Haven, Mich., standardize on Cabot's Quilt for the insulation of their refrigerators, what better proof can you have of the efficiency of Quilt as an insulator?

Cabot's Quilt keeps heat out of cool refrigerators and out of houses in hot weather.

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*Return the coupon today for full information*

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**Resists the passage of Heat—In or Out**

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THE RESULT of eighteen years of specialized house planning is contained in the fifth volume of the ***"Book of Beautiful Homes,"*** the most unusual collection of original house designs ever offered to the home builder.

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ARCHITECT, R. A.

717 Walnut St., Philadelphia, P.

# I've got a ood memory

For mishaps, I mean. I remember the night I fell down the basement stairs. And then topped that with a very personal encounter with the door of a jam-closet. A flashlight guides every journey below for me now. It's an Eveready. I want the best after *that* night!

And I keep it in tip-top working trim with Eveready Batteries. I've found you can't beat them. Always on the job and sticking to it longer. Ready—Eveready—that's the way I want my flashlight, inside and out. I have the flashlight habit for good now. I've got a good memory.

---

**Winthrop Reproductions**
*of Early American Furniture*



Duncan Phyfe
Drop-Leaf Table
*ze, 54" x 20" x 30" (11" drop leaves)*

This drop leaf table of Duncan Phyfe pattern, is custom made of solid mahogany. A hand rubbed, satin finish is given the wood. It would serve admirably as a library, hall or living room piece, also in the dining room as a serving table.

PRICE $70.00
Freight allowed

You may send $20.00 deposit, balance on delivery, or full amount.

Our catalog G 78, showing the line of Winthrop Early American furniture in Maple and Mahogany will be sent on receipt of ten cents (stamps or coin).

**Winthrop Furniture Co.**
124 Park Sq. Bldg. Boston, Mass.



**Plymouth Pewter Co.**
(Subsidiary of Winthrop Furniture Co.)
Write to Dept. T for portfolio showing Plymouth Pewter pieces.

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## Now You Can Play Cards Out-of-Doors

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### Cannot Blow in the Breeze!

In the warm summer months, when you'd like to combine the pleasures of Bridge and other card games with the joy of the outdoors, you'll welcome "Clark Tiles," the new card set which allows you to play on the beach, porch, lawn, ship deck, under electric fans, or anywhere you please.
Clark Tiles consist of a full set of beautifully embossed tiles with regulation card markings. They are unsoilable—unbreakable—and unblowable. Four Clark Metal Folding Tile Racks, unique in design and essential to the full enjoyment of the game, are included with the set, along with Auction Bridge rules and score pads. ❦ ❦ All packed in handsome leatherette case. ❦ ❦ Price $5.00
Get your set today. ❦ ❦ On sale at all good shops, or write

**W. L. M. CLARK, 714 Gould Building, St. Louis, Mo.**

*"No Change in the Rules—Just a Change in the Tools"*

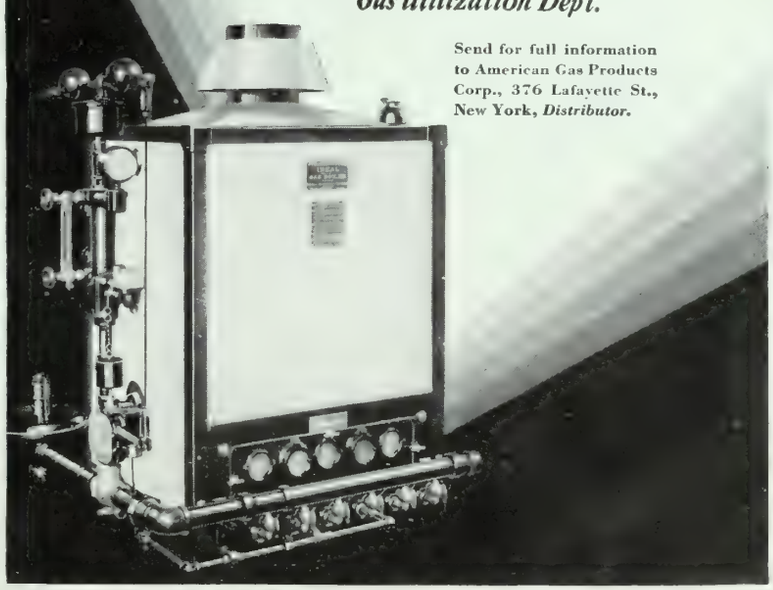
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# IDEAL GAS HEATING!

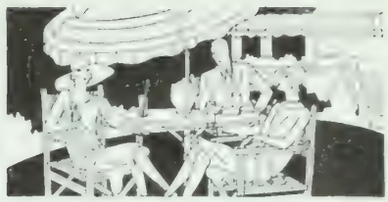
**Naturally, the world's greatest heating equipment manufacturers make the best boilers to burn *gas*.**

**IDEAL GAS BOILERS**
*are a product of the*
**American Radiator Company**
*Gas Utilization Dep't.*

Send for full information to American Gas Products Corp., 376 Lafayette St., New York, *Distributor.*



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## THE PLAZA
*The Chair That Creates Its Own Atmosphere!*

**A graceful transition from the furniture of yesterday toward the Art Moderne of to-morrow. The Plaza will blend with distinction into your present setting whether it is period or modernistic. ❦ Ideal for Sun Porch, Tennis Court, Country Club, Lawn, Yacht, Hotel or Apartment. Roomy and comfortable. ❦ Folds easily in a single motion and remains standing when folded. ❦ Strongly built wooden frame lacquered in Jade Green, Deep**



**Orange, Chinese Red, Ebony Black, or Natural. Back and seat fitted with color-fast, double faced, durable fabric in a wide selection of colors and designs. The Plaza is also made in a Junior Chair. ❦ On Display at the Better Shops or procured direct. ❦ Torrington Specialty Co., Inc., Torrington, Conn.**

**The plaza folding chair**

AMERICAN VOGUE
Established in 1892

BRITISH VOGUE
Established in 1916

FRENCH VOGUE
Established in 1919

# . . . and now a

# GERMAN VOGUE

***The first issue sold out in 48 hours all over German-speaking Europe***

**Now, for the first time, Vogue is published (as a native magazine), in the German language.**

**It is prepared by German editors and managed by German circulation, advertising and business staffs. It is printed and bound in German factories. It bears the imprint of Vogue Verlag, Berlin. The first number, published in April for circulation throughout Germany, Austria, Hungary and the other German-speaking sections of Europe, sold out in 48 hours.**

GERMAN VOGUE is the fourth separate national edition of Vogue . . . the American edition having been established 35 years ago in New York . . . the British edition 12 years ago in London . . . and the French edition 9 years ago in Paris.

In establishing these foreign editions, Vogue has accomplished something that no other periodical, and no newspaper, has been able to achieve in the whole history of fashion or publishing.

While other magazines or newspapers have gained a limited export sale in lands foreign to their origin, Vogue is the first periodical in history to take root, not as an export magazine, but as a native periodical printed in three different languages and four widely separated countries. It has thus become a living force in all of the civilized corners of the world.

**The success of an enterprise, in any single country, may reasonably be said to imply high merit. But when that success is repeated throughout the civilized world we are confronted with evidence that, behind the enterprise in question, there must be forces and qualities that are not only extraordinary but universal.**

AMERICAN VOGUE
Established in 1892

BRITISH VOGUE
Established in 1916

FRENCH VOGUE
Established in 1919

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***Why has Vogue become a dominating force in every quarter of the globe?***

Briefly, because the smart, well-to-do, travelled and fashionable women of both hemispheres have made two important discoveries.

***First:*** That Vogue reports fashions with more promptness, chooses them with more judgment, presents them with more distinction, and writes of them with more authority than any other periodical in the world.

***Second:*** That Vogue may be relied on absolutely and implicitly as a mirror of breeding and good taste and that it is unfailingly accurate in its selective sense, not only in matters of dress, but in questions of decoration, home appointments, entertaining and in every activity affecting the life of the fashionable woman in every land.

**Year by year, the knowledge that Vogue has these benefits and services to offer has spread so irresistibly that today, no matter what part of the world one visits ... wherever smart women are to be met with...one finds them reading the American Vogue, or the British Vogue, or the French Vogue ... and now, in the German-speaking countries of Europe, the new German Vogue.**

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INCORPORATED
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VOGUE VERLAG, G.m.b.H.
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*Germany*

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JARDIN DES MODES

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VOGUE PATTERN BOOK
VOGUE PATTERNS
THE CONDÉ NAST PRESS

H. G. 7-28

# IT'S ON PAGE —

*You read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, more also than a practical treatise most of the articles and illustrations it contains are about things which you may desire to use in your own home.*

*You are also naturally interested in knowing about all quality products—be they building materials, automobiles, travel or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.*

*We would not be living up to our full usefulness unless we helped you find these things, some of which are advertised in the magazine. So, for your convenience, this classified table of contents of advertisers in this issue of House & Garden is presented. It will assist you in making the best selection.*

*In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance and when you have made your choice you will be confident that you have not left many good things uninvestigated.*


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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index



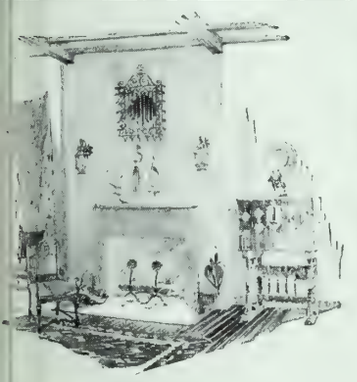

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WITHOUT any appreciable addition to the cost of any new building, you can add immeasurably to the value by specifying Cincinnati Iron Railings, thus giving a touch of distinction and individuality, and transforming—"just a house"—into one that is different."

Ornamental iron railings, fences, entrance gates and window guards of attractive, yet modest design, will enhance the beauty of any home. The dominant features of Cincinnati Iron Railings are their attractiveness of design, durability and quality construction.

Catalog on request—estimates cheerfully given—orders filled promptly.

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3375 Spring Grove Avenue
CINCINNATI, OHIO



*How to Build a*
**Perfect FIREPLACE**
*—without increasing cost!*

We guarantee no smoke, improved ventilation, and *double heat from same fuel*. The Heatilator is double-wall form around which the masonry is built. Positively assures proper construction. It sends into the room heat which in ordinary fireplaces goes to waste. Saves enough in actual labor and material to cover cost. Fits any type of design.

FREE If you are going to build or remodel your fireplace, write for our free Planbook of modern fireplaces. Address Heatilator Company, 509 Glen Avenue, Syracuse, N.Y.

**Heatilator Fireplace Unit**

COUPON

Heatilator Co., 509 Glen Ave., Syracuse, N. Y.
Please send free copy, "Planbook of Modern Fireplaces."

Name .....

Address .....



# Swanfeldt Awnings

## COLOR IN BETTER TASTE

Throughout America decorators and architects are using these new scroll design awnings to give a more artistic touch of color to the better homes. A variety of patterns harmonious for all types of architecture.




**ILLUSTRATED BOOKLET**

SWANFELDT AWNINGS are fully described in our Illustrated Booklet for 1928—FREE from your local distributor, or send to ANDREW SWANFELDT, 224 South Main St., Los Angeles, Calif., Dept. U.



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## NO-TARNISH TISSUES

SILVERWARE wrapped in Dexstar Staybrite Tissues will not show the slightest tarnish after long storage. Staybrite is a new, patented discovery that protects highly polished metal or glass against smoke, sulphur or gas-charged atmosphere.

Staybrite Tissues are extra strong, yet velvety surfaced to guard against scratching. Ask your stationer or department store to order Staybrite Silver Wrapping Tissues.

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**C. H. DEXTER & SONS, INC.**
*Highest Grade Thin Papers*
WINDSOR LOCKS, CONN.

TRADE MARK
DEXSTAR

# Take Sunshine Baths
## for Health and Strength

SUNSHINE is nature's greatest curative agent. *Carbo-rays*, generally referred to as ultra-violet rays or actinic rays, are the sunshine of science. With a Carboray Arc Lamp you may have the wonderful benefits of "sunshine" baths at any time of the day or night. *Carbo-rays* banish pain quickly, overcome disease and improve the blood circulation. With proper diet, daily exercise and a Carboray Arc Lamp, a strong body, a clear mind and sound health may be yours.

**Wonderful Aid to Health and Beauty**

A new and better ultra-violet ray lamp. More efficient combination of carbon and current and better concentration of rays give greater effectiveness. Invaluable in the treatment of rheumatism, stomach disorders, neuritis, anemia, skin diseases and practically all aches and pains. Wonderful for removing facial blemishes, clearing the complexion and treating hair and scalp. This sunshine lamp is a pleasant aid to beauty that every woman will appreciate.

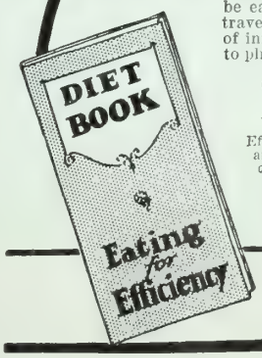
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*Write today for FREE FOLDER*
Cincinnati Automatic Machine Co.
Dept. 15, Cincinnati, Ohio

Here's Health for You Free

# Eat and Be Well!

A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.




***Control Your Weight Without Drugs or Tiresome Exercises***

Effective weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies.

The book is for FREE circulation. Not a mail order advertisement. Name and address on card will bring it without cost or obligation.

HEALTH EXTENSION BUREAU
374 Good Health Bldg., Battle Creek, Mich.

# INTERIOR DECORATION

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HOUSE & GARDEN

August, 1928

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Vol. No. 54.



*The Clavichord that had its place in the ball-rooms of our ancestors*

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1842 1928

FROM

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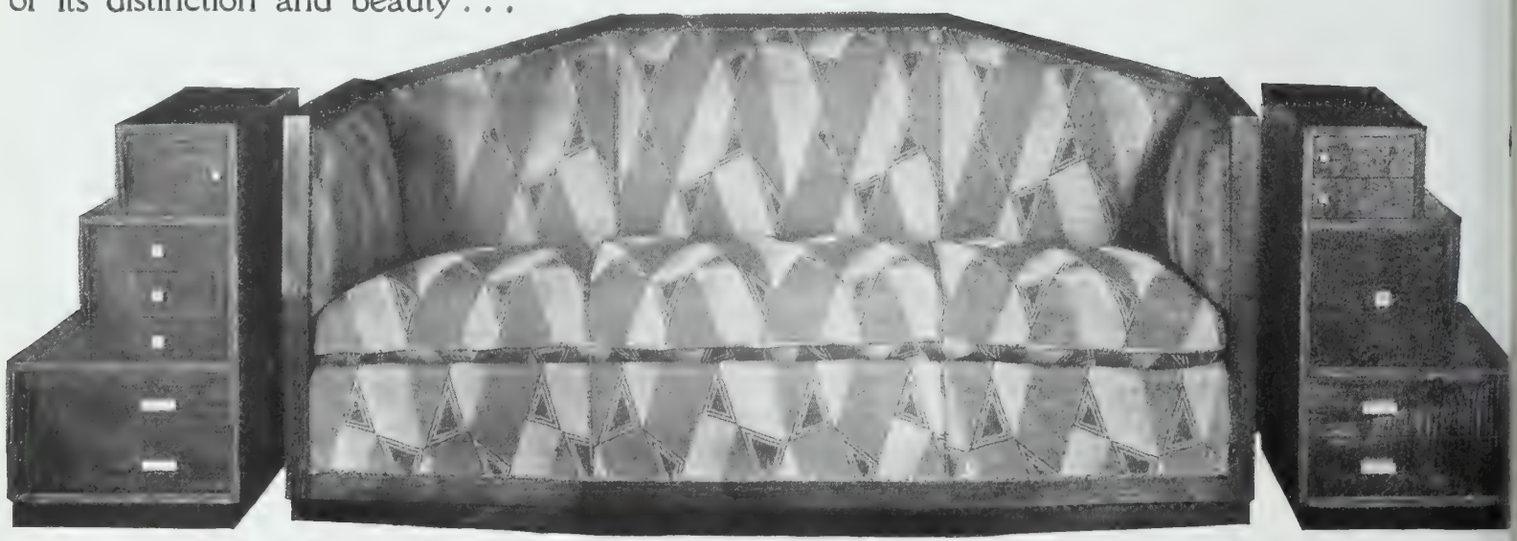


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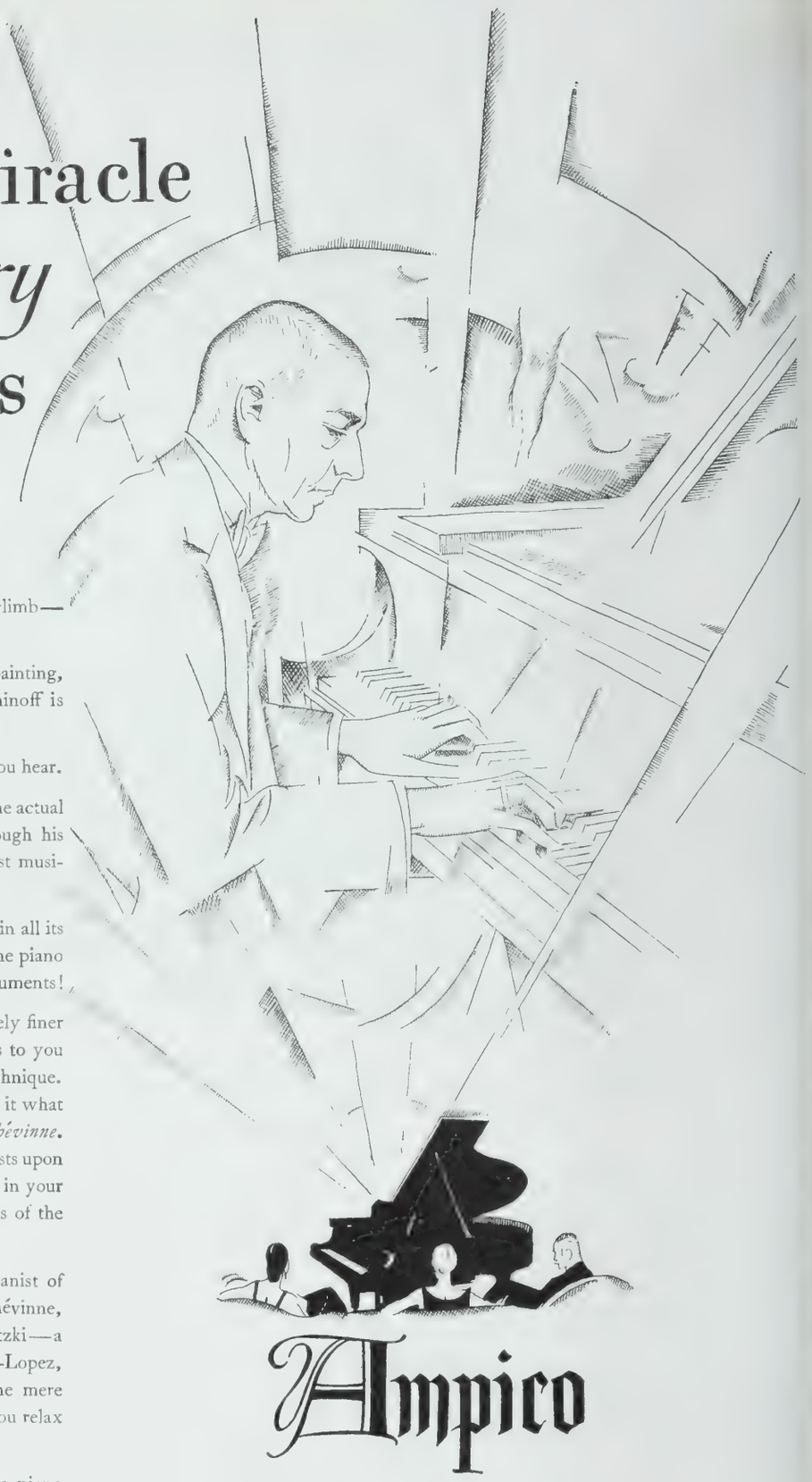
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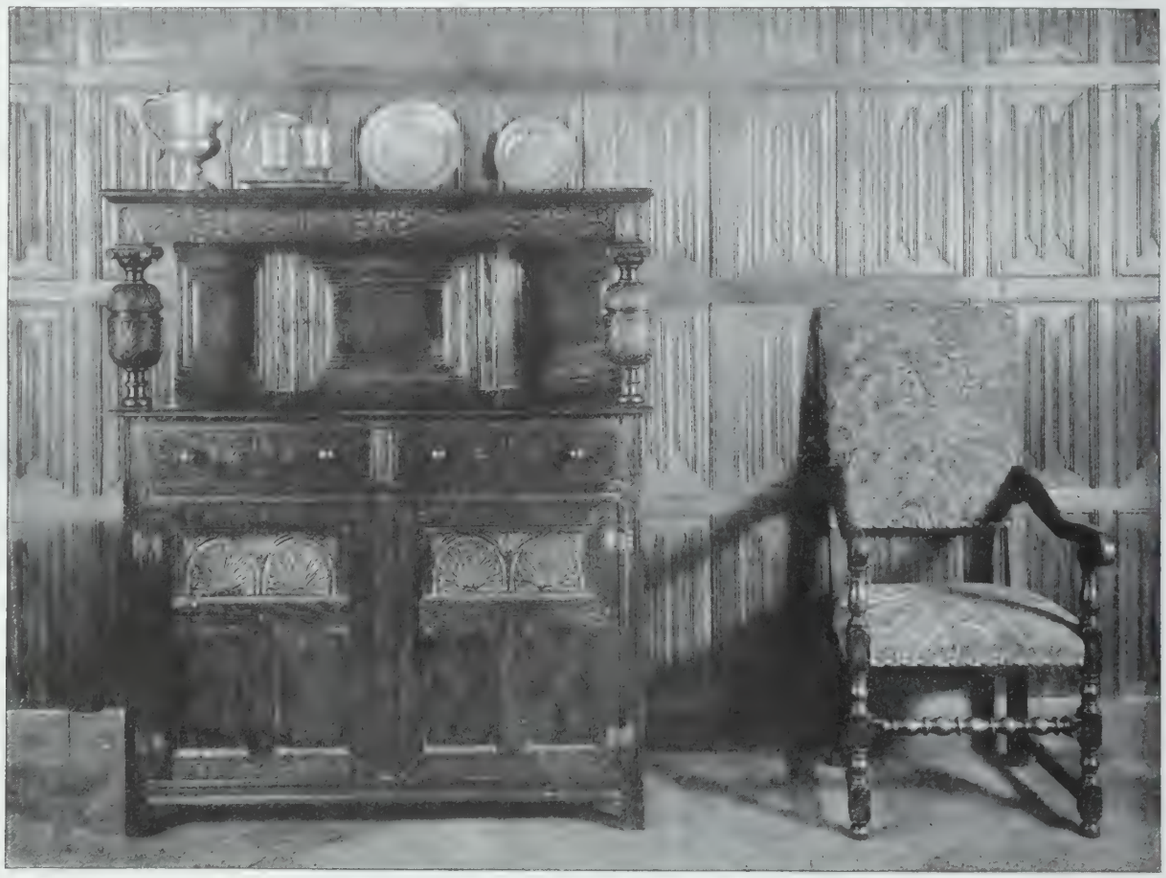
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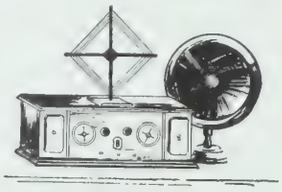
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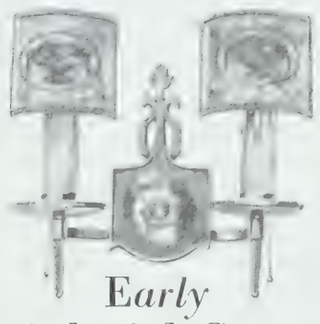
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*TURN TO PAGE 109*

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Matching fixtures on page 109 *this issue.*

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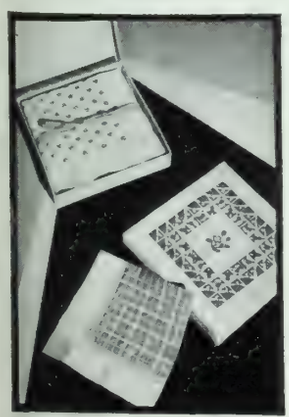
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# DIRECTORY *of* DECORATION & FINE ARTS



*A beautiful French mantel in Paonazzo marble*

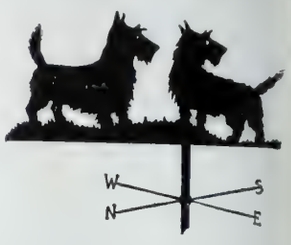
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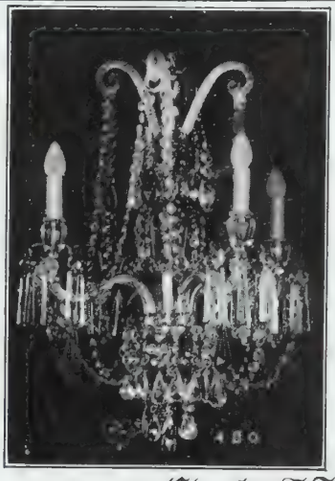

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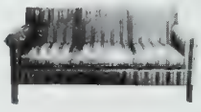
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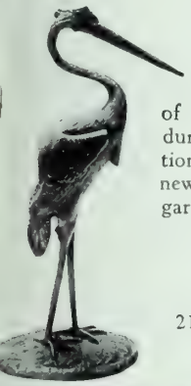
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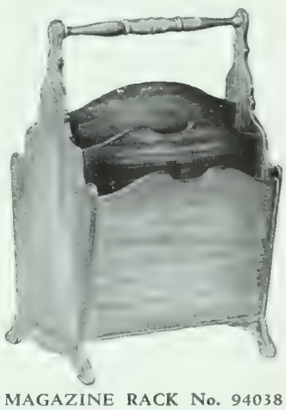
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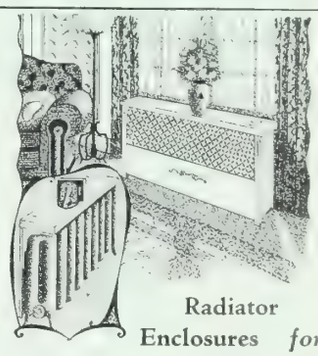


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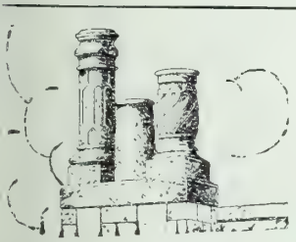
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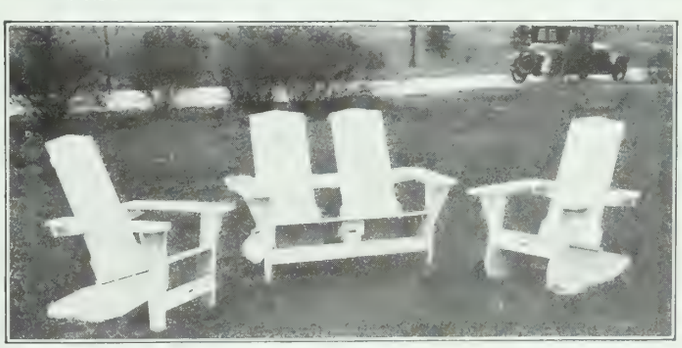
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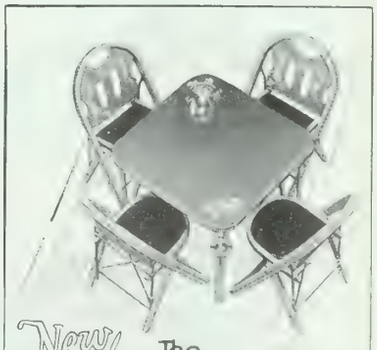
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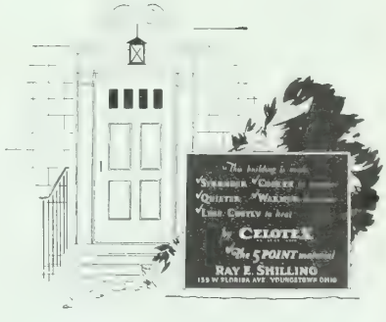
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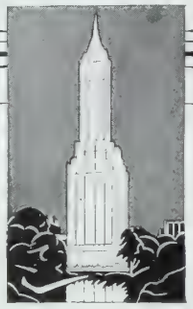
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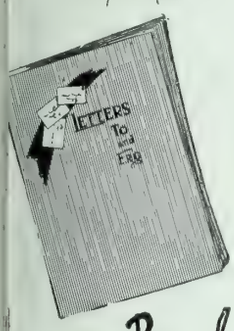
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### *Chicago*

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## MAINE

### *Bar Harbor*

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## MAINE *(Cont.)*

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## NEW YORK

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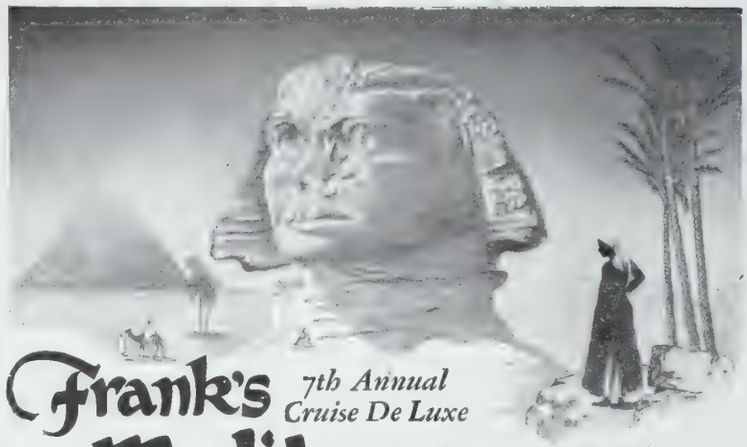
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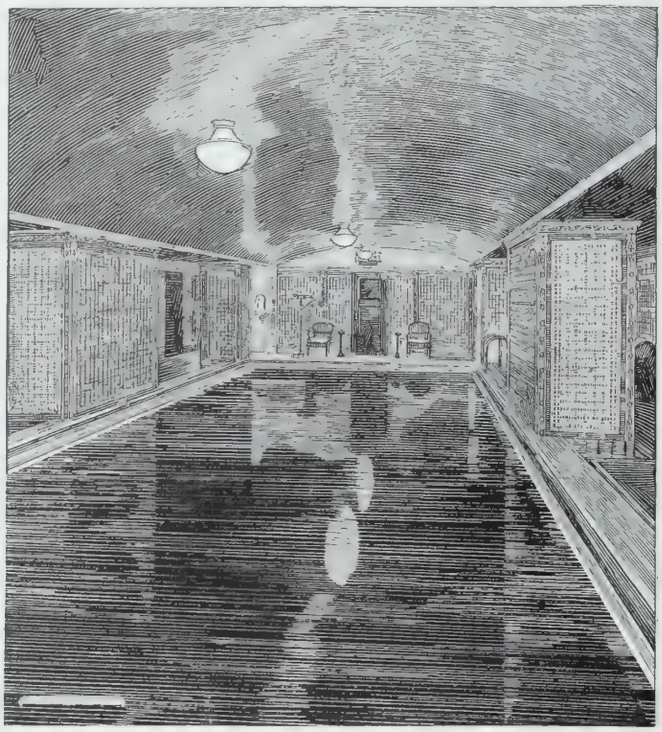
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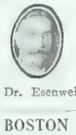
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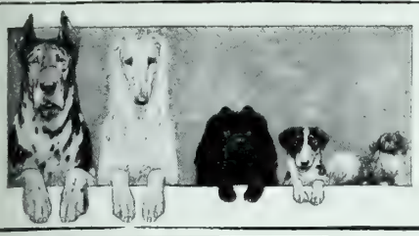
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By ROBERT S. LEMMON

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else and still hold his job; and there is no doubt that this fellow can handle sheep and cattle very ably indeed, though in this country few people use him for that purpose. If herding were not such a rare thing with us we would doubtless see the Old English doing his fair share of it—as fair a share, that is, as his own limited numbers would permit.

Along with his other peculiarities, this dog has a bark which is different from that of any other canine I have come in contact with. He has a voice—a real voice—and in it is a strange sort of ring, an almost metallic quality, which, once heard, is not to be forgotten. It is an experience well worth having to see a good bobtail pacing across a broad lawn challenging some intruder in unmistakable tones.

In physique and coat the Old English Sheepdog should follow a well established standard. His skull ought to be roomy and rather squarely built, for it has a big brain to carry. His jaws, too, give evidence of strength and capability; they are rather long, firm and terminate in a large and completely black nose. Large, level teeth and eyes which, in the popular blue-coated dogs, suggest the color of a pearl, are to be looked for. The ears are small in size and lie close to the side of the head.

When it comes to the dog's legs, look for plenty of bone and substance. The forelegs ought to be perfectly straight and appear almost stick-like. Small, round feet, well padded, are required.

The body of a good specimen is quite short and compact with well sprung ribs and deep brisket. Round, muscular hindquarters and well let-down hocks are needed to furnish sufficient driving power.

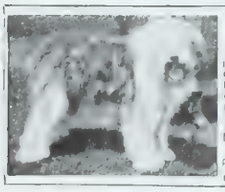
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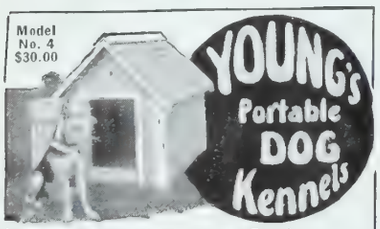
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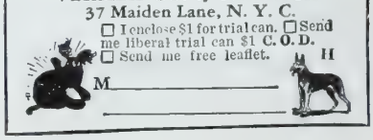



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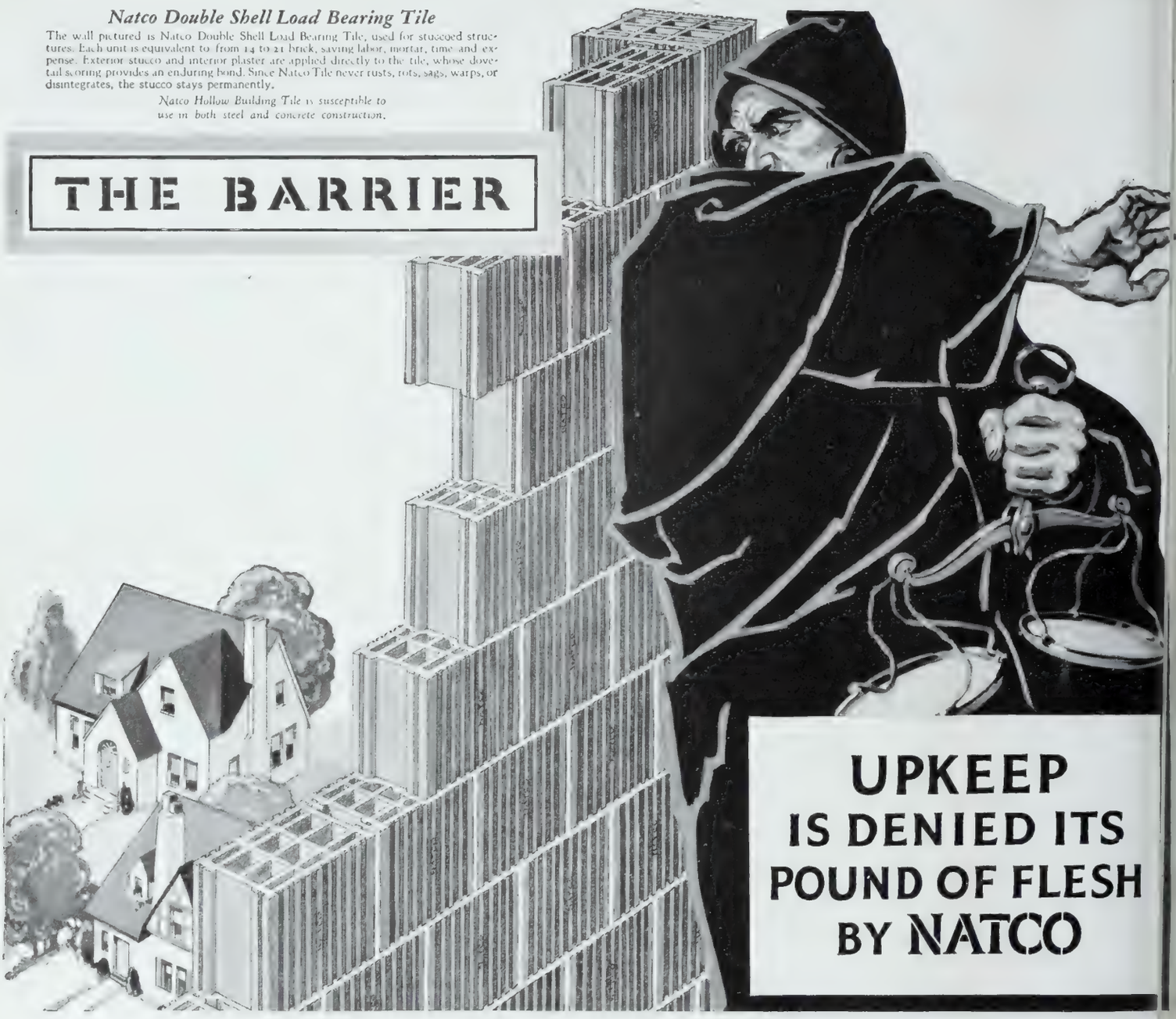
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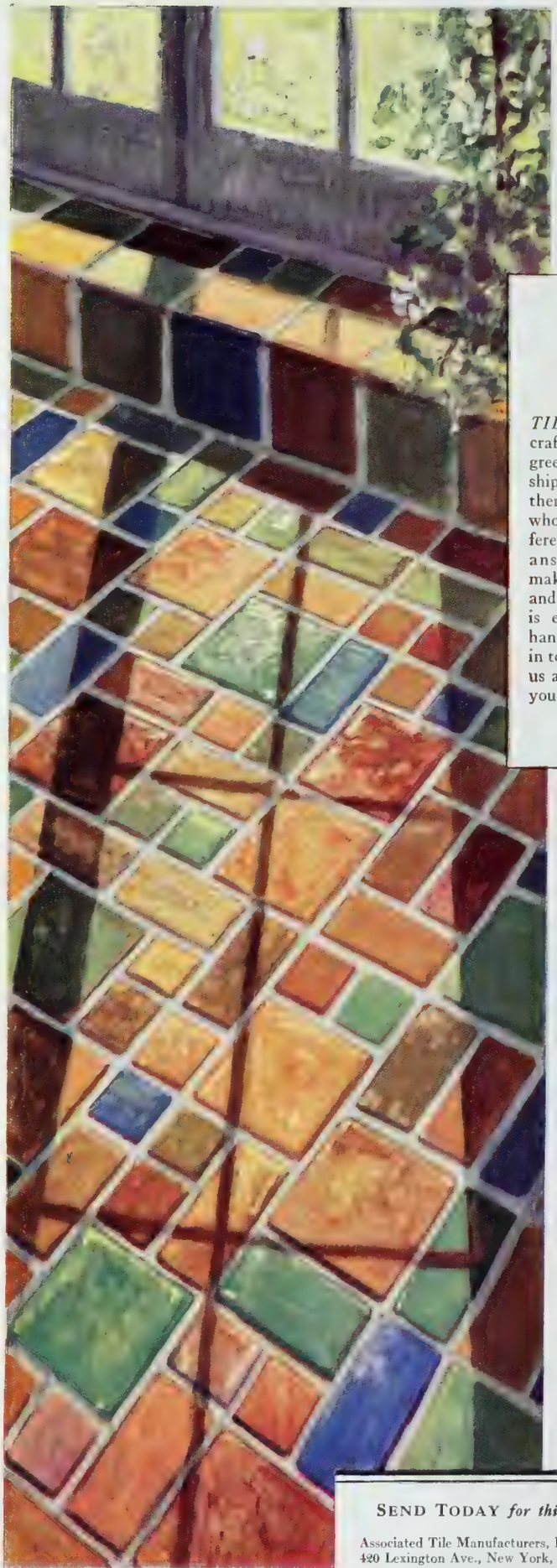
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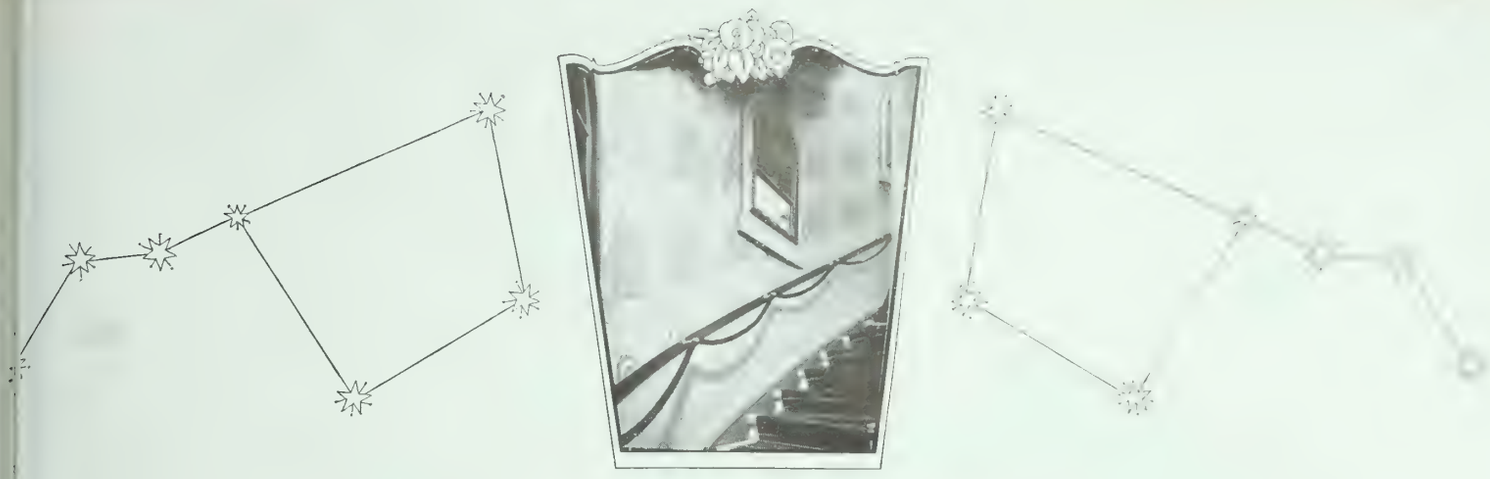
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K E R A M I C T I L E S



# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

AS infallibly as a leopard can be identified by his spots, the dyed-in-the-wool countryman is to be known by his attitude toward city folk. Not his attitude when he is face to face with them, for that is often a masterpiece of acting. The true index is what he thinks—and says, when at ease among his bucolic confrères.

We recall a bitter January day when, storm-bound in a New England village, we reclined under a thick coat of lather in one of the two chairs of the local barber shop. Presumably the mask of billowy froth, coupled with the fact that foreigners were not to be expected in midwinter, so disarmed two typical natives who entered the shop that they spoke their minds naturally while sitting about the store as they awaited their turns under the razor. Thus:

"Well, Bill, goin' to sell some more land this year?"

"Yep—come spring. The old house by the head o' the pond, I guess. Purty likely lookin', near the water like thet."

"What ye askin' for it?"

"Well she ain't in any too good shape an' there's only a couple of acres what ain't swamp, but I ought to git seven or eight thousand from some city sucker. Gol knows it ain't worth half as much, but them folks ain't got no sense."

"No, they sure ain't, Bill."

Just then the barber finished his work and we sat up. Abruptly, Bill and his friend fell silent—evidently the hallmark of the city sucker was strong upon us. But they had already said enough to start a train of thought in our mind.

After all, what is it that determines the true worth of country real estate? What you can get for it? The size of the potato crop it will yield? What its rural owner paid twenty years ago? Perhaps—sometimes. But increasingly each year, as city people turn countryward more and more, a new standard of property values arises.

When a man has been obliged to pay a hundred dollars for a front foot for the privilege of being hemmed in by neighbors who are forced to do the same thing, he doesn't look at rural prices in exactly the way the farmer does. Often he seeks the country as an economic solution of his difficulties and finds country living much less of a financial strain and infinitely richer in those things of the soul which are as far beyond price as they are outside the comprehension of the usual run of natives. To characterize such a man as a "sucker" is to admit a narrowness of mind which, in theory at least, is out of place among open fields and views of far distant hill ranges.

Some day we are going back to that New England village and find out whether or not Bill sold the old house by the head of the pond and the two acres which ain't swamp. We hope he did, for the deal probably gave both him and his customer a full measure of satisfaction. One could hardly ask for a more gratifying outcome than that, particularly since it confirmed Bill's pet belief in his own astuteness and provided him with barber shop conversation for the next winter.

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## AUGUST, 1928

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# Pure and healthful as Nature's sunshine

# The BULLETIN BOARD

*A RACE of Midgets.* Reams have been written extolling the beauty of New England farmhouses—those austere dwellings of our forefathers wherein was contained more discomfort to the square inch than would be tolerated in this comfortable, luxury-wise age. Having bumped our head on every farmhouse doorway from Maine to New Jersey, we have come to the painful conclusion that early American architects designed for a race of midgets. Nor was the fat man in high regard with the space-saving builders of the Colonies. If he were short, he could probably make the doorway. All ease, however, ended there. By stooping, lurching and twisting, by tying himself in knots and flattening out like a pancake, he was sometimes able to come downstairs. More frequently he stuck halfway and was *forced* to go back and begin again, sideways. To add to his misery, he was often required to sleep in a spool bed, wherein to lie was torture, to move an event, and to turn over a calamity.

*MODERNISM in Gardens?* There is a whisper in the breeze to the effect that the modernist garden is soon to make its appearance and shock the ghosts of Downing and the elder Olmsted with its revolutionary conception of design and, perhaps, its equally *outré* use of color and plant form. To judge by the advance rumors, the consummation of the plan may cause not a few beholders to rub their eyes and ask each other not only whether it is art, but also whether it is even pretty.

For artificiality is a risky thing to play with in gardens. One may produce successful modern rooms from man-made objects like furniture and paint, but to take violent liberties with Nature's handiwork is daring, to say the least; it is such an easy matter to flounder across the barrier which separates saneness and absurdity. If the sponsors of the modernist garden movement were to ask our opinion, we would be inclined to shake a warning finger and whisper, " 'The Gobble-uns'll git you ef you don't watch out!' "

*ABOVE the Set-back.* With the development of the set-back type of business skyscraper architecture there has come into being what we are tempted to call "four winds offices." In the midst of the city's turmoil they are certainly a great boon to their occupants.

They are to be found somewhere above the 'steenth floor, these oases in a desert of steel and brick. Around them, on all four sides, runs a broad terrace open to every breeze and to the full flood of sunshine. Look downward over the rim of the surrounding coping, and the building grows bulkier with each descending outcrop, but up here one seems to stand upon a curiously detached peak. Even the noises of the city are subdued by distance to a soft monotone.

On a summer day in the four winds office you will find no whirring electric fans, because true breezes sweep through its windows with an almost country freshness. Coats are worn when the streets far below are sweltering, for here is the spirit of the heights and no little of the coolness thereof.

Is it merely a coincidence that many of these eyries are occupied by architects and others in the creative professions? We think not, for the four winds office is a place to attract the man of imagination, even though it is a by-product, so to speak, of a humdrum city ordinance.




BACK TO THE TOWN

I shall go back to the rushing town,
Larger in thought, calmer and more patient.
For a while I shall be able to see more, to listen better,
Because of the birds and the leaves and the prairie roses.
For I have lain in the long, soft grass of the shimmering mesas.
I have slept with the south wind touching my face, caressing my temples;
The wind that has swept the plains with their snowy poppies,
The wind that has rocked the birds in the fragrant cedars.
I have walked in the long, still hours of a meadow twilight.
I have seen gold and lavender mist on the distant mountains.
I have felt the beauty of lofty trees in the redwood forests.
I have felt the stinging rain and the seething desert.
I shall go back to the rushing town,
Larger in thought, calmer and more patient.

ROSE HENDERSON

*EXIT the Rubber-plant.* We hear that good old *Ficus elastica*, veteran of a million homes, is slowly passing out of the picture. In time this sturdy commoner which men know as the rubber-plant may thrive no more among the golden oaks of the living room. For its waning there are reasons—and reasons. One, we suspect, is the advent of motorized moving. In the age of slow horse-drawn vans the family *Ficus* rode in comfort and safety tied on the back of the load, a symbol of domestic completeness. But now, at thirty miles an hour . . . !

*AN INTERNATIONAL Garden Conference.* Perhaps we are all growing a little weary of the innumerable conferences, national and international, which clamor for our attention. So many of them with their difficult and pretentious titles, seem merely wasteful of time and even slightly ludicrous. But, as if to disprove this feeling, the Royal Horticultural Society of Great Britain is sponsoring a most alluring international conference which should arouse enthusiasm in the hearts of all gardeners.

In common with all other international conferences, this meeting has a long but very necessary title. It is to be called, we hear, The International Exhibition of Garden Design and Conference of Garden planning, and it will take place at the Royal Horticultural [illegible] Hall, London, [illegible] Oct. [illegible]

The [illegible] will be divided into [illegible] of which the first will be a [illegible] historical section [illegible] development of [illegible] with plans, designs and models. The second section will be Garden Planning for Town and Country. The third, Sculpture for the Garden and [illegible] and last is a section on Public Parks and Gardens.

Famous landscape architects and architects from Europe, Canada and the United States have been invited to exhibit. The American Institute of Architects is planning to send an exhibit, and so is the American Society of Landscape Architects. Olmsted Brothers are preparing one which will concentrate on public parks and will consist of photographs, plans and models.

The R. H. S., through its secretary, Colonel Durham, extends an invitation to all gardeners interested in the problems of design to attend and to participate in the exhibition.

*MORE Color in Kitchens.* About a year ago colored kitchen utensils burst upon the horizon, pots and pans as well as the handles of flat ware assuming such gay tints as vermilion, sea green, ultramarine and daffodil yellow. As a result, kitchens bloomed, decoratively speaking. Housewives, proud of their softly tinted walls, hangings and pots and pans, brought their guests into the kitchen to demonstrate the superiority of this colorful room over the all-white interiors of yore. The cook, stimulated by all this novelty, looked contentedly around and cooked a better meal, and even the family cat blinked more contentedly on a hearth made of brightly-hued tiles.

Now a manufacturer has gone a step further and created colored plumbing fixtures. Enameled sinks for kitchens are now available in such engaging tints as horizon blue, West Point gray, spring green, lavender, old ivory and autumn, the latter being a deep, pinkish beige tone.

*RUNNING in Circles.* Now come the modernists with a new interpretation of a time-worn catch-phrase. From being a term of mild opprobrium "running around in circles" has now become a pet saying of the modernist decorator. This is all due to the fact that many of the new fabrics and wall papers—those designed in the 20th Century taste—feature stripes running horizontally in place of the conventional vertical treatment. Numerous rooms now show backgrounds that literally run in circles as walls are done in papers patterned in softly shaded horizontal stripes, the design having literally no beginning and less end. Curtain materials, both the heavy linen hangings and the sheer glass curtain fabrics of silk or voile, are also partial to stripes going across in place of up and down. And as a change from contrasting colors, a favorite treatment is several shades of [illegible] blendings of two nearly related colors. Curtains of this description are a pleasing change from the conventional flowered and figured patterns and they have the added merit of practicability. Materials patterned in [illegible] are [illegible] against plain walls and [illegible] definite [illegible] backgrounds or wall papers.



G. W. Harting

# INSPIRED BY NAPOLEON

*When the French Empire style in furniture reached Germany and the Scandinavian countries, it took on weight, lost much of its elaborate decoration and acquired the name of Biedermeier, after a popular character in a cartoon. Above is a secretary in this manner. From Jones & Erwin*



*"Papa Biedermeier" was a purely fictitious personage, a figment of the cartoonist's imagination invented early in the 19th Century to enliven the pages of "Fliegende Blätter"*

# FURNITURE IN THE BIEDERMEIER TASTE

## *This Robust 19th Century Style Was the Teutonic Expression Of the Classic Empire Forms of France*

HAROLD DONALDSON EBERLEIN

IF you look in biographical dictionaries or encyclopædias under the B's, and expect to find anything about the sponsor of the Biedermeier style, you will be disappointed; when he lived and where he worked will remain a complete mystery. A few years ago, a large New York department store put in one of its show windows some painted furniture which the labels stated had been "designed by Mr. Biedermeier, the architect." Asked where Mr. Biedermeier's office was, the head of the furniture department said he couldn't say exactly, but he was quite sure the gentleman was in active practice somewhere in the Eastern states. This is probably as near to having flesh and blood as Biedermeier ever came.

"Papa Biedermeier" was a purely fictitious personage, a mere figment of the cartoonist's imagination, just like Mutt and Jeff or Relentless Rudolf. He was a personification of typical attributes, like John Bull or Brother Jonathan, and he was invented early in the 19th Century to enliven the page of *Fliegende Blätter*. A *Biedermann* is an honest, law-abiding, rather commonplace and bourgeois citizen, with little imagination and a trifle dull, but possessed of an amiable regard for "pretty things" and an occasional fondness for posing as a connoisseur. Papa Biedermeier was the humourist's personification of the *Biedermann;* more than that, he was the personification of a considerable element of Teutonic social life from 1815 to 1840, or thereabouts.

Papa Biedermeier was prosperous and liked to be thought refined. He had a comfortable and contented outlook upon life and a taste for luxury. He also liked his surroundings to be in the mode—not too magnificently or expensively in the mode, but at least with a close semblance to the approved fashion—and he had ambitions



*This photograph is from a water color sketch of a Biedermeier room in the Germanisches Museum, Nürnberg. The furniture, background and wall decorations are typical of this style*



G. W. Harting

*The use of black to accent a light toned wood is a feature of Biedermeier. Above is a chest of drawers in maple with top and columns of ebony. The New York home of Mrs. F. H. McAdoo. Jones & Erwin, decorators*

for everything around him to be correct, just as he had ambitions for his wife and daughters to be becomingly dressed. When he walked abroad, he wore a tight-waisted, long-tailed coat with ample skirts and full rolling lapels, a high collar with an impressive stock, a narrow-brimmed, high-crowned beaver top hat, close-fitting pantaloons tightly strapped under the instep, and shoes with narrow toes. His spouse was an embodiment of one of the fashion plates in *Godey's Lady's Book*. When he was at home he liked to put on carpet slippers and a smoking jacket, toast his shins in front of the fire, sit in an armchair beside a table with a glowing lamp, and survey the universe with self-assured complacency through the wreaths of smoke from his meerschaum pipe. He was a trifle pompous but always correct. Of course he was a splendid butt for the shafts of the satirist's caustic wit.

Now the style of furnishing and decoration into which Papa Biedermeier and his plump, comfortable family were fitted as their material and visible setting, the style to which, in time, Papa Biedermeier's name was appended, was a direct outcome and aftermath of the French Directoire mode along with a strong infusion of the early Empire manner.

There has been a vast deal of written lamentation about the exceedingly short life of the Directoire mode in France and the fact that it was nipped in the bud, so to speak, by the onslaught of the grosser Empire forms, before the world at large had a chance to assimilate its ideals and become saturated with its spirit. Officially speaking, the Directoire mode was very short-lived indeed. As a matter of actual fact, however, though it died officially in France, along with the more gracious creations of the early Empire when Imperial fiat decreed a more bombastic military note, the graceful fusion of Directoire and early Empire forms really migrated to other countries, underwent a metamorphosis in the new abodes, and lived on to a ripe old age that yielded only to the avalanche of antimacassars, sofa cushions and Berlin wool that suffocated all decorative sensibilities in the mid-19th Century.

It is open to serious question whether the French people of the Directoire and early Empire periods ever fully appreciated the rare beauty of the furniture and decorations characteristic of these eras. Some of them did, of course, but they had become









G. W. Harting

*At the top is a rare Biedermeier corner cupboard of curly maple with ebony columns. Courtesy of Mrs. Henry Wise Miller. Jones & Erwin, decorators*

*The legs and moldings on the cupboard above are painted black to accent the pale tone of the beech wood. The New York apartment of John J. Gatjen*

*(Top of page) Terra cotta colored walls make a striking background for ... Biedermeier ... toned woods. Decorations by Dudley*

*The two pictures on the right side of the page were taken in the apartment of John J. Gatjen, New York. Above is a ... Biedermeier ...*



Dix Dorvea

*The commode above, which strongly suggests contemporary furniture design, is an Austrian piece in the Biedermeier style. Table and chair are German of the same period. Adeline de Voo*



*This Biedermeier mirror was derived from an early Empire model. The wood is light brown with strongly figured veneer. The columns and lunette are black with gilded ornament*

accustomed to the elegance of Neo-Classicism before the Revolution and, under the Directorate and early Empire, the majority of them were so keenly intent upon being archæologically correct that they generally forgot to *enjoy* the beauty and grace of what the current interpretation of Classic archæology had given them. The mode was more and longer appreciated outside of France than in.

The fused Directoire and early Empire manner crossed the Channel and profoundly influenced for good the Regency forms in England. The same thing was true in America. In Germany, Holland and the Scandinavian countries, the slim, graceful lass of French parentage and Graeco-Roman descent blossomed forth into a buxom young matron, and then ripened into a respectable middle-aged *Hausfrau*, but always kept the marks of her Classic lineage. Greek, Roman and Pompeian slenderness and purity of line gradually acquired an added growth of northern *embonpoint*, cushions, upholstery and domestic oddments. Classic archæology was tempered to the Germanic and often somewhat bourgeois ideals of creature comfort, and frequently in a manner both *naïve* and engaging. The ascetic ancestral essence was Classic; the robust embodiment was properly attuned to the well-fed ease-loving domesticity of the 19th Century. It was exactly what might be expected when the youthful diet of



Dyke Duryea

*The furniture in the group above is characteristically Biedermeier. Of honey colored maple, with black accents in the form of ebony inlay and columns*



Hoeing

*The table at the left plainly shows Empire lineage. The wood is a honey color, with black inlay and gilded mounts. Courtesy of George Von Seebeck*

lark's tongues and Falernian wine, of saffron cakes and honey was exchanged for the lustier regimen of beer, *sauerkraut* and sausages. Classic antiquity had first been translated into French and then was read through Teutonic and Scandinavian spectacles. Such was the mode approved by prosperous, sentimental Papa Biedermeier and his family, and it was the mode followed alike in the palaces of Charlottenburg and Potsdam, in the castles of the *hochwellengebören*, and in the houses of affluent burghers.

In the palaces and the houses of the nobility the manner of furnishing and decoration, derived in the way just pointed out, retained much of the original magnificence and a visible affinity with the French types whence the inspiration was directly borrowed. The real Biedermeier type, however, was more generally to be found in the dwellings of the prosperous middle class. Real Biedermeier furniture was simplified in contour, shorn of much of the decorative splendour that had graced its French ancestors, and was obviously adapted to the more moderate requirements of people of average means who

(*Continued on page* 100)

# THE HIDDEN GARDENS OF PARIS

*Behind the Wall of the City's Sophistication Are Little Plots Where the Old Partnership of Town and Country Still Thrives*

RICHARD LE GALLIENNE

THOSE who only think of Paris as the most sophisticated city on the earth, the city that sets the fashions for all forms of luxury and worldliness, the pagan priestess of self-indulgent pleasures, subtle and orgiastic, the city where starved Puritans steal to give vent to their suppressed high spirits—such know nothing of that side of her which most endears her to those quiet constant lovers whom she holds by attractions so different and so unsuspected. Never was such a paradox, such an odd meeting and harmony of extremes, as this ancient city, which, with all its changes, has never changed, and whose indestructible individuality of contrasts is essentially the same today as it was in that early time when it was the favorite city of the Emperor Julian, who found in it that peculiar charm, among many others, which I desire here to emphasize. It is the charm of what it used to be fashionable to speak of as *rus in urbe*.

IN great modern cities—the great cities of America, perhaps, in particular—town and country have long since dissolved that partnership which, while it remained, preserved for the city a sense of its having roots in the warm, kindly earth, still drawing its life from the great elemental sources of nature, and not merely an artificial construction of man's hands, with gas-pipes for its arteries and electric wires for its nervous system. Still the city preserved something of the nature of a vast tree, drawing its breath and supporting its being through contact with the Earth-mother. But, as I said, for most cities, that old umbilical cord has long since been severed; and it is perhaps the unique characteristic of Paris that of all cities, in the case of this most ancient and most modern city, that old partnership of town and country is still vigorously intact. This may well be one of the causes of the perennial vitality of Paris.

The river-life of Paris is not my present theme, but one feature of it which must have struck the most casual visitor is directly related: the number of anglers who, in the very heart of the city, force their long bamboo rods down the stately masonry of the river banks, particularly in the vicinity of Notre-Dame and the Ile Saint-Louis. Anglers are proverbially a patient tribe, but the Seine angler would seem to be the crowning example of the most philosophical of all virtues. Winter and summer alike, he is there casting his line, "whose motto evermore is *spes*," the embodiment indeed of dauntless hope as well as patience. Those who watch him —and he has always an attendant group of idlers almost as intent as he—make jokes together on the rarity of his catch, yet imperturbably he fishes on as detached amid the roar of taxicabs and autobuses as though he were by some country stream. That he does catch something or other now and again must be true, or he would not be there, nor, otherwise, would there be so many fishing shops on the quais, particularly in the neighborhood of the Pont Neuf; and it is not to be forgotten that there is a prize that may at any moment be his reward, that Seine river-shad which is particularly sought after by gourmets.

MIXED in with those fishing-tackle shops are bird and animal shops which keep up a continual singing and chirping; cages, too-thronged with rabbits and guinea pigs, the tiniest of white mice, sometimes even a lovely eagle, or a young fox—the other day, indeed, there was a crowd around the most lovable little cub-bear. Dogs and cats, parrots and canaries, are, of course, there in great force, the whole lively menagerie bearing witness, like the anglers, to that rustic streak in that strangely blended Parisian nature which, at any moment ready to overturn governments and fortify the narrow old streets with barricades, cannot live without some form of bird or animal pet. The numerous flower-stalls, gay on the wintriest day, stocked with wild country flowers as well as nursery Pansies and Violets, is another witness to the *rus in urbe* spirit of your true Parisian, for the poorest old woman cannot go without a *sou's* worth of color to light up her window-sill, in some dark *impasse* where the sunshine never comes. And it is precisely in such impressively grim old streets, sometimes so narrow that the high leaning roofs seem almost to touch each other across, that one oftenest comes on those hidden gardens of which the ancient façades, with their great old medieval doorways and their prison-like windows barred with cobwebbed iron, certainly give no hint.

AS I write these words, I look out of a window on just such a hidden garden which you would not have conceived possible had you slipped with me into the crevice, rather than street, between tall moldering houses far older than Saint Bartholomew, and entering a doorway like a cavern, felt your way up a staircase black at noonday till we reached the top at the fifth floor. Still the dimmest of landings, till I had thrown open my door, and then what a sudden illumination of emerald freshness, for my garret rooms are flooded with the reflected light from an immense leafiness of ancient trees whose boughs brush my windows, a great old park-like garden covering several blocks, with old stone seats, like ancient tombs, here and there on rich mossy turf. This was once Racine's garden. Adrienne Lecouvries once walked there, too, and once in a while who but David Garrick might have been seen there enjoying its quietude with his friend, Mademoiselle Hippolyte Clairon, the famous actress of the Comédie-Française. Distinguished ghosts indeed to have for neighbors! Now it is the garden of a famous American woman of letters, who sometimes serves tea to her friends in a quaint little Temple of Friendship hidden there among the greenery, reminiscent of the hidden oasis. It is impossible to realize that resounding thoroughfares crowded with traffic run close by, and as one passes in one's taxi along the Boulevard St. Germaine, or thunders in an autobus down the Rue Bonaparte, or loiters among the old picture-shops of the Rue de Seine, or along the Rue Jacob where Laurence Sterne felt the pulse of the pretty milliner, there is not a sign to show that somewhere within that parallelogram of solid old buildings there dreams so hushed a

(*Continued on page* 110)





F. W. Rietz

# AT DAWN OF AN AUGUST DAY

*Where the slim, straight stems of the Lady's Lace rise their white flower plates beside the country roads, early morning reveals pictures of rare beauty. It is at such a place and time that one sees the fantastic, still tracery of spider webs strung with the dew's crystal beads*

# THE ACCOLADE *of the* PUDDING MOLD

DEREK PATMORE



G. W. Hastings

*Tin pudding molds the color of bright silver make delightful living room accessories, particularly if the room is furnished in the 20th Century manner. Above is a curved fish mold*



Harvey White

*Turned upside down, this circular pastry mold makes an unusual candlestick. Fluted cake dishes are used for ash trays. Molds on these pages are from Hammacher Schlemmer*

EVERY year the harassed interior decorator is driven well nigh distracted in a vain endeavor to find some new idea in decoration. What shall it be? Eagerly he searches London, Paris, Berlin and Vienna in the chance hope of discovering some novelty that will fit in with the general furnishing scheme and make one room look different from a hundred others. But even by employing these means the store of new ideas is soon exhausted. So now an enterprising few, instead of scouring the foreign marts and exhibitions have stayed at home and looked around their own houses for inspiration. And at last they have found it. Yet again the time-worn saying "Necessity is the mother of invention" has proven true.

Strangely enough, the kitchen has been the chief source of inspiration; so the following suggestions for decoration are well within the reach of the slenderest purse.

One of the most amusing of these ideas is the way in which the ordinary tin pudding molds can be used for decorative purposes. For instance, the small crinkle-edged tin cake molds such as one finds at any good house furnishing store make admirable ash trays. This may sound a trifle surprising, but just place several of these molds around your living room and study the result. Gleaming on a polished mahogany table they look like examples of modern French or German ware, the cheaper metals, such as tin, aluminum and copper being extensively used by decorators abroad. And when employed in this manner it never occurs to the casual visitor that these charming little ash trays were really intended for the kitchen. Larger and more elaborate molds with lids, such as are used for jellies, make beautiful cigarette boxes. An example of this type of box is shown on the opposite page.

Even more interesting is the use of large jelly or pudding molds as mural decorations. For this purpose the molds selected should be rather important in design. Fortunately many enchanting patterns are obtainable. Some show fruit nestling in beds of vine leaves, while others reveal fantastic

looking fish, such as one sees in old Japanese prints. Then there are animals—rabbits, chickens, and even squirrels—charming accessories for a child's room. More novel are the molds patterned in geometrical designs—a type particularly well suited to rooms furnished in the modernist taste. Hung upon the wall or above the mantelpiece, gleaming like dull silver and covered with unusual designs, they look like native masks or pieces of modern sculpture. In the hanging of these, the molds should be placed with the hollow side set flat against the wall.

A decorative use of pudding molds was seen recently in a modern New York City apartment. The living room was furnished in the 20th Century style—the painted walls being a pale ivory and hung with a few good modern paintings and several woodcuts by Gordon Craig. The low square armchairs and settee were upholstered in a bright blue cloth, and there were several cabinets filled with modern white china and cubist figures wrought in bronze. But the outstanding feature was a bookcase which dominated the entire room. Its designer had undoubtedly derived his inspiration from the modern skyscraper, for the bookcase rose in gradually diminishing squares until it reached the ceiling, and the whole structure was filled with irregular openings for books. The irregularity of this ultra modern piece of furniture left an awkward space on the wall which was cleverly filled by a tin pudding mold in the shape of a beautiful curved silver fish. On inquiring about this unusual ornament, I was informed that the manufacturer had intended it to be used as a mold for fish mousse. A most unusual and decorative candlestick can be made out of circular tin pastry molds. Turn one of these molds upside down and place a thick candle in the center. The result, as shown in the illustration at the bottom of page 56, is extremely effective.

Even oilcloth has emerged from its kitchen and pantry obscurity and been welcomed into other regions of the house. Colored oilcloth some time ago made its *début* as covers for sun room, porch and terrace cushions. Quite lately it has seen considerable use for window hangings when it frequently is combined with some contrasting material.

For the nursery or child's bedroom oilcloth in decoration has the merits of both novelty and practicability. In addition to being used for curtains in these rooms, patterned oilcloths are to be found covering walls and tables.



*G. W. Harting*



*The jelly molds which are used as wall decorations in the group above are as modern in design as are the other accessories. Made of plated tin with a gleaming silver finish*

*The mold at the top may be used for a cigarette box as the lid, with its decorative raised design of fruits is removable. The bread mold also has a cover. Hammacher Schlemmer*

*Hans G. White*

# COLOR SCHEMES FOR KITCHENS

*Keeping the Modern Cook Contented Is Frequently a Matter of Cheerful Surroundings Conveniently Equipped*

IRENE SIDLEY

AMONG the outstanding developments of present day decoration is the introduction of color into the kitchen. Modern kitchens are now as cheerful and interesting from the decorative standpoint as modern bathrooms, housewives having discovered that colored tiles and paint are every bit as sanitary as white and far more pleasing to live with. Many of these new interiors take their decorative schemes from the kitchens of other lands, and what could be more striking for a French house in the country than a kitchen worked out in the French provincial taste? Following is a scheme for an interior of this kind, together with two suggestions based on the sunny kitchens of Portugal and Spain. And for the house that elects to be strictly modern in its furnishings, there is a scheme based on the modernist trend.

### A FRENCH PROVINCIAL TYPE

*Walls:* Palm finished plaster painted old ivory.

*Woodwork:* Dark oak, and, if expense is no item, oak ceiling beams.

*Floor:* Antique finished six-inch tiles, shading from tan and brown to a soft rust color.

*Furniture:* A long table of oak in French provincial design under the windows, or in the center of the room. To make this extremely sanitary, a marble top may be added. Two French provincial side chairs. One low armchair with a cushion slip covered in the material of the curtains. A long bench for general utility.

*Curtains:* Checked gingham in yellow-brown and rust color, made up in half curtains to cover the lower panes only. If the light is too intense, an upper pair may be added. Both are bound with bias bands of the same material, or plain rust colored gingham.

*Cupboards:* Oak, designed in the French provincial manner, with shaped panels, aprons and suitable hardware.

*Stove:* Flush with the floor and placed under a hood. This has an overhanging shelf, finished with a valance of checked gingham in yellow, brown and rust color, bound with bias bands. Two or three copper and pewter jugs and plates set upon the shelf introduce effective color notes.

*Sink:* Copper, with cupboards below on each side in oak. Paneled doors and shaped aprons to correspond with the design of the large cupboards.

*Lighting Fixtures:* Pewter. If there is a ceiling light, this should have a shade of the checked gingham of the curtains finished with a hanging valance.



*An interesting scheme for a French provincial kitchen consists of ivory colored plaster walls, yellow and brown gingham curtains and a tile floor shading from tan to rust color*

*Utensils:* Copper, where possible; otherwise aluminum. A row of copper skillets in graduated sizes may hang on the wall.

### DESIGNED IN SPANISH COLORS

*Walls:* Painted daffodil yellow.

*Woodwork:* Painted turquoise blue.

*Ceiling:* A lighter shade of yellow, separated from wall by a narrow molding painted turquoise blue.

*Floor:* Covered with linoleum in six-inch block design in shaded tones of turquoise.

*Dado:* Of linoleum in Spanish tile design of turquoise blue medallions with rose and yellow motifs on a sand colored background. This linoleum is applied to the lower part of the wall surface.

*Curtains:* Yellow theatrical gauze trimmed with one-half inch bands of blue and rose. These are hung under a turquoise blue wood cornice, shaped on the bottom and striped in yellow.

*Cupboards:* Painted yellow, lined and striped with turquoise blue. A stencil motif of a small blue flowerpot with stiff flowers may be added to the panels of the cupboard doors.

*Sink:* Of yellow porcelain.

*Lighting Fixtures:* The usual enamel kitchen fixtures could be painted yellow, striped in turquoise blue. The side-wall fixtures should have shades made of Hawaiian shell, which comes in a soft yellow tone and is very practical as it may be washed with soap and water.

*Utensils:* Yellow enamel.

*Furniture:* Table and chairs painted yellow, lined in turquoise blue.

### IN PORTUGUESE COLORS

*Walls:* Painted lemon-yellow, ornamented with a painted band four inches wide for chair rail. This band is in orange, burnt orange and Portuguese blue in an interlaced design taken from the chintz used for shades.

*Woodwork:* Painted Portuguese blue—a dark, purplish navy.

*Ceiling:* Lemon yellow with painted cornice consisting of stripes of orange and Portuguese blue.

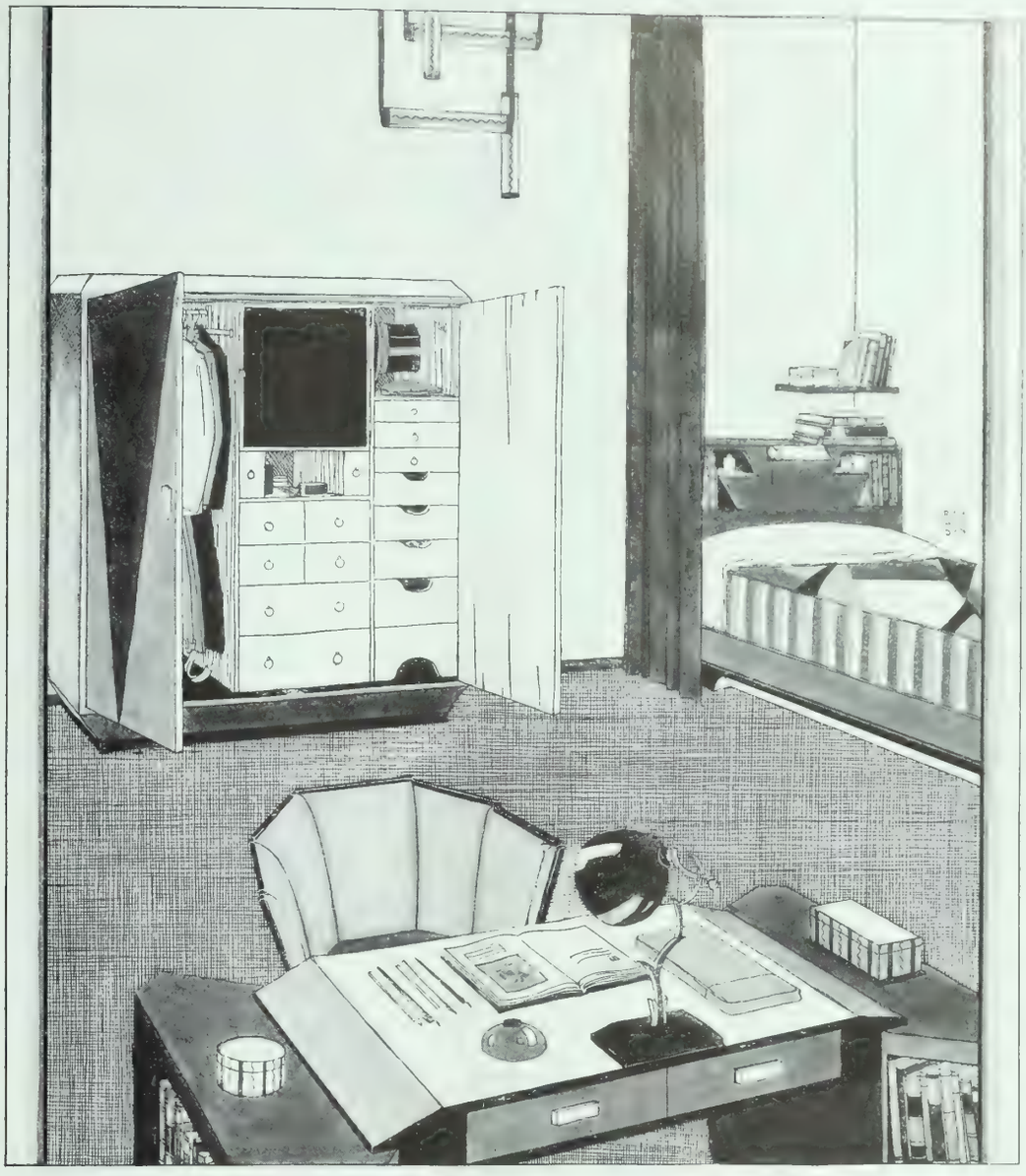
*Floor:* Inlaid rubber tile in 6-inch squares of Portuguese blue alternating with squares of marbleized tiles in orange color.

*Furniture:* Table painted Portuguese blue with yellow porcelain top. Chairs are burnt orange color striped in the dark blue.

*Curtains:* Roller shades of waterproof chintz in a broken plaid design in Portuguese blue, yellow and orange, bordered by stripes in burnt orange with sprays of

*(Continued on page 114)*

# EASE AND ORDER N CLOSETS



*Above is a space saving suggestion for a man's room. The wardrobe units, made of well-finished, seasoned lumber, come ready assembled. They can be built into a specially designed wardrobe or slid into a portion of any existing closet. Equipment from Philip Hall.*



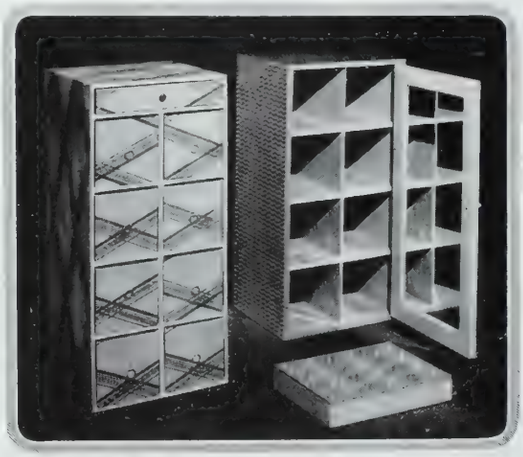
*This well-designed cabinet in the modern taste is used to hold lingerie. It is painted two shades of old rose with [illegible] The sheer curtains on the inside of the glass doors are of écru gauze. This piece designed [illegible]*



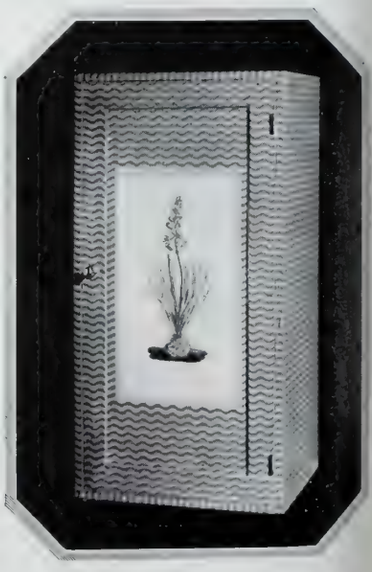


*(Left) Shoes are held securely on wide wooden shelves of this type attached to the inside of the closet door. The closet was designed by Mrs. George Herzog*

*Above is a shoe closet paneled into an unused window. The stockings are kept on glass shelves backed with quilted taffeta. Designed by Lucian Bernhard*



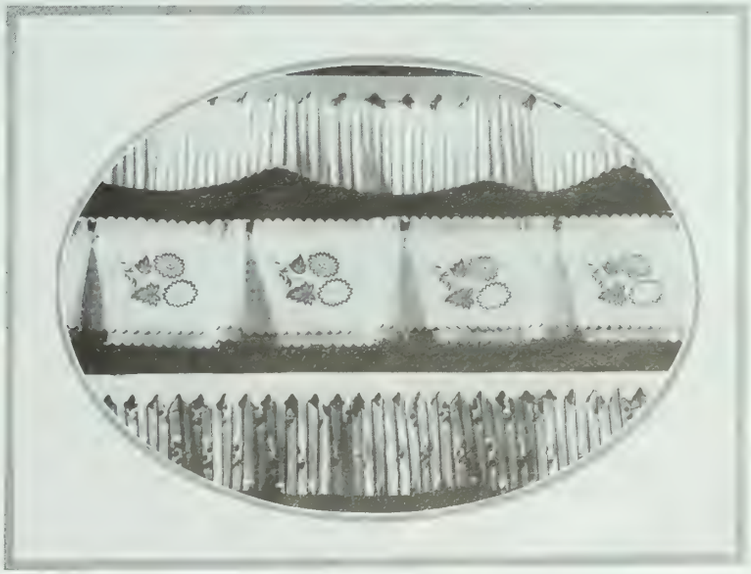
*Shoe box in lattice paper, with stocking drawer at top. Stocking box, moire lined in satin. Lord & Taylor. The other shoe box, shown open and closed, has a mirror door. Altman*





G. W. Harting

*Above is a closet in a bath-dressing room designed by Kem Weber for Macy's International Exposition of Art in Industry. The center portion, which is used as a dressing table, is entirely mirrored; glass shelves set at the sides hold lingerie*



*These gay trimmings for closet shelves are glazed chintz averaging two inches wide. (Top) Contrasting shades of plain material. (Center) Plain and figured chintz with pinked edges. (Below) Figured chintz and plain border. Lord & Taylor*

# A BRIEF GLOSSARY OF PORCELAIN

*The First of Two Articles Telling of Various Types, Their Composition and Process of Manufacture*

MR. & MRS. G. GLEN GOULD

PORCELAIN is a quite modern accomplishment compared with pottery, its natural ancestor. It is a Chinese achievement of the T'ang Dynasty (618-906 A. D.), and astonished European potters when pieces of it, having traveled safely the long journey from the Far East, came into their hands. They had no idea of what it was made. Inspired by its beauty, the French called it *porcelain*, a word they had used in the Middle Ages for a shell which had the luster of mother-of-pearl. Its translucence, unlike the opaque character of pottery, and the firm texture of its composition, which enabled it to be worked to an eggshell thinness, charmed Europe and provoked wide imitation.

### PORCELAIN'S COMPOSITION

The body, composition, or *pâte* (paste) is variously constituted of clay mixed with other ingredients. True porcelain, like that of the Chinese, known as hard paste, in French *pâte dure*, is made of clay containing kaolin. Artificial porcelain, *pâte tendre* (soft paste) or fritted porcelain, produces by a chemical mixture the natural effect of the kaolin clay. European porcelains are of this type. Bone china, made of clay and calcinated bones, has been used in England and America since the 18th Century. "Frit" or fritted porcelain has glass or frit in its composition, like the early French wares of Sèvres and Vincennes. The appearance and the brittle character of the "break," that is when broken, are important factors in the classifying of porcelains. Hard porcelain has a characteristic ring when it is flicked by the thumb-nail, a favorite habit of connoisseurs when testing porcelain.

European porcelains are known by the name of the pottery or the potter who owns it, like Sèvres or Minton. Oriental porcelains are dated by their national art periods which are named for the imperial families or for an Emperor. There are many other classifications, such as "eggshell" for its thinness, and *famille rose* for the coloring. Then there are the national groups: French, English, Japanese, etc., and there are groups within groups. Though less ancient than pottery it has all the complexity of modern accomplishment to its credit.

Porcelain is shaped by "throwing" on the potter's wheel or by pressing into a mold. The biscuit is the baked but unglazed product. "Thumb-marks" are the three or four smudges resembling thumb-prints, made by supports in the kiln on the bases of such ornamental pieces as Chelsea figures. Surfaces vary from smooth to "thimble" with its pitted depressions made by the mold, as in Parian ware. "Orange Peel" is a rough stippled surface made by the brush. "Shark Skin" resembles the rough skin of the shark, obtained by small globules of glaze placed close together on the biscuit.

The decoration is hand painted; printed; transfer-printed, by transferring a pattern from paper; stamped; incised; etched; or engraved, a process used even on eggshell porcelain and visible only when held to the light; carved; molded; or has the ornament applied in relief, as in cameo and sprigged designs. *Pâte-sur-pâte* is painted in slip—soft clay—on either hard or soft porcelain like Sèvres or Minton. Designs are cut out or reticulated in openwork; one variety known as *grain de riz*—rice grain—has small, translucent piercings filled with glaze. Color is either applied or put into the glaze. The "ground" color is the background. Gold is often incrusted, that is, applied over raised enamel. Underglaze decoration is applied before glazing; overglaze is applied on the glaze itself.

### GLAZES AND CRACKLE

Glaze is an impervious glassy coating, classed by its character, color, or crackle. Feldspathic glaze is used on hard paste. Crystalline glaze appears on modern European and American wares. Various effects are obtained by artificial means: the Orange Peel finish of Chinese wares is made by stippling; others result from varied processes, such as the heavy dripping of a thick glaze called "tears."

Crackle is a cracking produced deliberately in the glaze. Crazing is accidental cracking. Crackle is classed by its size and color. Pin Head crackle, sometimes known as Fish Roe or *Truité*, resembles a fish roe or the scales of the Chinese trout (*truite*). Giant Crackle is very coarse. Fissured Ice is medium coarse. Blue crackle is a rich dark lapis lazuli shade; *Clair de lune* has a grayish tone like clear moonlight. The blue-gray coarse crackle of the Chinese is Lavender. Sapphire and a greenish Turquoise are other types. Green is the pale, translucent rather coarse crackle of Apple Green, the French *Verte pomme* on 17th and 18th Century Chinese wares; the fine crackle of Camellia Leaf or Cucumber Green; the moderately coarse crackle of bright Emerald Green; and varying tones and crackles found in Celadon. Yellow or Mustard Yellow crackle is greenish, known also as Fish Roe Yellow. Brown or *Café-au-lait* is a lustrous tone. Reds range from Ox Blood—*Sang de bœuf* in French, *Lang Yao* in Chinese—a brilliant and transparent crackle, to pink, made by merely rubbing vermilion into the cracks of the glaze.

A variegated glaze spotted in red, yellow, brown, and green is known as Harlequin or Tiger Skin. The transmutation or *flambé* glaze is streaked in blue, purple, red, brown, etc.

Colors are largely classed by the French terms though American collectors prefer the English Ox Blood to the French *Sang de bœuf*, and so on. They are overglaze or underglaze, applied on the glaze or under it. True blues are cobalt and are underglaze colors. Other blues are overglaze colors. They range from the incomparable Mohammedan or Musselman blue of blackish tinge of the 16th Century, through various tones to the greenish Turquoise. There is Agate; *Clair de lune*, grayish blue; *Bleu Nuage* or clouded; *Bleu de Roi*—King's Blue, or Sèvres Blue; Lapis Lazuli; Mazarin, a rich dark tone, Chinese; Peacock Blue, a lustrous dark greenish tone. Powder Blue is a grayish blue, a *soufflé* or speckled color used for backgrounds; Robin's Egg; Sapphire; Slate, a light tone; Turquoise; Whipped Blue, or *Bleu Fouetté*.

Greens are equally varied as ground colors or in ornament. There is Apple Green; Bronze, a dark tone; Camellia Leaf; Celadon, varying widely; Chrome—the *Vert Jaune* or green-yellow used at Sèvres about 1804; Copper, a dark tone of Sèvres porcelain; Cucumber; Emerald; Pistache, pale like the nut, rare and prized on Chinese wares; Snake-skin, with prismatic sheen, Chinese; Tea Dust, a speckled olive glaze.

### REDS AND YELLOWS

The reds, too, are many, ranging from rose to maroon. *Rose Pompadour*, a French ground color, 18th Century, Sèvres; Peach Bloom or Peach Blow, the French *Peau-de-Pêche*, like the skin of a peach, a mottled pink with flecks of bright green; Ashes of Roses, a grayish tone; Coral, or brick color; Tomato, the bright red of the skin of the tomato; Iron, a dull brownish red; *Sang de bœuf*, Ox Blood, a transparent brilliant crackled glaze. Magenta is a purplish

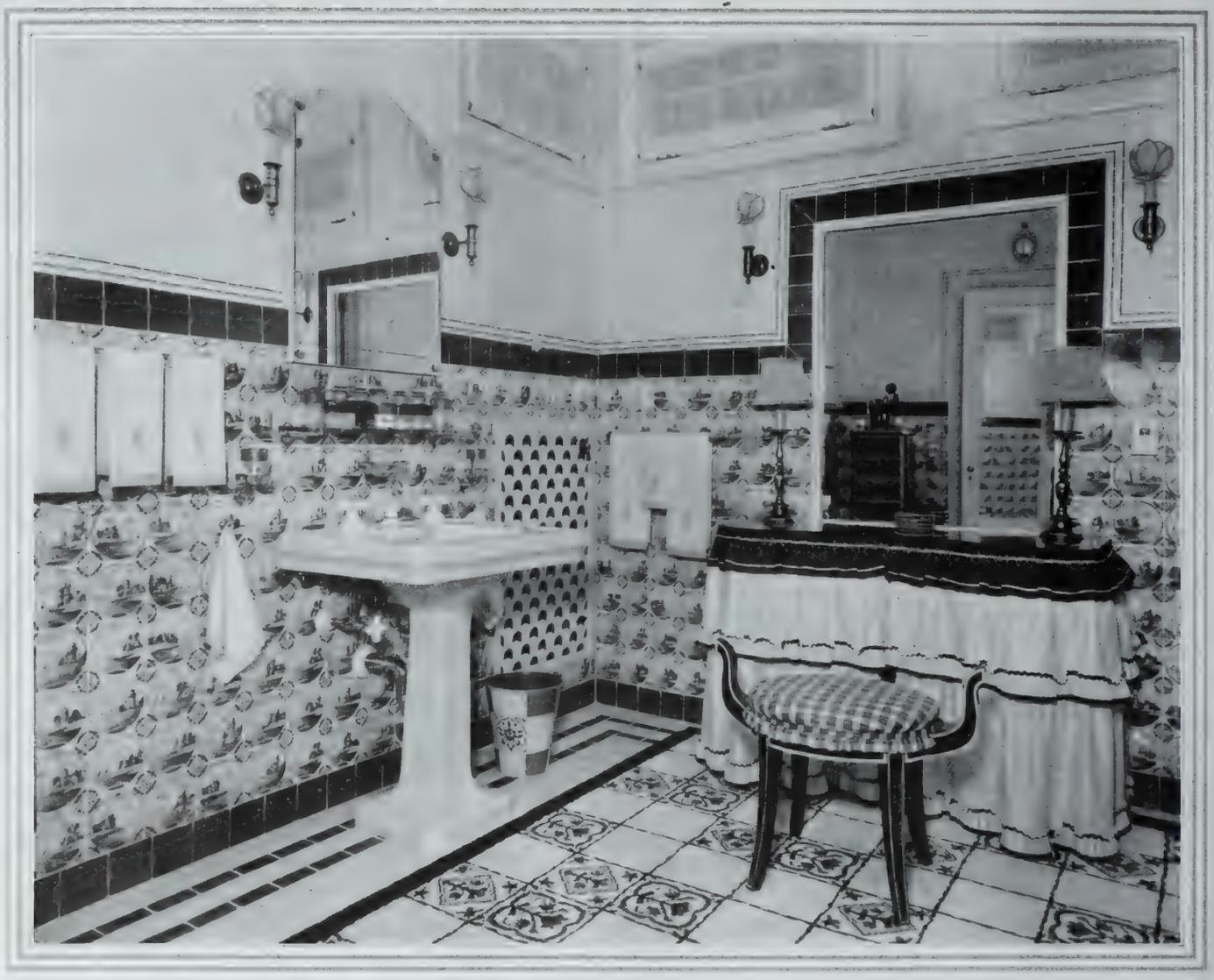
(*Continued on page* 98)

# A LITTLE PORTFOLIO OF BATHROOMS



J. C. Mangans

*The background of this interesting bathroom is a combination of beige tiling and wall paper printed in a colorful design of sailing ships. Ships appear again on the red tiles in the inset band just below the top of the dado. The curtains are scarlet glazed chintz over white dotted Swiss. In the residence of E. F. Hutton, Palm Beach, Fla. Elsie Sloan Farley, decorator*



*(Above) The walls of this Dutch bathroom in the Hutton house are tiled up six feet with modern blue and white tiles bordered at the top and bottom with plain blue tiles. The dressing table is hung in blue and white linen and the bench, painted blue with white lines, is upholstered in blue and white checked taffeta*



J. C. Mangans

*A child's bathroom in the same house has a dado of plain peach colored tiles inset with two rows of figured tiles in scenes from Mother Goose. The hooked rug, depicting scenes from the tale of the Three Bears, was made especially for this room in delicate shades of blue, pink and yellow. Elsie Sloane Farley decorator*



*A delicate color scheme of cream, pink and blue has been carried out in a young girl's bathroom in the Palm Beach residence of E. F. Hutton. The walls above the cream colored tiles are glazed a soft gray-blue; the furniture is cream with blue lines and the organdie curtains are in shell pink with blue ruffles and tie backs*



*The walls in a bath-dressing room in the New York residence of J. P. Donahue are covered with canvas painted in a design of sea gulls and flamingoes amid pink, yellow and white waterlilies. The curtains and dressing table drapery are of blue taffeta, trimmed with bands of bronze taffeta.*
*Elsie Sloan Farley, decorator*

# WHERE HUMIDITY IS WELCOME

*This Hot-Weather Bane of Mankind Can Become a Dispenser of Great Comfort At Other Seasons*

ETHEL R. PEYSER

A LITTLE knowledge, so platitudinists tell us, is a risky thing, for it leads to wrong judgments. By way of example, we have become accustomed to thinking of humidity as a bane and have forgotten its elements as a blessing. In the summer, we complain about the humidity because it makes the heat so much harder to bear. Yet we are not wise enough to reason that if we had a bit more humidity in our homes in winter our heating might become more economical and more effective.

In newspapers, during the summer particularly, we look up the heat record and read, too, the humidity scale. Here we see set down the relative humidity, the amount of wetness in the air expressed in percentages. Humidity itself is the state of wetness of the air; absolute humidity is the amount of wetness expressed in grains per cubic foot of air; dew point is the temperature at which visible drops of moisture begin to make their appearance.

### FOUR DEFINITIONS

In a discussion of humidity, these four definitions must be understood. The ordinary room at 68° should be comfortable for everyone. If it is not, the moisture content of the air must be wrong, or else the uncomfortable person is not quite normal. From thousands of careful scientific observations under various air conditions, it is agreed that a relative humidity of 36% to 45% with a temperature of from 72° to 68° is not only the most comfortable, but best for our mental and physical well-being. In this room, breathing is comfortable and the throat and nose do not become irritated. Furniture will not crack and life in general is made much easier.

Through an unnecessary stimulation of the skin and mucous membranes and the nervous system connected with these parts of our bodies, we take cold easily. But if the room has an adequate moisture content, the skin remains sufficiently moist, and the mucous membrane is not unduly tortured.

In ventilation of houses the humidification of the air may be utilized to advantage in two different ways:

In summer, the oppressiveness of the temperature may be materially reduced by humidification because of the cooling effect of the evaporation. In winter, however, humidification plays a different part. Whenever air brought in from the outside is artificially heated, its percentage of moisture is materially reduced. Even if the outside air be completely saturated at a low temperature and then warmed to 70° without increasing its moisture content, it will result in an extremely dry atmosphere by reason of the fact that dryness is not measured by moisture content, but by relative humidity; in other words, the ratio between the actual amount of moisture contained in the air and the total amount of moisture the air is capable of retaining at any given temperature and pressure. This must always be remembered.

### MOISTURE CONTENT

Air at a temperature of 70°, when saturated, carries many times as much moisture as saturated air at 20°, so that the total moisture content of the cold air, even if saturated, is but a small fraction of the moisture required to saturate the warm air. This sometimes results in houses having a humidity of less than 10% of saturation on cold days, whereas the human system does not readily adjust itself to a relative humidity of less than 40%.

Air is like a sponge and absorbs water from any source with which it comes in contact. The hotter the air, the more thirsty it is. Consequently the quantity of moisture needed to compensate for rises in temperature, due to the heating plant in winter, is considerable. It is therefore necessary to supply moisture for heated houses, rather than let the air take our own natural moisture from our skin. We often see in houses a pan of water on a stove or radiator, in an attempt to add to the air moisture for comfort. Of course, this is inadequate and only occasionally better than nothing.

### HUMIDIFYING DEVICES

There are many devices on the market to add to the moisture content of the home. If the purse can bear the strain, there are central humidifiers placed in the cellar with ducts to various points in the house, through which moisture is conveyed in sufficient bulk through a system of fans or blowers attached to a motor.

But there are many smaller devices which are not costly but which will keep the books and plants from disintegrating and the health from useless deterioration. One of these is a neat little thing which looks like a cake pan, in which water is put. A motor-propelled fan picks up the water and sends it as vapor (not as drops of water) through the room. These machines are made in different sizes, so as to conform to the need.

Many machines send out spray which causes drops of water to collect. This is inconvenient and destructive—even if it is cooling. The correct humidifier is one that provides vapor picked up by air passing through the device. The ordinary humidifier weighs about fifteen pounds. Furthermore, such a device as this to a certain extent dusts the air, as is realized when you behold the sludge that collects at the bottom of the pan. This is simply made and may quite easily be taken apart—and there is nothing to it but the pan, the motor fan and the pump. It is made in a fashion to be easily attached to any ordinary lamp socket or convenience outlet.

The latest humidifier—a very presentable, moderate priced one—is a well designed small urn with a fan and motor which is connected to the lighting circuit, as are the others. In this you put some water and it is used until you wish to renew it. This adds moisture as well as ornament to the room in which it is used.

### HOME FOUNTAINS

The little fountains with their wee motors for conservatory, library, halls, dining rooms and living rooms add a cooling spray to the rooms, particularly in summer. Although they are not primarily made for use as humidifiers, they do add some moisture to the air. They are made in many forms and can also be used with the ordinary lighting circuit. They need but little water to operate, as they utilize the same water over and over again.

Of course, living conditions are not correct unless the whole subject of air conditioning is adequately treated. No place is atmospherically healthy unless: (1) The air is changed sufficiently every hour; (2) Unless there is an adequate intake and outlet of air; (3) Unless there is proper temperature and dust control. Therefore, when considering the moisture content, it is proper to consider the ventilation and heating problem as well.

The measurers of moisture content are called hygrometers and wet bulb thermometers. With these you know just what is happening to your air as far as moisture is concerned. The thermometer is necessary at all times, for with changing temperature, a different moisture is necessitated





G. W. Hurting

*Yellow silk painted in pastel shades covers the walls of this German dining room. Furniture is in chartreuse green and silver. Bruno Paul, decorator*

*An attractive bathroom in the modernist manner designed by Kem Weber has jade green walls, green porcelain fittings and a ceiling covered in gold leaf*

*(Right) Dining alcove and kitchenette by Kem Weber. These interiors were shown at Macy's in their recent International Exposition of Art in Industry*



# MODERN INTERIORS SHOWN IN NEW YORK



*A Beech hedge as found in England is a feature of great beauty; dense, uniform and of pleasing color in all seasons. Common Beech is adapted to this use here*

# HEDGE PLANTS FOR DIFFERENT REGIONS

## *Selections for Various Purposes and Types of Location in the East, West, North and South*

E. H. WILSON, V. M. H.

*Keeper of the Arnold Arboretum*

THE question of plant material suitable for hedges is largely dependent upon climate. Any dense growing bush or tree that can withstand clipping is serviceable; if it has spiny leaves or is armed with stout thorns the better will it keep out intruders. But the first qualification of any such material must be its perfect hardiness in the region where it is intended to be planted. Moreover, freedom from disease or insect pest is very important. To make satisfactory hedges the material should be grown specially for the purpose, either raised from seeds, which in general is the best possible means of propagation, or from cuttings, and the young plants should be rogued and transplanted freely. Given the right material for the district there is little difficulty in forming and maintaining a satisfactory hedge.

In an article of mine published in House & Garden for September, 1926, the proper methods of planting a hedge and its care afterwards were thoroughly explained, so on this occasion there is no necessity to go over the field again. It is permissible, however, to emphasize that if satisfactory results are desired (in a hedge this means quick, even growth of a permanent character) the soil and trench in which it is intended to plant the material must be well prepared. Dig the ground properly and mix with good loam a liberal supply of farmyard fertilizer. Take no cold storage material, be it Privet or Thunberg's Barberry, but see that it is lifted from the open ground and brought direct to your garden. Trim the hedge evenly from the very beginning and always remember that a perfect hedge must be widest at the base and taper upwards. In Europe, next to the lawn, the hedge is the glory of many estates, and gardeners and owners pride themselves on the neat appearance of their hedges. Like a well-kept lawn, a hedge means a well-considered garden.

In many parts of this country hedges are only just coming into fashion or, rather, just beginning to be appreciated. On the old estates of the South Boxwood hedges still exist. Where Boxwood can be grown it makes a very satisfactory hedge and the low-growing



*Much of a hedge's success depends upon attention to early pruning. This one of Hawthorn is thin at the base because of neglect*



*Japanese Yew (T. cuspidata) is hardy in New England and is a good substitute for its English cousin. It holds its dark green color well throughout the whole year*

variety (*suffruticosa*) is ideally suited for edging around beds. Where broad-leaf evergreens can be grown they are the best possible material for hedges. Unfortunately, this is not possible in the colder parts of this country. In New England narrow-leaf evergreens may be used for the purpose, but in the Middle States where strong winds are much in evidence it is deciduous leaved plants that have to be used.

For New England, western New York and western Pennsylvania a goodly number of plants suitable for hedges is available, but all are deciduous except the narrow-leaf evergreens. Among the best and most easily obtainable may be mentioned:

*Ligustrum amurense*, Amur Privet; *Ligustrum obtusifolium*, Ibota Privet; *Ligustrum obtusifolium Regelianum*, Regel Privet; *Ligustrum vulgare*, Common Privet; *Chaenomeles lagenaria*, Oriental Quince; *Syringa vulgaris*, Common Lilac; *Berberis Thunbergii*, Thunberg Barberry; *Crataegus oxyacantha*, English Hawthorn; *Crataegus monogyna*, English Hawthorn;

*(Continued on page 130)*





*Common Arborvitae (Thuja occidentalis) forms a tall hedge. Careful and regular shearing keeps it even and within bounds. In some places it serves excellently as a wind-break*



Harry G. Healy

*The Iris tribe is adaptable to every composition, for new varieties have considerably extended its color range. Here in the garden of Mrs. J. A. Haskell, Red Bank, N. J. Iris are well used to border a formal pool. Chas. W. Leavitt & Son, landscape architects*

# WHAT IS NEW IN IRIS

## *A Symposium of the Best Among Newer Varieties*

JOHN C. WISTER

THE question, "What's new in Iris?" is raised every time two Iris growers meet. If the growers happen to be the kind of people who collect postage stamps or rare china, and have therefore got the collecting habit, this question is answered by a long list of new varieties each year, sometimes a hundred, sometimes two hundred, sometimes three hundred, and so on *ad nauseum*. If, however, the species of the human race known as the collector is left out of consideration, it is a comparatively easy question to answer; for what readers of House & Garden usually want to know is, first, what are the really fine Irises of the past that should be in their gardens; and second, what new varieties of Iris should be added to their collections year by year.

Let me assume, therefore, that my readers are enthusiastic enough gardeners to possess already such old time varieties as *Pallida dalmatica*, Ma Mie, Flavescens, Aurea, Queen of May, Iris King and Jacquesiana. All these are first-class garden plants, even though the specialist may raise his eyebrows when some of them are mentioned. There are many varieties, new and not so new, which can profitably be added to such a collection and which will bring to the gardener added joys each spring.

Let us consider the whites first. The garden that does not have Fairy and Ma Mie has indeed been slighted by its owner, but to these may be added Athene, La Neige, White Knight and White Queen, which are not at all new, and the more recent My Lady, Simplicity, Cygnet and Sophronia. All of these are available now, although the last few are rather expensive. For those who insist upon the very newest, Theseus, Mrs. Robert Emmett, Mrs. Perry, San Francisco and Purissima should be added. Remember also that good white effects can be secured by using varieties with white standards and dark falls, like the well known Rhein Nixe. The finest newcomer of this type is Mildred Presby, which in a few short years has established itself as one of America's greatest Irises. The deep red-purple of the fall is wonderfully velvety and free from veins or streaks. Its standard is not a pure white. I mention this not as a criticism, but rather as an introduction to

General MacPherson, which has a snow-white standard and is therefore entirely distinct. Richard II is a rather dwarf Iris, valuable for its extreme lateness. It is unfortunately a weak grower, and consequently to be avoided by those unwilling to coddle it. Choose as you like from these lists, but be liberal with the number of white varieties which are planted in your garden, for from white, pale blue and yellow must come the main effects in the Iris garden. The darker varieties should be used with more restraint and with a full realization that beautiful as they may be individually they often do not make good mass effects.

All gardeners know *Pallida dalmatica* and its improved form, Princess Beatrice. They have set the standard in gardens for at least two hundred years, and perhaps will be the standard for two hundred years more. Plant them in quantity but do not lose sight of the fact that there are other varieties of their general coloring which should be used with them. Some are a little earlier and some a little later, and some of them vary in form or height. Among the early blooming varieties Bluet, Lady Charles Allom, Mrs. Tinley and Duke of York may be mentioned. All are of beautiful form, of fine clear texture and substance, fragrant, good growers and free bloomers.

For mid-season blooming with *Pallida dalmatica* there are Lord of June, Odaroloc, Western Dream, Crusader and Queen Caterina, every one of them a gem, and perhaps finest of all,



*Early summer in a good many Iris gardens brings forth delightful impressions. Nowhere are they more pleasant than in the fine Long Island home of Mrs. Harold J. Pratt*

the new Lucy Baker, which differs from Princess Beatrice only in the deeper purple of its flower. What matter, in such a case, if one should be without the other, though [illegible] more or less of the same color? Doubly important [illegible] bloom is Corrida, introduced [illegible] more and more important every year [illegible] to fully realize its many good qualities in the garden.

A third color of importance in the garden is yellow. Chief among the [illegible] varieties are Flavescens, Amas and Sherwin Wright. Most Iris [illegible] will say that none of these is now worth growing. I disagree with them and think that they should be continued, for it will be many years before we can afford to be without them. Let us add to them, however, Shekinah, Inner Glow, Yellow Moon, Gold Imperial and Primrose, that wonderful [illegible] raised by Miss Sturtevant, and the totally different and equally fine Aliquippa of Mr. C. H. Hall. Here are enough yellows to satisfy all but the most eager; those few unsatisfied persons *must* have at once both Amber and W. R. Dykes, the latter commanding the modest price of twenty-one guineas in England, and to some minds all the more desirable because it is absolutely unobtainable in this country! I hope it will prove fine enough to warrant its name, but I am content to wait with Aliquippa and Primrose and enjoy their flowers without envy until the price comes down.

(*Continued on page* 134)

(*Below*) *Some of Mrs. Pratt's plantings are in almost solid sheets of blended colors when the blossoms are at their height. They demonstrate the great value of Iris in mass plantings*



*Harry G. Healy*



F. W. Rut

*Free use of vines has been made in this old brick cottage. Typically English is the edging of Violas in the shadow of the Ferns beside the path*



*The charm of the English cottage garden lies as much in the friendly way it is arranged as in the flowers themselves*

# ENGLISH GARDENS FOR AMERICAN COTTAGES

## *A Discussion of Important Principles*

NELSON COON



*White Madonna Lilies rise almost to the eaves of the old thatch above a footing of Violets and a row of Stocks and Larkspur*

WITH the possible exception of our Colonial architecture, practically every style of building in this country has its prototype somewhere abroad. Spanish patios, French-style manors, Italian Renaissance, English cottages—each conjures up something definite in the reader's mind and has led to the building of some exceptional houses in our suburban towns. The adaptation is perhaps essentially American, but the type is well copied and pleasing to the eye and incorporates all the modern comforts that the original so often lacks.

But where one reads ten pages on styles and construction of English cottages there is but the barest mention of the planting of these places in the proper manner, and unless the builder has traveled there is but little knowledge of what constitutes planting of the English cottage, except as one hears that flowers are an essential to the scheme.

There are in England as many types of cottages as there are counties and almost as many schemes of gardening as there are home owners. For this reason it is difficult to make broad assertions on the subject and whatever is said here is to be applied with these facts in mind and with the further need of adaption to American conditions.

First on the list of English landscaping essentials one would place the hedge or enclosing wall which gives the Britisher that sense of security he so much loves. Not only is the front screened with one or more high hedges, but the entrance drive has a protecting wall of green all the way up to the house. Here in the United States we do not seem to object to the passerby looking into our front yard, and the hedge about our American-English cottages, therefore, becomes more of a formal affair serving to outline the property, define its boundaries unmistakably, and keep out dogs and cats.

Speaking of dogs reminds one of the fact that here lies one of the reasons for unsuccessful gardens in this country. With all due recognition of the good traits of this friend of man, it must be admitted that the prowling dog is the bane of the gardener. So your Britisher has his hedge for privacy and protection and one feels free in predicting that as we grow older in gardening in this country we will use more and more hedges for these reasons.

Once inside the English hedge, what do we find that we can copy in our American gardens? That depends on the style and location of your house.

First of all there must be flowers. Shrubs and trees are good for backgrounds, but flowers are essential. Not only back of the house is there a little garden, but out front and close to the house where one can enjoy

them and perhaps pick a nosegay as one goes out to work. The *raison d'être* in England is that flowers are loved, but here we are to plant them to simulate the effect and eventually to learn to love them. There is no denying that we have a long way to go here to cultivate anything similar to the British garden consciousness and until we get it we must plant mechanically. The vine over the door and flowers at the window are representative of love. Our custom is to plant evergreens around the front of the house, because they require little or no care and all is over with one operation by the plantsman.

So if you want your place, if it is cottage style, to look really English, don't let your landscaper do too much. In the spring go to your florist. Buy a few Geraniums and Fuchsias and plants of other brilliant annuals and plant them out front and care for them yourself. Make a border, perhaps, in a sunny spot that pleases your eye and plant good masses of Delphinium and Madonna Lilies, Pinks, Blue Salvia and Phlox. Don't be afraid of doing something a little different from your neighbor.

A noted English plantsman and writer, the originator of the Jersey Gem Viola, has this to say about the subject:

"Gardening in Britain is not for the high and mighty only, and the cottager and suburbanite exercises his or her own individual taste. The landscape architect would probably class such efforts as 'punk', but I for one am a firm believer in the informal . . . The real delight of gardening is the tackling of just as much as one can handle at one time."

One might think that we stress too much this personal factor in English gardening, but it is the one thing you cannot reckon without. Even Kipling knew this when he said, "Such gardens are not made by saying 'Oh, how beautiful', and sitting in the shade."

But to continue around from the front to the back of the house. Here one finds further seclusion and more often than not an attempt at something a little formal. A vegetable plot bordered with flowers is quite the proper thing, and so is a bench on which to rest or read. Here, too, one finds a bit of shade from a utilitarian fruit tree and doubtless a coldframe to help out in the spring.

And Roses! This queen of the flower world one finds everywhere from the castle Rose garden with thousands of plants to the little group of four or five plants or the climbing Tea Rose of the cottage. So do not neglect Roses when you plan your own planting. The modern Rose catalog should make an ardent "fan" out of the most unenthusiastic gardener, and certainly for enjoyment and money's worth nothing can surpass the Rose.

One other special feature that one usually finds is a spot of fragrance in the garden or border. Scented Geraniums, sweet Stock, Rosemary, Thyme, Lemon Verbena and similar plants are used everywhere and he who once plants them will never regret it or be without them.

Now a word as to woody plants. Beeches, Yews and English Elms may not do as well here, nor have we always the patience to wait for them, but we have our own lovely vase-type Elms, hard Maples and many varieties of Oaks. Again, for hedges, we have not the brilliant Holly nor Laurustinus, but a host of Privet varieties do as well here as there and for an evergreen we have the incomparable native Hemlock which in some way approximates the English Yews.

A survey of the shrubs in use in England shows that we have a far wider choice of this material offered by our nurserymen. It is not that shrubs do not thrive there, but rather because they use flowers where we use shrubs. And where we speak in terms of [illegible] Virginia, etc.

Coming finally to herbaceous plants and Roses, it must be admitted [illegible] we cannot hope to grow in such perfection the perennials that our cousins do, because of the climate, but we do have just as good a list to start work with and the same is true with annuals, only these we can grow better as they are in general more tropical in nature.

In other words, it isn't because of lack of material that we do not more often see the beautiful bright gardens of the English type surrounding our cottage homes, but simply because there is not the understanding and love that go to make up those gardens. Not only must you be an enthusiastic catalog collector (who isn't?), but you must be a consistent cultivator of flowers and of your own love for them.

The photographs on these two pages suggest something of the fundamentals of English cottage gardening which have been touched upon in the foregoing paragraphs. Small in area but large in the thoroughness and personal love which are put into their building and maintenance, these intimate plantings demonstrate the results of that blending of knowledge and individual care which must underlie every true garden. One cannot grow fine flowers by machinery—they need the labor of hands, the friendly ministrations of understanding. In many ways like these we can learn much from the English and so come by degrees to bring into our own cottage gardens something of the quality of theirs.



*A profusion of flowers makes this garden an excellent example of the best in English cottage plantings. Madonna Lilies and Larkspur dominate the borders*



*The approach to a garden is often most effective when it is relatively open, for thus it is freed from the danger of distracting attention from the entrance. The principle is well demonstrated on the grounds of Mrs. H. R. Mallory's home at Byram Shore, New York*



*(Right, above) On entering Mrs. Mallory's garden one comes upon a round, stone-margined pool in the center of which a Cupid fountain plays quietly. Iris and Prostrate Juniper are in balanced groups around the edge. Through an opening is Long Island Sound*

*In midsummer masses of Phlox surround the "Guardian of the Rose" statue in the garden of Mrs. L. V. Lockwood at Greenwich, Conn. Beyond, a grass path leads to another more naturalistic garden, and thence down a slope to the sweep of a tree-bordered lawn*

*(Opposite) Wisteria climbs the pergola from which this view opens in Mrs. Francis H. Brownell's garden, Greenwich, Conn. High Privet hedges to right and left, together with the terrace wall situated directly in front of the residence, inclose a bit of perfect lawn*





Mrs. E. Robinson

# THREE GARDENS NEAR LONG ISLAND SOUND







*Distinctly French is the effect of the home of Mr. and Mrs. M. B. Tony Paanakker in Paris. This view along one side, from the rear, emphasizes the use of sheared edgings, accent trees and lattice on the walls*

*(Top) Looking in the opposite direction along the walk shown at the left one notices the excellent use of iron-work in gate and balconies. All of the planting has been put in since the house was taken for remodeling*

*The house is an old one, remodeled. It is in the Rue du Ranelagh and, in its present form, suggests the possibilities of dignified charm which are latent in some of these old Paris dwellings. Above is the front view*

# A REMODELED HOUSE AND GARDEN







*Before the house is this blue, white and gold mosaic fountain with its varicolored lights and reflectors behind each water spray for night effects. The pergola serves to conceal the other houses in the ancient street*

*(Top) In summer the paved rear pergola serves as a pleasant-weather dining room. It is an unusually delightful spot which overlooks a tiny formal garden and is well screened at the back by a high, lattice-topped wall*

*From [illegible] apex [illegible] leaf and a [illegible] many colors,*

# IN AN ANCIENT STREET IN PARIS

# FRESH VEGETABLES IN FALL AND WINTER

*With a Few Special Provisions and Reasonable Care the Home Food Crop Season Can Be Greatly Prolonged*

F. F. ROCKWELL

FAR too often the vegetable garden is allowed to stumble during July and August, and amounts to little or nothing during September and October. We do not always realize that with a little forethought at this time there may be a generous assortment of vegetables not only for late autumn use, but also a surplus to save for winter.

The neglect of the fall garden, with this consequent wasted opportunity, is not the result of cultural difficulties, but merely a matter of habit. We are so accustomed to associate planting in the vegetable garden with the early spring that we simply pass up by default the good things which may be had late in the season.

When one stops to think of vegetables for fall and winter, there are three lines of activity to keep in mind. The first of these is the things to plant now for use directly from the open garden, before freezing weather. Secondly, those things which may be carried on in a frame, without heat, for a month or so longer. And lastly, those things which may be saved for winter use, either by the simple process of storing them in some suitable place, or through some form of preserving.

In making the latest plantings in the garden, only the earliest varieties should be used. It should be kept in mind that, sown now, they will mature in a much shorter time than from early spring sown seed. The only thing necessary to insure success is to provide irrigation or watering in order to get them to germinate quickly in case the soil is dry when they are planted.



*Late Corn is a worth-while crop, though killing frost puts an end to it. All vegetables sown for use directly from the garden, before freezing weather, should be early varieties*



*Cabbages can be stored successfully through the entire winter in a properly ventilated outdoor pit made as described in the text. They should be put in with their stems uppermost*

Many a late summer sown crop of vegetables is a failure for the sole reason that the seed lies dormant during ten days or two weeks after planting.

For the purpose of assuring a quick, strong start it is desirable to make a generous application of fertilizer containing a good percentage of nitrogen. There are several good "complete" fertilizers available, but for this late planting I have for many years used fine ground bone and tankage, or dried blood, mixed half-and-half. When the plants are a few inches high, an application of nitrate of soda helps to stimulate rapid continuous growth.

Among the vegetables which may be planted now to mature sufficiently for use before hard freezing weather, or for storing just before there is danger of their freezing in, are the following:

Beets, Carrots, table Rutabagas, Beans, Lettuce and Cucumbers, all of which should be planted immediately; and Spinach, Mustard, Chinese Cabbage, Turnips, Radishes, Loose-leaf Lettuce and Kale, which should be started within the next week or two.

As to varieties for the late plantings, I usually stick to green podded sorts among Beans, using either Bountiful or Stringless Greenpod. Of the yellow sorts, Rust-proof Golden Wax or Brittle Wax is good. All these may be counted upon to produce pods big enough for picking within six to seven weeks after planting. If the vines are full when frost threatens, there is the opportunity to can them for winter. Among Beets, there are Early Wonder and Detroit Dark Red. The latter, while it is somewhat later in fully maturing, is often as large at six or seven weeks from sowing. Among Carrots, my personal choice is Amsterdam Forcing, which with me has proved similar to the more recently introduced Coreless, Melting Marrow, and one or two others. For Lettuces, the loose-leaved sorts, such as Grand Rapids, will be ready considerably earlier than the heading varieties like Way-ahead and Big Boston; the latter may be started now, if one wants to take a chance on escaping frost long enough to have them mature, or will protect them with straw late in the season; for transferring to a coldframe later on, they are, of course, all right. The little bronze-leaved Mignonette is, however, my favorite for this purpose.

The quickest maturing Turnip I have ever grown is Petroski, a small, yellow fleshed sort of fine flavor; it does not seem to do well, however, in all soils. Other good ones are Extra Early White Milan and Golden Ball, somewhat later but perfectly safe for fall planting as Turnips continue to grow until extremely hard freezing weather. Of the Rutabagas, Golden Neckless and Golden Heart are quick growing and of delicious flavor. If used when small, Rutabagas are fully equal in quality to any Turnip, and quite different in flavor; they keep, if anything, even more easily throughout the winter until well into spring.

Among Spinaches, Victoria is probably as satisfactory as anything for fall sowing; it does not stand as long before going to seed as the newer King of Denmark and Princess Juliana, but this is not an important consideration in the fall excepting in

*(Continued on page 126)*



*A well drained, deep trench with earth well banked up over it will keep Celery in good condition through fall and winter. Bunches are dug out from one end as needed*



*Stone and shingle in combination utilized in the home of George W. Orr at Maplewood, N. J. The French doors open from the living room and the entrance, just beyond, is to a central hall. C. C. Wendehack, architect*

# HOW MUCH HOUSE FOR YOUR MONEY?

## *Thirty to Thirty-Five Thousand Dollars for a Moderate Size House*

## *Allows Margin for Luxury Appointments*

C. STANLEY TAYLOR

IN the first article of this series we called attention to the necessary limitations that were placed upon any general consideration of home building costs and emphasized the fact that we were confining ourselves wholly to the problem of the house itself, leaving out the cost of land, the improvement of grounds, furnishings and special decorations, and other necessary charges such as legal fees, title searches, surveys and a host of such minor items, all of which must be provided for in the complete home building budget. It is perhaps well to repeat this statement here so that there will be no misunderstanding as to what the expenditures cover when endeavoring to show the sort of house that can be had for $30,000 to $35,000.

Let us see what the total budget for such a house might be. The site for a residence in this price class would logically be from a quarter to a third of an acre. It would probably have a minimum frontage of sixty to one hundred feet. Based on frontage values in the better residential sections of suburban New York, such a lot would probably cost not less than $4,000 to $5,000, and would more likely cost in the neighborhood of $10,000. The improvement of the grounds, including construction of walks and driveways, grading and seeding lawns, planting shrubs and flowers, and possibly the development of a small garden would, under average conditions, absorb in the neighborhood of from one to several thousand dollars for satisfactory work.



*Opposite the front entrance*



*Built within the price range discussed in this article, is the brick residence of George W. Bostwick at Montclair, N. J. The long sweep of the roof coming down over the entrance porch, is a distinctive feature. C. C. Wendehack, architect*

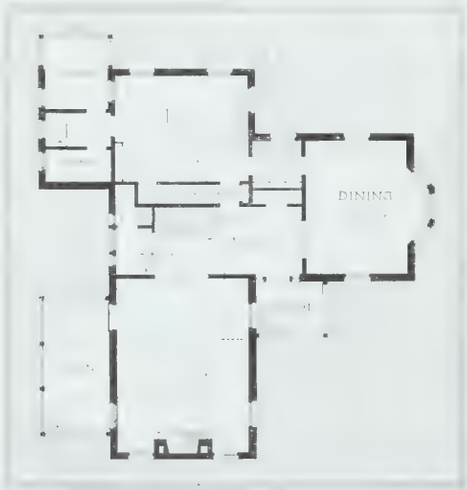
If a mortgage is to be obtained for fifty or sixty percent of the value of the completed property, the necessary title search, survey, and legal expenses would probably run to about $500. We have not included the cost of a garage in our discussion of building costs unless the garage was incorporated as an integral part of the house itself; hence, there might be another item of one or two thousand dollars for this building, depending, of course, upon its size and the structural materials employed.

These are the principal items of expenditure in the construction of a home. There are other minor items which might be included if one desired to know the entire story in detail, such as the lost interest on money invested in land and in construction from the start of the project until the house was ready for use, the cost of moving and of new furnishings and the special decorations which are frequently desired. Taking into consideration the major items of expense, we find that a house costing from $30,000 to $35,000 requires for its complete development, including land, an additional expenditure of from six or eight to

(*Continued on page* 116)



*A bay window projects from the dining room wing of the Bostwick house. Set in the shingled gable-end is a simple palladian window. The rugged textural effect of the brickwork is especially interesting*




*From the first floor hall, large doorways communicate with living and dining rooms. The two stairways to the second floor are alongside each other at either side of a partition. Four rooms are in the upper story*



# CONSTRUCTION AND EQUIPMENT FACTORS WHICH GOVERN BUILDING IN THE HIGHER PRICE RANGES

*This is the second of three reference pages explaining the major factors that affect the cost of home building in the higher price ranges. The first, which appeared in the July number, showed the influence of architectural style on construction costs. The third, discussing the influence of materials and interior finish on building costs, will appear in connection with the final article in Mr. Taylor's series.*

### SPACE LIMITATIONS

In the following table is given the volume in cubic feet permissible for houses ranging from $30,000 to $35,000 in cost, based on cubic foot costs ranging from 50¢ to 80¢.

| | $30,000 Cu. Feet | $32,500 Cu. Feet | $35,000 Cu. Feet |
|---|---|---|---|
| 50¢ | 60,000 | 65,000 | 70,000 |
| 60¢ | 50,000 | 54,160 | 58,300 |
| 70¢ | 42,860 | 46,400 | 50,000 |
| 80¢ | 37,500 | 40,600 | 43,750 |

### 50¢ TO 60¢ PER CUBIC FOOT

To secure low costs, it is important to simplify details and avoid features which call for special workmanship or excessive hand labor.

*Foundations:* Concrete block, brick, local stone or mass concrete walls. Foundation walls should be waterproofed with bituminous exterior coating or integral waterproofing compound.

*Structural frame:* Wood frame throughout, or wood frame on masonry exterior bearing walls; wood joist floors; stud bearing partitions. Possibly fireproof floor over basement of concrete on steel joists to be covered with wood, tile, cement compositions, or resilient finished flooring materials.

*Exterior walls:* In frame construction, exterior walls sheathed with board or insulating materials under clapboards, shingles, stucco, or brick veneer. In masonry construction, brick walls, solid or hollow; hollow tile or cement block with stucco or brick facing, if used with restraint and for simple wall units. Stone is usually prohibitive as a wall material for use in this price class except for occasional accent points about entrances, etc.

*Roofing:* Treated wood shingles or fireproof composition shingles of asbestos and cement or asphalt; slate of the thinner and less expensive types; cement or clay tile of simple forms and stock design. Flashings, down-spouts, gutters and other metal work of copper or zinc.

*Windows and doors:* Usually stock patterns except for special features. Windows will ordinarily be of the double hung type although occasionally wood or metal casements may be had. Windows and outside doors weatherstripped.

*Equipment features:* Plumbing system compactly arranged, using brass piping; plumbing fixtures of moderate cost with stock accessories. Heating system—one pipe steam, with or without vacuum valves, or two pipe gravity return system; also warm air. Lighting and power system should be carefully planned, avoiding expensive combination controls or an excessive number of outlets.

### 60¢ TO 80¢ PER CUBIC FOOT

In this price range the structural and equipment features which are incorporated into the house may be much more freely developed.

*Foundations:* Similar to preceding classification with extra attention to draining footings and the providing of complete waterproof membrane on exterior of all foundation walls.

*Structural frame:* Wood frame, using fairly heavy solid members, full braced construction. Floors of wood joists above ground floor; ground floor over basement, fireproof construction. Possibly fireproof construction throughout, using steel floor joists and light structural steel framework of stock pieces.

*Exterior walls:* Brick, stucco, or stone, including limited amount of cut stone work, also hollow tile or cement construction with brick or stucco facing. Walls insulated with rigid, flexible, or fibrous type insulators.

*Roofing:* Fireproof materials including slate, stone, tile (clay or cement) and high grade composition shingles, excepting only the high priced colored stones and slates involving special hand setting for antique effects. Flashings, down-spouts, gutters of zinc, copper or lead, including some special strap work and other such simple ornamentation.

*Windows and doors:* Stock or special patterns in wood or occasionally stock windows and doors constructed of metal; special patterns for some of the major features. All window and door openings should be weatherstripped.

*Equipment features:* Plumbing system employing brass pipe for all water lines; first quality plumbing fixtures in stock patterns with some freedom in arrangement of plumbing lines. Heating system—vapor, vacuum, or hot water, or best quality warm air furnace installation. Concealed radiators in principal rooms, thermostatic control of heat. Oil burner, mechanical stoker or gas furnace. Lighting and power system conveniently outlet in all [illegible] points, including power outlets needed for fans, vacuum cleaners, etc. Special service equipment including automatic refrigerator, dishwashing machine, complete laundry equipment selected with reasonable care.

### OVER 80¢ PER CUBIC FOOT

In the higher price ranges construction and equipment features may involve a considerable amount of hand work and skilled craftsmanship such as become necessary when faithful reproductions of authentic period styles are desired.

*Foundations:* The same as outlined as in the preceding section.

*Structural frame:* Permitting genuine old fashioned "framed" construction, using solid timbers with beams and girders; also permitting fireproof construction of reinforced concrete or concrete floors laid over steel frame.

*Exterior walls:* Solid masonry and brick, stone or stucco on hollow tile or concrete with thorough insulation of rigid, flexible, fibrous, or poured types. Special pattern work in masonry walls and cut stone work for door and window trim, copings, etc. Walls and floors sound-proofed.

*Roofing:* Similar to the preceding classification, permitting also the use of special materials for the reproduction of antique roofs in stone or hand-made tile.

*Windows and doors:* Special designs throughout in wood or metal. Windows, double hung or casement types. Fireproof doors with steel door frames and metal or masonry trim. Full weatherstripping throughout, including the use of draft stops on interior doors.

*Equipment features:* Plumbing system, highest type equipment throughout including special fixtures. Heating, similar to preceding classification, including forced circulation hot water systems, vapor and vacuum, etc.; gas or oil burner, with fully automatic temperature regulation; concealed radiators throughout or complete indirect heating system using forced air circulation through ducts. Lighting and power systems completely developed. Special service equipment including vacuum cleaner, refrigeration plant, dishwashing machines, complete laundry installation and other features which make for maximum operating convenience.

In presenting the above data indicating the influence of construction and equipment features on costs, it must be noted that a consistent development of the building is contemplated, using materials, construction methods, interior finish and decoration and appropriate architectural style all in proper balance.

# PARKS FOR TOWN BETTERMENT

*Different Types Which Are Financially Practical Without Slighting Their Primary Purpose as Recreation Centers*

HESTER SCOTT

GOD created first a park, with trees and flowers, birds and butterflies fluttering in the sunshine. Then he gave it to two humans. They enjoyed it for a time until at last they yielded to that very human failing—curiosity.

Their descendants have, ever since, been trying to recapture the freedom, the beauty and the loveliness of that original park. As the world grew in age, much of what was formerly open country became narrow-streeted cities; people who had lived their early lives among the rocks and hills were shut up in tenements away from the fresh air and sunshine.

To aid those who must spend their time in cities, parks were developed—places where they might in a measure enjoy the first pleasures created for man.

The term "park" may be given a catholic interpretation and may signify a great open forest where man and Nature may meet in primeval fashion, or it may mean only the small neighborhood square or triangle provided at street intersections and bringing into a congested district that taste of open air and sunshine that is a tonic for jaded nerves.

### IN THE EARLY DAYS

Many of our first cities were created about "commons" or small open spaces, often planted with borders of shade trees, spacious plots of grass and fields where games and other outdoor recreations might be indulged in both by the children and their active elders. Parks did not, however, have a universal appeal in those days. It was then considered quite undignified for the parents of the growing generation to share in active forms of recreation.

Of late we have found that we need not become old before our time if we do not allow the muscles of our bodies to grow rusty with disuse; so we keep fit with our youngsters. The nation is providing great outdoor play spaces where one may wander for days in the inspiration of splendid solitude, coming in contact only with the natural life of the open world. Many States are providing reservations where the forests are being preserved and the wild life therein, where camp may be pitched and days spent in playing; and counties are planning and creating parks to bring something of outdoor life within easy reach of city dwellers, offering the beauty of natural country, places in which to swim, to play baseball, football or other games, with tables, benches, open air ovens or grills, shelters, clear drinking water and areas designed for the supervised play of small children. Cities are approaching the question of parks in such varied manners that it is difficult to set a standard. Those that are putting into practice modern planning are laying out park systems which encircle closely inhabited areas and are connected by parkways, or are providing open parks at frequent intervals, combining beauty of design and harmony with the practical features adapted to a public at play.

### NEIGHBORHOOD PARKS

Neighborhood parks should equal in number the public schools and should be situated where they will be within a quarter-mile radius of all homes, and planned so that children will not have to cross main thoroughfares. They should be designed with ample space allowance for the more strenuous games and properly equipped for other recreational activities. It has been estimated these spaces should provide from 140 to 200 square feet of space for each child in the neighborhood and should have an area of from two to seven acres. There should, of course, be trees and shrubbery for shade, as well as open spaces for games in the sunshine.

This beauty is in itself ample reason for the existence of parks, but beauty alone is not enough provision for the renewal of city-worn bodies and minds. We must provide facilities for the regeneration of exhausted energies, for the prolonging of life. As we judge the time saved by the more rapid moving of traffic through our city streets, so we might gauge the aggregate prolonging of human life through provision for refreshing the human body.

There are many forms of park and recreational administration, although the two are definitely interlocked. It would seem advisable to have put into practice a universal method of administering the affairs of the recreation of a city and of park acquisition, development and maintenance. In many cities there are in existence at the present time a county park commission, a city park commission, neighborhood or sectional park commissions, a recreation board and a recreation department of the board of education. It is necessary, of course, that county parks, being provided for from county funds, should be administered by the county commissioners. But it is confusing and wasteful of funds and energy for one community to have so many bodies working on the recreational facilities and activities. In some of the larger cities of the country all the affairs of purchasing park properties, their development and maintenance are carried out by the park department with a separate board acting on all recreational activities; or the latter may be a department under the park commission. It seems advisable, where practicable, for the recreational facilities of the schools to be administered by the municipal recreation board or department in order that the community may have the full benefit of the after-school hours.

Properties for park development may be acquired by sundry methods varying in their effectiveness. Only rarely is it found that a park or recreation commission has funds available from the city or the country sufficient for the purchase of properties for future development and the maintenance of those in use at the time. Purchases may be provided for by additional appropriations for the purpose, or special funds through bond issues or by special district assessments.

### THE PROFIT-CREATING PLAN

There are those park commissions that are operating their properties on a basis of profit-creating funds for future use. Such an example is that of Westchester County Park Commission in the State of New York. This commission has now under construction a model amusement park at Rye Beach, where they are building an amusement park according to architectural design in harmony with the landscape. They have reclaimed an area of marsh land and a lagoon, creating an inland lake and waterway, which provides both swimming and boating and creates a healthful atmosphere where former conditions were decidedly undesirable.

Another instance of the work of this commission is the development of Tibbett's Brook Park in Yonkers, with one of the largest swimming pools in the country, a golf course, play fields and all the features of the finer parks of the country. This is one of the many instances where the creat-

(*Continued on page* 106)



# IN BLACK AND WHITE

*Fashioning the exterior after a manner typical of the Hertfordshire section of England—the black and white country—Edwin H. Clark has achieved an extremely interesting and unusual design for his residence at Winnetka, Illinois. Walls are a gleaming white in striking contrast to the very dark oak timbering*



*From a point just outside the gateway the full interest of the various roofs and wall treatments may be realized. In the foreground at the left is a screened-in porch which opens from the living room. This house was designed by Edwin H. Clarke, Inc.*



*The living room in Mr. Clark's residence has walls simply paneled in wood, a floor of broad teakwood planks and a fine 18th Century English fireplace mantel. Rather low ceilings accentuate the informal atmosphere of the interiors*




*Laid out in a pleasantly rambling manner about two sides of a court, all the rooms get a maximum amount of light and air. The principal entrances face out upon the court. Living room, dining room and library open from the entrance hall*



*The garden side of the Clark house is shown above. At the left is the dining porch and at the extreme right is the living porch, another view of which may be seen on the opposite page. Library and dining room open to the terrace*






*At one end of the second floor is a well laid out master's suite consisting of two bedrooms, a sewing room and a bath. At the other end are the maids' rooms. Bedrooms for the owner's family and guests occupy the remainder of this floor*

*From an old house in England came the oak paneling which has been used in the library. Bookshelves are ranged along one side of the room and in the opposite wall is a deep fireplace, to one side of which is a door opening*

# A WORKSHOP FOR THE HOME

*Working With Tools Affords Welcome Relaxation From the Various Cares of a Business Day*

DALE R. VAN HORN

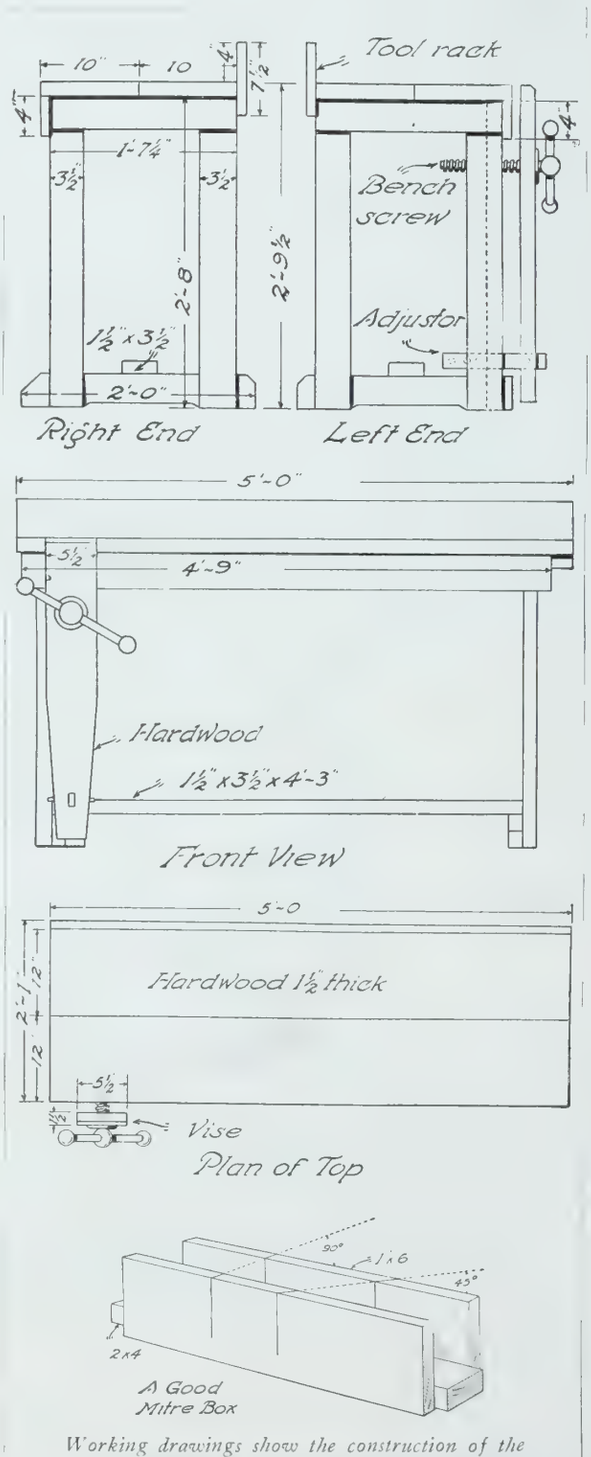
THE practice of maintaining a small home workshop is growing increasingly popular. Psychologists explain the business man's leaning toward such an avocation as a natural reaction from regulation office routine. Relaxation is what it amounts to with genuine, cash-value results. The idea appeals to every thrifty-minded individual. Such a shop will not only permit him to eliminate occasional repair costs, but it also enables him to add an occasional simple piece of furniture, a new toy, a coat rack and other such helpful things for his family's use.

For an outlay of from $25 to $50 for tools—and this cost can be spread over several months—the home workshop can be put into operation. Only a few tools will be found necessary for the simple jobs that will be attempted at first. As one grows more ambitious, it may be found advisable to invest in some of the more costly implements which will broaden the workshop's scope.

A hammer and a saw are the initial needs for any home workshop. Next in importance come other tools which will vary in accordance with individual taste and ability. At the end of this article is a list of the tools which will probably be most useful. The list is so arranged that the very essential ones are given first and the others follow in what seemed to be the order of their importance.

One common mistake often made is the purchase of cheap tools. It is far better to buy fewer tools and spread the range of purchase over a greater time, buying first quality items all the way through. Cheap tools never give the real satisfaction of good equipment, and they are of short life.

The first necessary fixture to make, of course, is the bench. One may already have a presentable assortment of tools. These tools without an adequate place to use them, however, are only half efficient. The workbench shown here in elevations, is well suited to the home workshop. It is of adequate size for general repair work and the making of simple articles. A medium-hard wood should be used for the top and, preferably, oak for the movable part of the vise. The edge of the bench facing this movable piece should be surfaced with heavy-gauge sheet steel, or a segment of the bench front itself can be of hardwood. This vise should never be used for holding metal. The tool rack at the back is long and high enough to hold many of the smaller tools. A leath strip, along this rack held at intervals a with the intervening spaces looped, will ma ideal supports for chisels, screwdrive knives, etc.




*Working drawings show the construction of the bench discussed in this article. Below the bench is a perspective drawing of a practical mitre box to be used for straightening and cutting off the edges of boards at a 45 degree angle*

The four working drawings a largely self-explanatory. After cuttin the two bottom pieces and the t supports, cut the four legs. Then spa them accurately, square, and nail screw them together. Notice that t front end of the left bottom piece cut close to allow free movement the movable vise jaw. By the suppo of the bottom cross-piece brace, t legs will easily withstand the shoc they are bound to receive.

Cut and fit the front apron, th tack in place. The tool rack can ne be put in place. This will give t frame for the bench. Before setti screws solid or tightening any nu every angle should be tested f squareness. The top supports fastened to the outside of the legs the top while the bottom pieces a set inside. The only motive for doi this is to enhance slightly the physic appearance of the bench. If you a used to working with tools, a st better joint for the legs will be t mortise and tenon.

For the top, obtain pieces as smoot straight and free from knots as pos ble. Edges should be carefully squar beveled a little, then set on top. Ma sure that adjoining edges fit tig together from end to end. Otherw the resulting crack, especially aft some use, will be objectionable. A ideal plan is to glue this joint und pressure and then put in place the o piece resulting.

Angle irons with a hole in each c will hold the top in place when th are set underneath, behind the top su ports, and fastened with screws. T plan offers enough "give" to take c of the slight swelling and shrinki which is so characteristic of all woo

Fitting the vise and bench scr is not complicated. Fit the thread flange to the inside surface of the su porting upright, boring a hole of su able size for the threaded rod; th assemble the movable jaw as shov The adjustor should have several ho for thick and thin pieces, as this v permit using the movable jaw p

(*Continued on page* 108)



*Tulip Kaufmanianais the first of its race to come into bloom in the spring. It is an appropriate and hardy rock garden species*



*The buds of C[illegible] perati are lovel[illegible] early season. In the auth-[illegible] [illegible] [illegible] [illegible] [illegible]*

*([illegible]) [illegible] pleasing Primrose denticulata, with blossoms of white, [illegible] mauve or almost purple*

# CONSIDER NOW YOUR MARCH GARDEN

## *Midsummer Is the Time to Start Preparations For Next Spring's Blossoms*

LOUISE BEEBE WILDER

THERE is no season, it seems to me, when flowers growing out-of-doors are so highly prized as in those chill days of the early year when winter interests have begun to pall and vague stirrings of unrest within ourselves urge us forth to listen for bird songs and to poke among the dry leaves of the garden in search of signs of returning life. A flower found then is indeed a boon, yet how little preparation is commonly made for the enjoyment of flowers in March!

To me the impetuous blossoms of the early year have ever been more precious than any others, and so I have made a special effort to collect as many of them as possible and to give them sheltered nooks where the cajoling sun will coax them into precocious activity. It is amazing how much gay young life may be enjoyed before April sweeps across the land if one does but put one's mind to it.

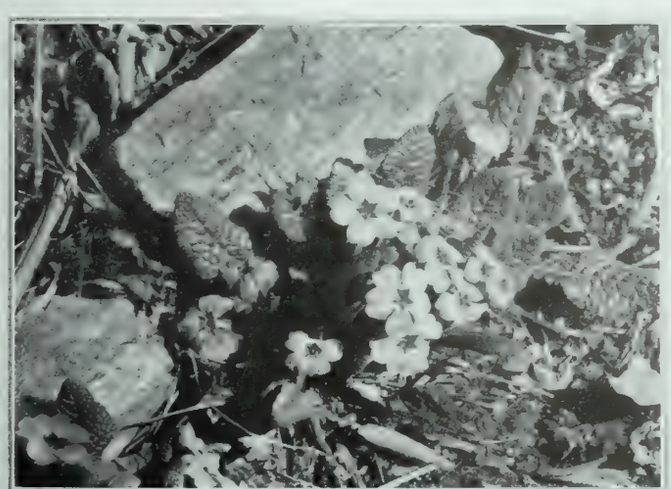
The photographs accompanying this article were all taken in my garden during the past March and they represent but a few of the flowers that were then to be found there. Snow fell upon them and there were bitter days and sharp biting winds, but they were not dismayed. I would urge all dwellers in country or suburbs to give themselves the pleasure of a March garden, and that they be not disappointed, to set about the necessary preparations at

*(Continued on page 122)*



*(Below) A striking blue Primrose with bright yellow eye that flowers about mid-March. This plant is three years old, grown from seed*

*Early in March one may look for the yellow blossoms of the Spring Adonis above their tufted foliage. They seem immune to frost*

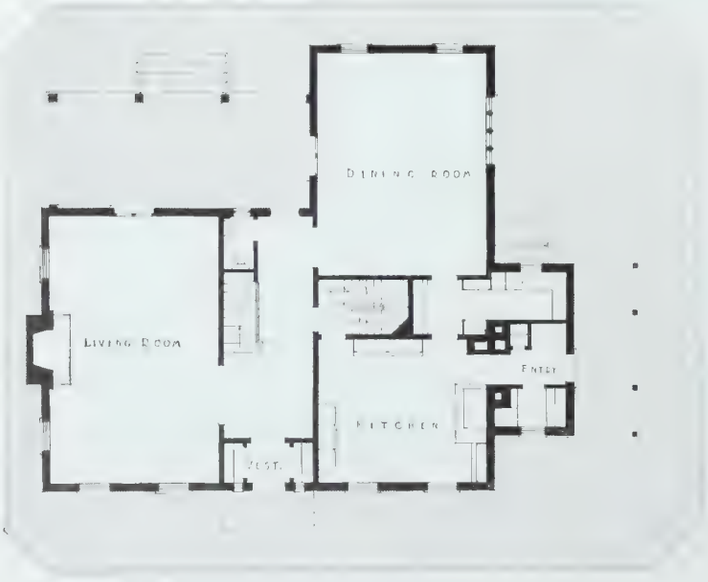


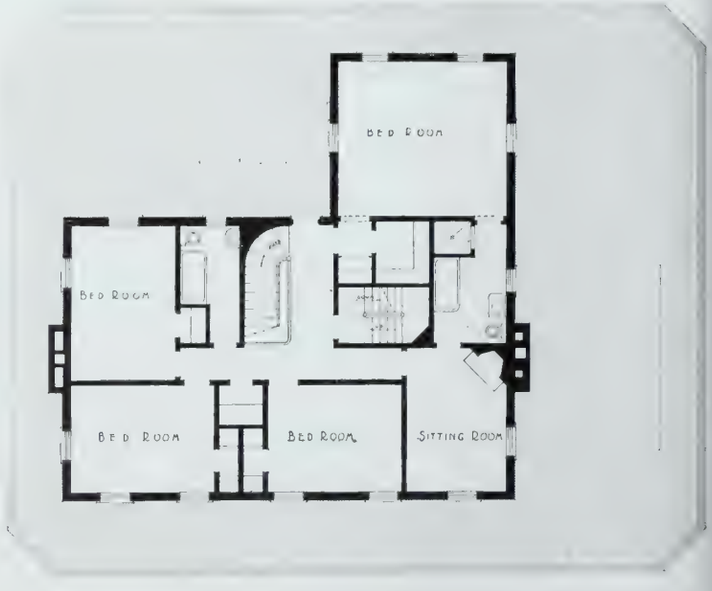




*The attractive Georgian entrance above dominates over the extreme simplicity of the exterior of this house. The residence of Carter Hall, Glens Falls, New York. Tooker & Marsh, architects*

*Both floors of Mr. Hall's house are conveniently and logically laid out. A master's suite of bedroom and sitting room with a connecting bath is an important feature of the second floor*





Richard Grant

# A SIMPLE BRICK RESIDENCE *in* CENTRAL NEW YORK



*To the left of the entrance hall is the living room; at the right are kitchen and dining room, connected by a butler's pantry. Two stairways lead from the first to the second floor*

*As the service porch is apparent from the roadway, it has been screened by patterned lattice up which vines are trained. Note the semi-Classic treatment of the porch face*



*As a modern expression of the Elizabethan architecture the house of Dr. A. J. Irving of Bronxville, N. Y. succeeds admirably with his fine use of native materials. Lewis Bowman, architect*

# ROOF LINES AND ANGLES

## *In the Graciousness and Harmony of Old Elizabethan Roofs Is An Inspiration for Modern Domestic Architecture*

HARRIET SISSON GILLESPIE

THE pictorial quality of old Surrey roofs holds the thrill of a medieval romance. The spirited contour, the aspiring gable, the clustering chimney stacks rising above the roof line, speak of high-hearted youth in the days of the Jacobite kings or those of their illustrious predecessor, Queen Elizabeth. It brings to mind the time when, under the spur of royal favor, the guildsmen of old started out on their glorious adventure of creating a new and finer ideal of home.

The history of the Elizabethan house can still be traced in the cottage architecture of the English shires, more particularly in the delectable half-timber houses of Surrey, Essex and Kent, where so many of these inspiring old examples are to be found. Mellow old dwellings they are, weathered to inconceivably soft hues and aged to precarious plights; but neither time nor neglect can alter the ripe beauty of the rich and diversified gables, the seasoned dormers or the pungent flavor of the roof contour that lends to the peaceful English countryside so large a measure of its tranquil charm.

Yet, curiously enough, the chroniclers of this phase of English architecture dwell almost wholly upon the nature of the mullioned and transomed windows; the ingenuity and resourcefulness of the post-medieval masons who designed the graceful, high-shafted chimneys; the color and texture of the materials as being the spectacular and most important details of the Elizabethan house. They seldom make note of the fact that it is the inspiring roof line that primarily gives to the type its initial and most artful appeal.

That the 16th Century builders were past masters in the art of roof psychology may be judged by the intimate record they left behind. Gothic tradition was their heritage, so quite naturally they stressed the significance of perpendicular gables and steep roofed dormers. Then, since the roof regulated not only the form and shape of the building but its character as well, they designed long unbroken surfaces to produce vivid contrasts and to supply the brooding maternal air that is by no means least of its many distinctive charms.

And, because these men were artists as well as artisans, their work lives on. Thus we find roof expression, in substance, the salient feature of the Elizabethan house. The specific elements that go to make up its pictorial quality—grace and diversity of line, pleasing grouping and association of gables and dormers offset by broad planes, together with the assembling of crude native materials in a simple, homely way—constitute, concretely, the valuable lesson we may learn from old examples.

Very wisely, the American architect takes a leaf from the early English builder's scrapbook and incorporates all these significant items in his modern work. So we find, in recent adaptations of the Elizabethan type house, roofs in which the old ideals are refreshingly alive and as vital as in those rare old relics of the 15th and 16th Centuries still existing in England.

Few modern expressions of the Elizabethan embody more of the old feeling than



*The upper side walls and gable ends of the Irving house are finished with elm weatherboarding. The simple grace of roof lines and dormers is truly notable*

the stone and half timber dwelling of Dr. A. J. Irving at Bronxville, designed by Lewis Bowman, architect of a large and important group of English homes in this picturesque section of Westchester, where the environment has much in common with the native habitat of the original Elizabethan style house.

The bold grouping of gables and the accenting of roof lines are first to command attention in the Irving house. Next the lovely textural quality of simple, homely native materials used in a primitive way, all weathered to silvery grays and russet browns: roughly chiseled blocks of gray stone streaked with pinks and jade greens—really a native marble from the east bank of the Hudson—sheathe the first story of the main portion with coarse gray plaster or stucco on the projecting wings.

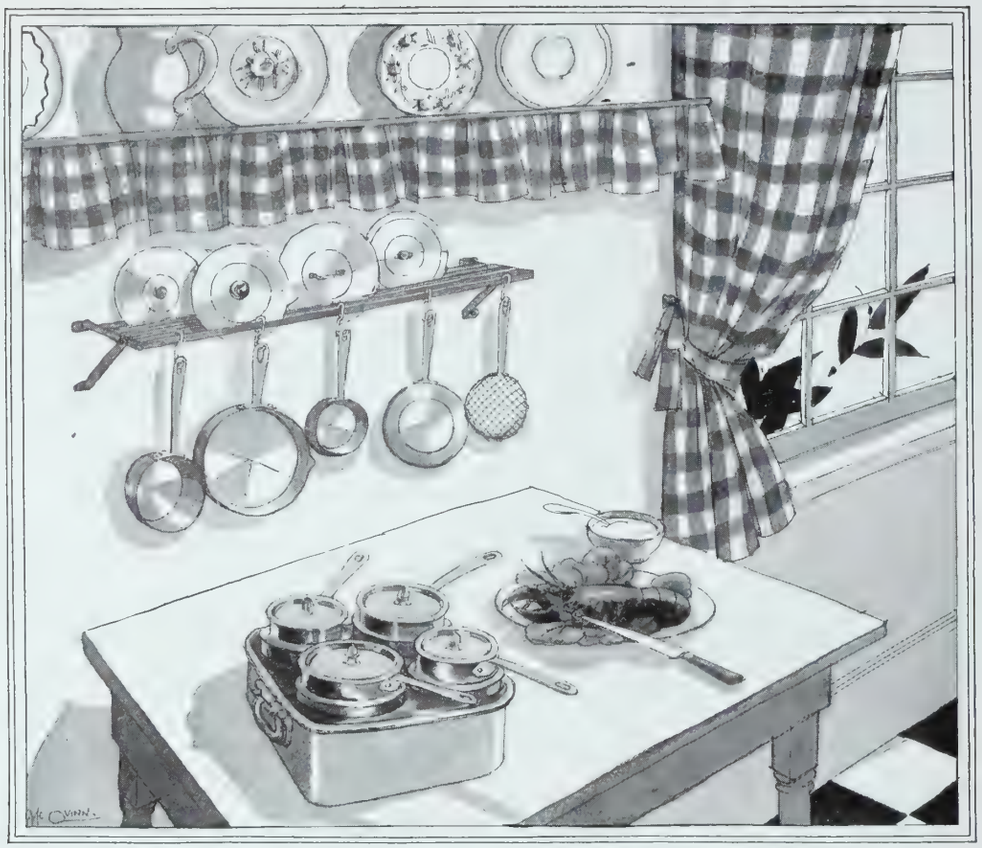
Elm weatherboarding treated in a purely architectural manner but superbly decorative as well, split so the edges follow the line of the tree's growth, covers upper side walls and gable ends, while oak, similarly treated, fills the half-timber gables. The tall clustering chimney stack of traditional origin but modified centuries since, not by Italian but by Flemish influence, adds distinction, and the treatment of the porch serves to emphasize traditional feeling.

The task of reproducing the color mosaic of the English cottage roof is no easy one. The mellow old tile, faded and worn by time and the elements, often laid in forms of diaper, acquired a charm, warmth and character that defied simulation. Being irregularly laid in wavy undulating effects, often the direct result of the warping of the hand-split nailing strips to which the tiles were attached, further stressed the difficulties. And when, as often happened, the roof was lichen-covered, the dilemma of the architect becomes embarrassing.

But modern skill has supplied admirable substitutes for these captivating old English tiles, mellow hued in rich, soft reds and russet browns, the color burned into the clay. There is now tile as crude and rough in appearance as the delicious handmade product of Elizabethan days, with thick butts and uneven surfaces that give a delicate play of light and shade.

There is no doubt but that the pitch of the roof is the deciding factor in determining the distinctive character of the Elizabethan style house, and Mr. Bowman, whose roofs partake of the character of the vernacular, builds his at an angle of forty-five degrees. During Elizabeth's reign they were rarely steeper than forty-eight, while earlier types were nearer sixty.

So in the last analysis, it is roof contour that makes the most irresistible appeal. This is particularly true of the Irving house. Whether the skyline is broken by the smart peaks of the gables or the long restful lines of the important extensions, the angles of one group melt into another in a flowing rhythmic fashion so the feeling left behind is one of marvelous grace and symmetry.

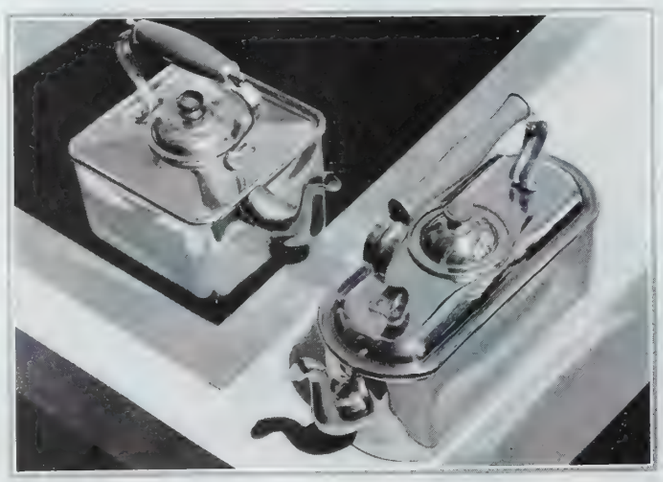


(*Above*) *Pots and pans beam brightly from the copper plated steel rack which also holds their covers. The copper bain marie, tin lined, is a useful kitchen set, particularly for steaming vegetables and keeping food hot. These are from Lewis & Conger*



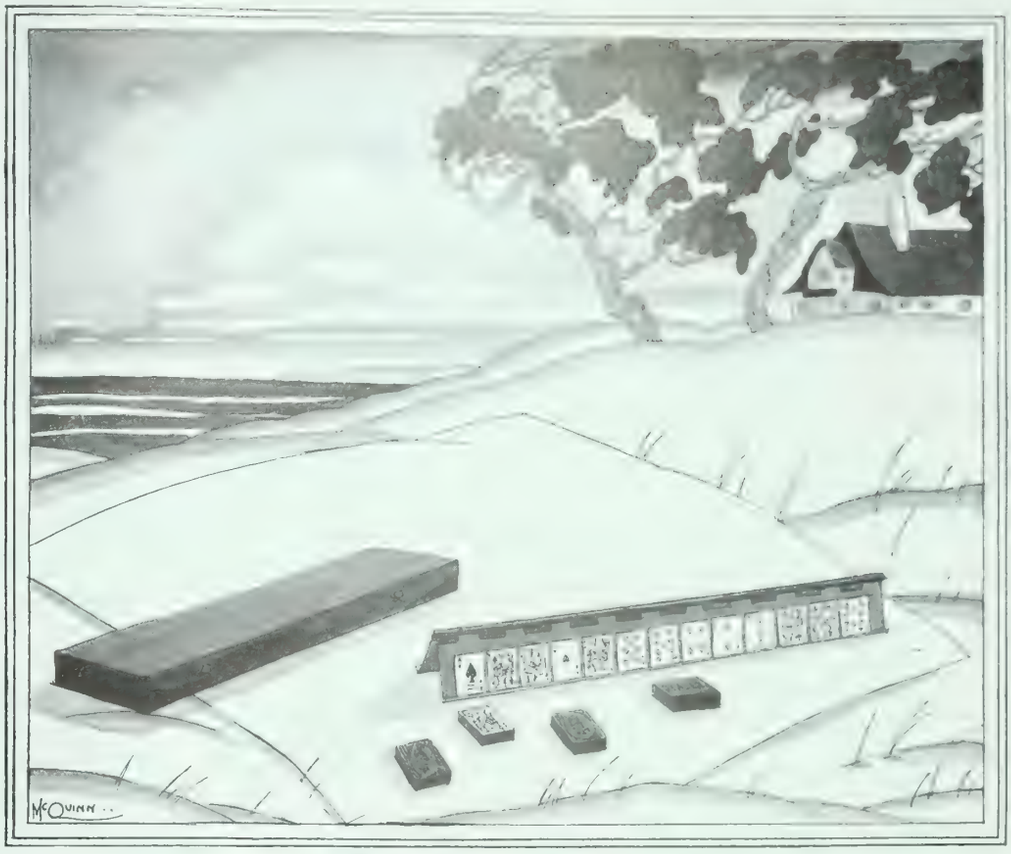
(*Left*) *Of British origin are these attractive aluminum utensils. The steamer serves a double purpose, as the lower part may be used separately. This, like the turnover, jug and tea kettle, has handles and knobs of blue enameled steel. Bamberger & Co.*

*Tea kettles take on novel shapes these days, but their utility is in no way diminished by this decorative appeal. At the right are square and rectangular kettles being featured by L. Bamberger & Co. These have handles and knobs painted any desired color*



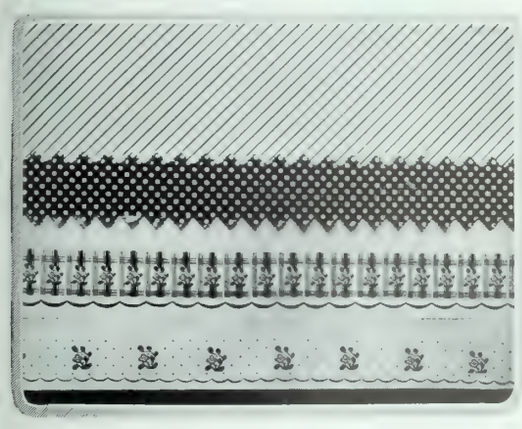
# POTS AND PANS REFLECT THE MODE

*Harvey White*



(Right) Outdoor bridge may be played even during a wind storm with these indestructible tiles with regulation playing card markings. Boxed with folding metal racks. Lewis & Conger

(Below) The end table [illegible] with [illegible] plated [illegible] and white [illegible] is a [illegible] adjunct to the electric light [illegible] to give enamel and aluminum. Lewis & Conger







(Above) Oilcloth for kitchen shelves with polka dots and stripes in red, blue or green. Macy. Prim posies in red, blue, green or lavender on white paper shelving. Wanamaker

(Center) A very practical desk [illegible] that may be clipped onto a book for midnight reading in bed comes painted in colors. It may be obtained from the Wanamaker Book Shop

# BYWAYS TO SUMMER COMFORT



Worthy time savers are the pea [illegible] that is easily [illegible] in [illegible] and the [illegible] and [illegible] Lewis & Conger

# *The* GARDENER'S CALENDAR *for* AUGUST

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country it, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season*

## FIRST WEEK

ACCORDING to tradition and general practice, August is a month when gardens unsupplied with some sort of artificial watering system suffer severely. The combination of hot days and decreased rainfall is likely to make trouble alike for flowers, vegetables and lawns.

As a remedy for such a situation the watering hose naturally comes to mind. It is all right in its way when fitted with the customary hand-operated nozzle, but of greater effectiveness and thoroughness are the automatic sprinkler attachments which, once started, can be left to do their work without further attention. Some of these portable devices distribute their sprays over square or rectangular areas, while others cover circular spaces. Thus one may be selected to fit any particular garden. For permanent installations, of course, the underground or overhead metal pipe systems, with suitable outlets at intervals, are excellent. These are made for lawns, flower and vegetable gardens.

While this is not the season for general planting, it is a good time for Iris planting. The plants are making no top growth, now, but their roots are busy with new development. As a result they are ready to start right in establishing themselves in their new quarters. Even small divisions, properly planted now, will flower next year.

The larger types of perennials as a group need some sort of artificial support by this time. Single stakes are good for the stiffish, erect kinds, but those which are inclined to sprawl need something that will encircle the whole plant. Where supporting takes the form of connecting several stakes with twine, try those of metal with their tops bent into rings.

## SECOND WEEK

SUCCESSFUL weed extermination is quite as much a matter of looking ahead as it is of eradicating the particular interlopers which are in evidence at the moment. We may destroy every evidence of the latter, but unless this is done in the right way and at the right time there is an excellent chance that their descendants will appear next year in strong force.

It is all a question, of course, of forestalling whatever plans the present crop may have for reproducing its kind, whether by seed, runners or what not. Thus, all one needs to do is destroy the prospective parent before it reaches maturity. Such a policy, followed consistently for a couple of years, will produce gratifying results.

Actually there is a sort of grim joy in annihilating particularly tough and deep-rooted weeds. You experience it not by merely breaking off their top growth, but by hauling out their roots complete and leaving them to perish miserably in the hot sun. There is a deal more satisfaction in doing this than in following the alternate plan of carefully anointing the exposed crown of each plant with a few drops of gasolene or kerosene, and there can be no argument as to its effectiveness.

In gravel walks and driveways, or other places where no plant growth of any kind is desired, a sprinkling of kerosene or one of the manufactured weed killers will do the trick. Don't forget, though, that these remedies are likely to unfit the soil for planting for some time to come, so their usefulness in the garden proper is limited.

It is none too early to start some preliminary work on any areas which are to be planted with perennials or Roses this autumn. Such spaces should be deeply dug.

## THIRD WEEK

EARLY spring and late summer are the best seasons for planting evergreens in the middle and northern States. At the former time they are preparing to make new growth; at the latter they are practically dormant but, if supplied with plenty of water, will form new roots and become well established before freezing weather. Which of the two seasons is to be preferred is open to debate, generally speaking, so one is quite safe in being guided by personal feelings or opportunities.

The general principles of the successful August planting of evergreens are the same as those for the setting out of other tree or shrub stock. The holes are dug amply deep and wide to accommodate the roots without crowding, and fine soil should be worked in among the latter so that no air pockets remain. When the tree is in place but before the hole is fully filled in, the soil is tramped down firmly and a thorough soaking of water applied. After the water has disappeared from the surface the balance of the depression is filled with light soil, untramped, which will serve as a mulch to conserve the moisture deep down. For the ensuing couple of months each tree ought to be soaked regularly every week, by artificial means in case the natural rainfall fails to attend to it.

These ornamental evergreens, by-the-way, are at last gaining the public appreciation which has so long been denied them. They are of an almost infinite variety of size, color and form, and consequently are adaptable to many different situations around the house and grounds. The best way to make a wise selection is to go and see them growing in some good nursery.

## FOURTH WEEK

FROM now until late fall the fruit trees will be yielding up their crops and those who possess orchards will find plenty to do in gathering the harvest. It will pay to use some care in this task, picking the fruit carefully by hand in such a way as not to break off the short branch spurs to which the stems are attached. These spurs are essential to bud formation, so injury to them is an important matter.

Many of the flowers, too, are maturing their own particular kind of crop and fast ripening their seeds. If you plan to save any of these for subsequent sowing, gather them as soon as the containing pods open and let them dry for a couple of weeks in some airy place where they can be spread out on a sheet of paper. Almost every kind of seed needs a "curing" period like this in order to give the normal percentage of germination later on.

It will be all right, now, to dig up any of the plantings of spring-flowering bulbs which have become overcrowded. After they have been sorted out the bulbs can be reset at the right depths and intervals or kept in a cool, dry place until the regular planting time in the fall.

Speaking of bulbs, don't forget to send in your Lily order and ask that it be filled and shipped as soon as the first bulbs come into the market. Early fall planting of this class of material often forestalls disappointment later on, for Lily bulbs ought to be as fresh as possible when set in the ground.

Many of the shrubs have sufficiently ripened their new wood by this time to make possible its use as cuttings which will grow up into worthy specimens in their own right. This is a highly worth-while thing to try, especially with rare or expensive species.

*OLD DOC LEMMON SAYS—"Wal, sir, the loony season's here ag'in: this mornin' the hull blamed township heard thet Mis' Henriettie Pilkins—her thet was widder to poor old Jake, an' afore him to Ed Boswell—is a-goin' to git hitched ag'in. Seems she went gunnin' for a new husband over in Catterdon County quite some time back, but she's only just lately drawed a good bead onto one. Mebbe her huntin' eye ain't whut it used to be—thet's likely to be the case at seventy year or so.*

*"I never hear Mis' Pilkins' name but whut I git to feelin' sorry for Jake all over ag'in. He was a harmless old squ'r'l when Henriettie bagged him, an' gentle as a Jersey heifer. A woman couldn't hev asked for no kinder husband, but Henriettie never could leave nothin' be the way it was. She got to naggin' an' findin' fault, an' Jake he got to dodgin' chunk-wood an' platters without hardly never gittin' grazed.*

*"Things went on thetaway for mebbe five year, an' then Jake he begun to hit the bottle a leetle as a sort o' antedont for them maple chunks an' things—quiet-like, ye know, but purty reg'lar. Fust-off, he done his drinkin' down to Eb Ashley's store, but Henriettie got onto thet an', bein' a W. C. T. Uer, raised such partic'lar hell thet Jake took to hidin' in hay-ricks an' the like o' thet whenever he wanted a nip.*

*"Wal, Henriettie she kep' on fussin' an' fightin', an' Jake he kep' on takin' more an' more antedont. Seemed like he'd found somethin' at last thet his old woman couldn't beat out'n him, but she did—yessir, she did in the end. She done it by buyin' a quart o' red-eye, mixin' the likker with wine o' ipecac, an' puttin' it out in a corner o' the barn like ye would rat pizen!*

*"Jake never touched a drop after thet, but he didn't last long. I reckon he figgered life warn't no use no more, an' so in a few months they laid him away in the old church buryin'-ground. Thinkin' onto it, mebbe Henriettie was wise in goin' to another county to find her a new husband."*

WITH SOUP THE MEAL OR AS A MEAL BELONGS IN THE DAILY DIET

*You need hot soup with all the cold foods of summer*



# Pea soup that graces the loveliest tables!

The capable home manager ppreciates the advantages of having er soups made by special soup-chefs who devote their lives to the art. he realizes that in her home kitchen he cannot maintain chefs just for hat purpose. But in Campbell's oups she obtains the perfection that omes from skilled French chefs whose life-work is the blending of ne soups.

Campbell's Pea Soup is a blend hat combines a rare charm of delicate, delicious flavor with rich, healthful vegetable nutriment. It is a happy choice when you are entertaining. And it is, in addition, a splendid soup for the regular family menus, especially where there are children.

Sweet, dainty little peas are blended in a smooth puree. Golden butter, fresh from the country adds its enrichment. The seasoning is deft and finished. A soup exceptionally nutritious and wholesome.




Consider also the marked convenience of Campbell's Pea Soup, especially welcome in food of such prized quality. It requires but the addition of an equal quantity of water and boiling for three minutes!

For Cream of Pea Soup, milk, cream or evaporated milk is added instead of water, following directions on label. See label also for list of the 21 different Campbell's Soups which your grocer has or will get for you. 12 cents a can.



Each piece is carefully inspected and hand smoothed by expert workmen



. . . a Stickley Living Room

# Faithful Reproductions of Early American Masters

WE ARE building today from the models created by the early settlers. Primitive though they were, they designed and built better than they knew—for their work will endure for all time.

Years of study have been devoted to the selecting and collecting of rare old pieces of Early American. Many of these we have copied and reproduced exactly—in the same woods and the same effect even to the identical soft, mellow tones and velvety finish. There are over 300 Stickley pieces.



Chair No. 7006



Candle Stand No. 3001

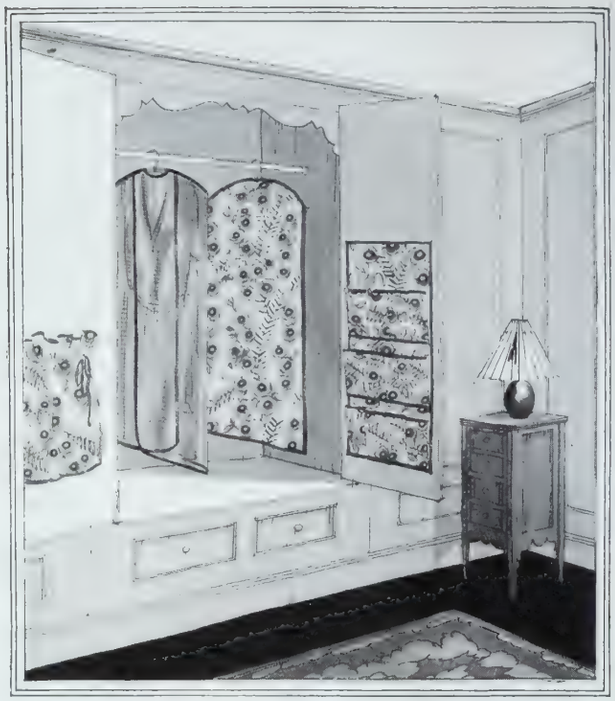
The work is personally supervised by Leopold Stickley. All genuine Stickley furniture bears our name, a guarantee of quality and authenticity. On display at leading dealers.

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Write L. & J. G. Stickley, Inc., Fayetteville, N. Y. for your copy of the Stickley booklet "H" and list of nearest dealers.

## Early American
BUILT BY
# STICKLEY
OF FAYETTEVILLE

*A transparent dustproof bag of glazed gauze protects delicate frocks. Stern Brothers. Modernist cretonne in an orchid flower pattern fashions dress, laundry and shoe bags. Macy*

## SEEN IN THE SHOPS FOR THE HOUSEHOLD



*This china with a pleasing design in green enables one to cook and serve in the same dish. Wanamaker*



*Enameled white, this convenient bathroom mirror provides ample light for make-up or shaving. Altman*



*For light laundry a tin vacuum washer and a small iron with three heats is offered by Lewis & Conger*



# SEAGOING TOWELS —*and*— SEAWORTHY!






THE Whales on these Cannon towels appealed nightily to the owner of this yacht. (His Great-Uncle Jonathan was a whaling captain who put out of New Bedford.)

The quality of the towels—their size, the feel of them, their service record, and the fact that even salt water will not fade the colors* in Cannon towels pleased his wife. (She was brought up in the New England tradition and took pride in being thrifty about details of household equipment.)

You may have seen these Cannon Whale turkish towels, bought in New York more than a year ago, on Coronado Beach, San Diego Bay, California, last winter. Or you may see them this summer at Nantucket, Newport or Cape May. For they have been seagoing and they have proved seaworthy.

Afloat or ashore, in hotels or in private homes, Cannon towels give continuing service and satisfaction. They look well. They wash well. They wear well. Most of America's well-known hotels equip their bathrooms with Cannon towels. Observe them when you travel —generous in size, luxurious, pleasant to use.

*Cannon Flamingo turkish towel. Borders in pink, blue, gold, green or lavender. Price about* $1.50.




*Cannon Lighthouse turkish towel. Borders in same color choices. Price about* $2.

Notice the Cannon towels in the big dry goods and department stores throughout the country. How attractive they are, and how reasonably priced! Picture them in your own bathroom —how they will add to its looks and its comfort!

All kinds of huck and turkish towels. Plain, conventional and modern decorative borders, including some special children's designs.

Bath sheets, bath mats, wash cloths, face, hand and bath towels. Prices 25c to $3.50. Ask for them by name and look for the Cannon label. Cannon Mills, Inc., 70 Worth Street, New York City.

**All colors guaranteed fast.*



Photograph courtesy
Delineator Home Institute

# 10¢

## Brings back the beauty of your favorite piece of furniture

YOU will be even prouder of owning it—if you use VERNAX to enhance the natural beauty of the wood!

After VERNAXING one piece, compare it with one on which *any* ordinary furniture polish has been used. That is all we ask! You will never again be satisfied to have any preparation but VERNAX used on all of your furniture.

You will understand why the Delineator Home Institute, after exhaustive tests, endorsed VERNAX for use on all sorts of woodwork, furniture and leather upholstery—and why the Director wrote, "It thoroughly cleans the wood, brings out the grain and gives a soft, lustrous finish. We have been particularly pleased with the results."

At the small cost of 10c you can VERNAX* a table, a chest of drawers, your favorite chair. The liberal trial bottle, sent for the coupon below and 10c to cover packing and mailing, contains enough of this rich, emulsified cream to enable you to make a thorough test on any article of furniture. Send for it—today!

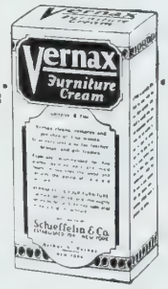
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I want to VERNAX* my furniture! Enclosed is 10c — please send me your liberal trial bottle.

Name.....

Address.....

My dealer is.....

Address.....


# A BRIEF GLOSSARY OF PORCELAIN

(*Continued from page 62*)

modern color, popular after the Battle of Magenta, 1859. Maroon is a brownish color.

The yellows include—Imperial Yellow, a rich tone used by the Chinese, verging on orange. Lemon is pale. *Jonquille* is a rich ground color on Sèvres ware. Other tones are: Fish Roe crackle; Mustard; Eel-Skin Yellow, olive and brownish, Chinese; *Fond Laque*, a lacquered ground; *Café-au-lait*, a light brown glaze, Chinese.

Blacks are dull or brilliant like the polished black glaze known as Mirror Black on K'ang-Hsi wares. The Liver color of Chinese porcelain resembles uncut calf's liver. *Aubergine* or eggplant is a deep purple, the same as *Violet d'Eveque* or Bishop's Purple.

The Color Families are named because of the addition of the color or because of its prominence. *Famille Rose*—Pink, Chinese, deep purplish rose, as on rose-back plates, superlative in the Ch'ien Lung period. *Famille Vert*—Green, green enamel prominent in decoration. *Famille Noire*—Black, polychrome decoration on black ground. *Famille Jaune*—Yellow, decoration on yellow ground.

Three color decoration on Chinese porcelain may include a turquoise blue or green, manganese purple, and yellow, in underglaze colors. Five color decoration is not necessarily limited to five colors but makes a choice among red, yellow, purple, green, and blue, either overglaze or underglaze. Foreign Colors were those introduced into China from Europe and used in *famille rose* decoration.

### STAFFORDSHIRE LUSTER

Luster was generally used in the early 19th Century throughout Staffordshire, England. Silver luster often completely covered a piece, especially the models copied from silverware. White floral and foliage patterns on a silver ground are known as "resist luster". Copper is often used solidly, but usually with bands or ovals, white or colored with roughly painted or embossed designs. Pink and purple do not equal silver and copper.

Designs make use of the decorative motifs of the country and period, or have well-known names like the "Cock and Peony"—Chinese, "Dulong Pattern"—Meissen, "Fan Pattern" or "Japanese Fan Pattern," "Fitzhugh Pattern"—Chinese, "Japan Pattern"—Japanese, "Kakiyemon," a style of Japanese decoration with widely spaced flowers, birds, etc., "Lily Pattern"—Worcester, "Lord Coventry Pattern"—Worcester, Chelsea, etc., "Marseilles Pattern"—French, "Onion Pattern"—Japanese, "Quail Pattern"—Worcester, Bow, Chelsea, etc., "Wheel Pattern"—Worcester, "Willow Pattern"—Chinese and English. "Seven Border" plates are of eggshell porcelain with rose-back borders, Chinese.

Porcelain marks are either a name, or monogram, a letter or other character, painted, printed, stenciled, scratched, impressed or raised, and denote the factory, maker, date, or decoration. Shapes of objects other than ordinary tableware have specific names, either their original Chinese names or French and English. Vases and jars are of many types, not far from fifty: Baluster, Beaker, Bottle, Club Shape, Conical, Cylindrical, Double-Gourd, Ovoid, Gallipot, Pear, Spade, Spill, Trumpet Beaker. Cups are at least of thirty types; handles nearly fifty; pitcher lips, nine; and mugs, half a dozen. Garnitures were originally made in reproduction of the ancient Chinese bronze temple garnitures. In porcelain they are made in sets of three, five, or seven. Sets of five are used in China on a long table in the reception hall. The *garniture de chiminée* in France consists of a set of five vases for the mantelpiece. In America the garniture might include a clock and candlesticks with a pair of jars or vases.

### CHINESE PORCELAIN

The traditional use of various objects is definitely formulated in Chinese custom. Familiarity with these objects is necessary to a just appreciation of their qualities and character. In fact nothing can be rightly known about porcelains without some familiarity with Chinese wares. Their beauty is still the despair of potters of the Western world.

One of the Chinese *objets de vertu* which never fails to arouse the interest of the initiated is the Lange Lysen or Lange Lijsen. These are the Chinese vases which are decorated with women's figures of extraordinary proportions, so elongated that they are humorously called Long Elizas, the term given them by old Dutch Collectors who in their trade with the Orient early appreciated these exquisite wares. Western collectors have given many of their own names to Chinese objects and it is only from contact with the Chinese themselves that we learn their own estimates of their products. The native poets of China have waxed eloquent in many a verse over its egg-shell porcelains. We ourselves call the delicate bowls pierced with the *grain de riz* designs, lace bowls, because of their fragile character, especially those of the Ch'ien Lung period in the late 18th Century. But the Chinese did not scorn to humor the foreigner with more obvious ornament, especially when it meant something in the way of trade; and at the end of this same century the famous Martha Washington china service was shipped westward to grace the table of the first lady of the land. Its decoration has been made familiar through much copying since that day, though its origin is less widely known. It was given to Mrs. Washington by Captain Jacob van Braan. Its decoration consisted of her monogram surrounded by a gold sunburst and a chain with fifteen links, each of which contained the name of one of the states of the Union. This type of ornament was a far cry from that of the Ch'ien Lung period, but adds a scrap of information to provide for the Open Sesame to the enchanted Land of Porcelain where a *clair de lune* will set the heart a-dreamin with its pure beauty and loveliness, a *sang de boeuf* stir the blood like a trumpet call, a *famille vert* vase enraptures the eye like a flower garden, and a rose-back plate bewitch one entirely

# Treasure Solid Silver

STERLING
925/1000 FINE





*Above are illustrated other period designs in Treasure Solid Silver—The Mount Vernon, The Adam Style, The William and Mary Style, and The Mary II. Illustrations and Price Lists of these designs accompany the portfolio. «The Art of Table Setting.»*

## Come for bridge – and tea

When it's your turn for bridge . . . or the club meeting . . . or when a few friends drop in . . . The pleasantest afternoon always ends in tea. And there's nothing that makes quite so charming an atmosphere of gracious hospitality as a really beautiful tea service in sterling silver.

Here is a «TREASURE» Tea Set in the EARLY AMERICAN STYLE—reproducing faithfully one of the loveliest designs of American 18th Century craftsmanship. It's made in a complete service—dinner hollowware and flat silver to match—perfectly plain or engraved.

Much less expensive than you may have imagined. A dozen teaspoons $23.00, Tea Pot $115.00, Hot Water Kettle $300.00, Sugar $53.00, Creamer $55.00, Waste $32.00, Large Tray $450.00. Start with a single piece, then another, then another and you'll be surprised how quickly and easily you can acquire the whole service . . . Ask your jewelers or write us direct.

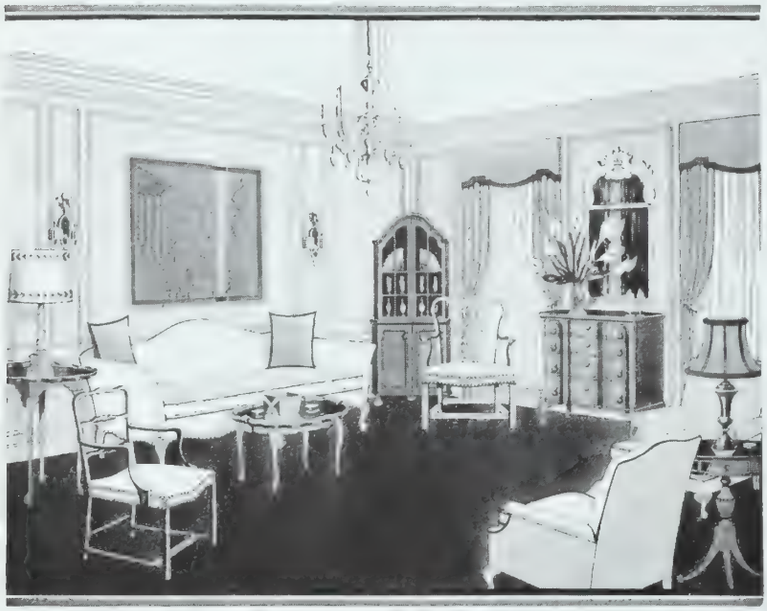
*Send 30 cents (postage or coin) for our new booklet «The Art of Table Setting» illustrated with large 7 x 9 prints showing model table settings made under the supervision of the author of a well known book of etiquette.*

ROGERS, LUNT & BOWLEN COMPANY . *Silversmiths*
*Creators of Distinctive Tableware*
NORWOOD AND FEDERAL STS. . GREENFIELD, MASSACHUSETTS
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The Hathaway collection of furniture is offered to you, not in competition or comparison—but with standards far higher. It is our sincere purpose to offer you furniture that will endow your homes with charm—and at prices as low as the finest designs, materials and workmanship allow.



## *A modern living room graced by the charm of Georgian England*



*A Georgian wing chair copied from an original in the Metropolitan Museum. You can have it covered to add color to your present living room.*

WHILE the world is going moderne, there is still the larger part of mankind who enjoy the satisfying beauty of English XVIII Century Furniture. It has a way of hinting at your station in life, of suggesting that you have arrived, and of complimenting you on the perfection of your taste. It is to you, who want the security of buying the best, that we offer this restful living room in the XVIII Century manner.

• • •

WHAT a charming room to call your own. Walls: Paneled and painted in Georgian green, stippled. Gold tipped mouldings. Woodwork: Georgian green lined with gold. Curtains: Georgian green damask faced with gold satin. Valance bound in gold. Glass curtains of mauve silk gauze. Floors: Covered with tête de Nègre carpet.



*An English spoon foot desk that has drawers on either side. Where the living room must serve as a library it is both practical and charming.*

• • •

IT is our desire, at Hathaway's, to serve you on all problems of furniture, rugs and decoration. Feel free to bring us your problems. It involves no obligation on your part.



*A handsome walnut secretary with hooded top and cabriole legs. It is quite as practical as it is lovely to look at.*

• • •

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| Dining room groups - - - | $375 to $2100 |
| Bedroom groups - - - - - | 245 to 2000 |
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HATHAWAY'S
51 WEST 45TH STREET




*A Biedermeier half round console of bird's eye maple, with black moldings and finial. Jones & Erwin, decorators*

# IN THE BIEDERMEIER TASTE

(*Continued from page 53*)

were quite able to afford all the comforts of life, and some of the elegancies and luxuries in fashion, but had neither the desire nor the wherewithal to pursue the mode of the day to its utmost limits.

Most of the *ormolu* or chiselled and gilt brass mounts, so characteristic of the French early Empire pieces, were omitted and the rich carving, likewise typical of much of the furniture of the same period, was wholly given up. Such molded or chiselled brass mounts as the Biedermeier mode retained exhibited perceptibly altered details. If Classic figures and groups still occasionally appeared, their bodies and their features alike had assumed unmistakably Teutonic qualities. Laurel crowns, Imperial Roman eagles, bees and similar motifs, reminiscent of Napoleon in either his military or Imperial capacity and freely employed by the French designers, were excluded from the decorative repertoire. "Not only was the studious work of Fontaine, Percier, David and the Brothers Adam pruned by the Biedermeier gardener, but a lot of petty florals were grafted in a sort of Dutch garden

(*Continued on page 102*)



*(Right) A Biedermeier clock showing an interesting painted decoration just above the dial. The collection of John J. Gatjen*

*(Below) Biedermeier commode of light woods inspired by a Louis XVI model but simplified in the course of adaptation*



OLD FRENCH



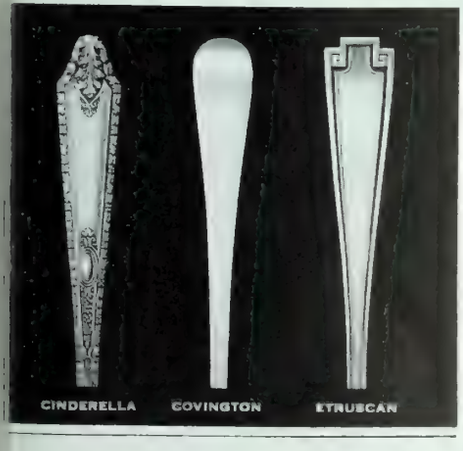
# *From a spoon designed in France's golden age*

Those great French artisans of the early 1700's labored under the patronage of the royal court and their products were only for the few favored families of the day.

In Old French, Gorham Master Craftsmen have perpetuated a symbol of good taste and fine living—for the enjoyment of all. Old French reproduces in Sterling Silver the design of a fascinating old spoon forged and wrought by French craftsmen during the reign of Louis XIV. Its chaste and simple beauty lives on today in this beautiful modern reproduction.

Old French harmonizes well with the simple decorative scheme of today. It graces the table with a delightful setting. Your jeweler will show Old French to you and you will find it moderately priced for so handsome and heavy a pattern in Sterling.

The Tea Spoons are $9.50 for six; Dessert Knives $20 for six; Dessert Forks $21.50 for six.







## GORHAM

PROVIDENCE, R. I. NEW YORK, N. Y.

MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA

*Whatever your taste—whatever your favorite period—you will find among Gorham's 27 patterns in Sterling a silver service to harmonize"*

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



*"This delightfulness is always to be highly valued."*—ANDREWS

*THOSE THINGS* that bring charm and beauty into our lives are counted among our most cherished possessions. Hence, it is that Roseville Pottery has been so greatly prized for more than a generation.

Wonders of the potter's art come to you, exquisitely fashioned by Roseville craftsmen. Conventional forms are forgotten in creating them and, therefore, they are marked by an individuality of their own.

Vases are not merely vases, but have character and artistry about them. Flower bowls are delightful in their originality. Candlesticks have far outdistanced the prosaic.

Variety, too, distinguishes Roseville Pottery—a variety of shapes and designs to suit your tastes or needs. A selection awaits you at the leading stores.

*The story of pottery is interestingly told and illustrated in our booklet, "Pottery", which will be sent gladly on request.*

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY



*Octagonal painted panels of fruit and flower subjects were much used to decorate Biedermeier furniture*

# IN THE BIEDERMEIER TASTE

(*Continued from page* 100)

style. The Acanthus, the Vitruvian scroll, the Lotus and the palmette were all displaced by a sort of barnyard flora. Symbolic animals were driven out and tame creatures adopted." Papa Biedermeier would not have understood most of the symbolism and allusion, historical and otherwise, nor is it probable that what he could have understood he would have liked.

In the matter of general contour, it will be to the point to quote Herr Lux's summary of the Biedermeier style. He writes: "From cosmopolitanism and its political katzenjammer, people fled back to the old love of Romance. Uhland, Eichendorff and Schubert aroused enthusiastic love for Nature. And the introduction of the moral elements as well as the influence of England in matters of style, led to the solid, square and cylindrical forms of Biedermeier furniture, to which reminiscences of the Baroque and Empire styles remain attached as decorative details."

While the two foregoing excerpts can scarcely be regarded as sympathetic appreciations of the Biedermeier mode, they at least contrast incisively its differences from the types that furnished the chief basis of its inspiration. Despite the scornful attitude of style and craftsmanship critics, who compared it unfavorably with th splendid French creations of the D rectoire and early Empire, Biede meier furniture had much to commen it. Though it had not the patricia grace and delicacy of the best Dire toire designs or of the choicest patter produced by Sheraton and Hope England or Duncan Phyfe in Ame ica, and though it had not the subt finesse and polished elegance of th early Empire products, which we closely copied in England and Ame ica, it possessed a refreshing ar vigorous simplicity. Its "solid, squa and cylindrical forms" were full direct vitality and by no means lac ing in a certain spontaneous gra that could not fail to win a larg measure of approval. It was comfor able and it avoided complexities.

Furthermore, the Biedermeier ca inetmakers made a fascinating use woods, exercising a wider latitude this respect than had been the case f some time previously. They had th good sense to let a great deal of th mahogany alone, undisguised by r dyes, so that the true quality of rich golden color could be enjoye They also made free use of waln cherry, maple, birch, ash and oth body materials, as well as a variety

(*Continued on page* 106)



*A commode of Hungarian ash, made about 1830 in Germany. Its simplicity and use of highly figured light woods are characteristic of the Biedermeier manner*



*FURNITURE BEFITTING ITS ARCHITECTURAL BACKGROUND*

*New York Galleries, Inc., Decorators*

WITH its dusky oaken walls and broadly arched fireplace, this interior seems to echo the convivial spirit so intimately associated with English traditions of country life.

¶ For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and other details contributing to the inviting atmosphere of this room — all bespeak the open-handed hospitality dispensed in the great manors of Tudor days.

¶ Should one's pursuit of such an environment lead to these Galleries, the truth will reveal itself that there still remain artists as well as artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production."



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

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## Should you own a radio?

Test yourself! Each question counts 20. A true radiophile should score 100.

1. Do you spend any time alone?
2. Do you miss some events or have you a pair of "league" boots?
3. Are you fond of music ONLY WHEN you wish to listen?
4. Have you a better method of nullifying bores than turning on the radio?
5. Do you know the air is full of FREE entertainment?

Now that you have discovered that you have a radio complex let us lead you to its proper indulgence.

Don't put a lot of money into a radio receiver. It's not necessary. You may buy the most gorgeous cabinet you ever saw to house it. A Crosley radio can be fitted into anything. $350 radio receivers of 1925 are as obsolete today as the $35 ones.

Today's radio to be good must possess the following characteristics. Crosley has them all.

The receiving circuit should be neutrodyne.

The set should be completely shielded.

These promise a sensitive set that gets *all* signals and gets them *one* at a time.

The dial is illuminated. Who wants to fumble for matches or turn up a light.

There should be a volume control. There should be power. There should be realism to its tone.



Find these positive features in Crosley Radio and find them happily priced under $100 because of Crosley mass production and straight-line manufacturing methods. It's un-Scotchmanlike to pay high prices for radio that sounds no better than Crosley's.

The 8 tube AC electric JEWELBOX pictured is a treasure chest of entertainment. Price $95.

An 8 tube AC electric SHOWBOX sells for $80.

A 6 tube AC electric GEMBOX sells for $65.

Battery type at $55 and $35.

*Prices on Crosley radio sets do not include tubes.*

## Can you buy a radio safely?

If you can answer these questions affirmatively you can be trusted to make a wise radio selection.

1. When you look at the inside of a radio do you find yourself inquiring how a little mess of wires, cans, etc., can cost so much money?
2. Do you believe that radio manufacturers should be compelled to allow you to TRY their radio before you part with your money?
3. Are you willing to sit down at home with a Crosley radio and work it yourself to see how good it is before you buy it?

Now that you can be expected to purchase with judgment, a word or two as to what you will find in Crosley receivers is in order.

The development of AC electric radios has permitted great improvements of tone quality. This great refinement is present in Crosley radio.

A new method of audio amplification called "push-pull" is a recent accomplishment achieved in the higher priced receivers AND Crosley.

Dynamic power speakers are quite the proper thing to buy. New realism—natural tone—a thrill to old dyed-in-the-wool fans. Crosley's at $25—the DYNACONE has given a lot of the expensive ones something to worry about.

Crosley selling methods are no less advanced than their engineering. Try Crosley apparatus first.



Insist on a FREE trial in your own home. That's the way Crosley wants you to buy. Any other sincere manufacturer would do the same. Write Dept. 27, for name of nearest dealer.

*Montana, Wyoming, Colorado, New Mexico and West prices slightly higher*

THE CROSLEY RADIO CORPORATION
Powel Crosley, Jr. *Pres.* Cincinnati, O.

# CROSLEY RADIO



*Residence of*
*C. W. Buckholz, Asheville, N. C.*
*A. R. Ellis, Architect.*



IN HOMES designed with Crittall Casements clear, sparkling windows lend to every spot where they are placed a living charm and beauty. From the dormers and gables to the sun room they provide architectural and decorative advantages that subtly enhance the attractiveness of the entire home.

And Crittall Casements are just as practical as they are ornamental. Easy to keep clean—easy to operate. Free from sticking or rattling, and guaranteed wind and weather-tight without weatherstrips in either inward or outward opening types.

We will gladly send you our completely illustrated catalog.

CRITTALL CASEMENT WINDOW CO.
10962 Hern Avenue Detroit, Michigan

# CRITTALL CASEMENTS

*Custom Built to the architect's sizes, designs and specifications. Also available in a wide variety of Standardized sizes and types.*

# Table Delicacies for House & Garden Readers

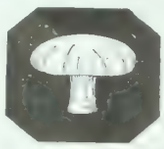



*"Good to the last drop"*

## Smooth, full-bodied liquor —a mingling of many flavors

AN EXTRA NICE EXTRA

## French Mushrooms



Just the right size for grilling, marvelous when diced in sauce; creamed on toast, they tempt the most adamant.

43 to 44 mushrooms in count, each a twin of its neighbor, all smaller around than a quarter coin, with stalks cut close to the parasol.

Clear cream in color, tender and tasty in texture, and tremendously convenient in quantity.

These cans of extra small, cooked mushrooms hold an equivalent of 15 ounces of fresh mushrooms. The liquid is pure mushroom juice, fine for soup or sauce flavoring.

Though the price is an economy, we really suggest this package because of its convenience, its uniform, excellent specie, and because not an ounce need be trimmed or wasted. *House & Garden will send you four cans of these extra nice extras (express collect) for $2.00; twelve cans for $5.50.*



The PERFECT HOSTESS ..always considerate for the health of her guests..serves POLAND WATER morning, noon and night





## Sherry cakes and cookies

ONE of the specialties of Louis Sherry, *patissier*, is a delicious assortment of smaller cakes. Wafer-thin cookies, decorative and tempting *petits fours*, meringues and iced cup cakes are all prepared by Sherry pastry cooks.

Cookies—in variety—75c to $1.00 a dozen
Assorted fancy cookies and cakes—$1.75 a pound
Iced cup cakes—$1.00 a dozen
Special tin boxes packed with assorted cookies and cakes, $3.50, $5.50 and $12.00

*Order in person or by mail*
*Prices do not include parcel post*

*Dealers: Write for representation*

Louis Sherry

300 Park Avenue
5th Avenue at 58th and at 35th Streets
and in The Waldorf-Astoria
New York

## UNFORBIDDEN FRUIT



FOR August breakfasts, luncheons, desserts, salads —serve brandied figs.

Did you know that the law allows a packer to submerge these tender nuggets of pep and piquancy in genuine sherry, in old port wine, in blissful sauterne, and in ruby-rich claret? 'Tis true.

We want you to enjoy their scrumptious flavor, their tender texture and the exhilaration of their delicate sauce. Yet, in addition, they in time brighten the eyes, tone up your digestion and give one an altogether cheerful outlook on life.

No self-respecting pantry shelf should be without an ample supply of choice fresh figs in zestful wine. Let us send you a shipment of health and happiness.

*Simply send House & Garden $2.00 for four cans (a port, a sherry, a sauterne, and a claret) of fresh figs; or $5.50 for three cans of each wine flavor (12 cans in all). We'll have them sent merrily on their way to you, express collect.*

*n Swiss Box* *No Rind— All Edible*




## 65c by Mail

**if you send your local dealer's name**

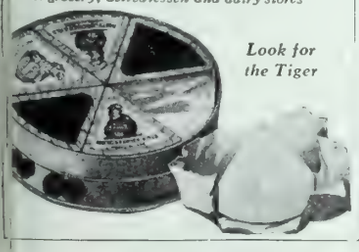
If you do not obtain Tiger Gruyère Cheese locally, we will mail six individual portions (each in tin foil) and our book of cheese recipes for 65 cents and your dealer's name and address.

Even the grasses are scented in the centuries-old Emmental Valley of Switzerland from which comes the celebrated Tiger Gruyère Cheese. Sun drenched pastures on salubrious mountain slopes and hardy Swiss cattle contribute to the fancy flavor and digestive value of this cheese.

ROETHLISBERGER & CO., Inc.
178-180 Franklin Street, N. Y.

**TIGER** BRAND
Emmental-Gruyère Cheese

*at grocery, delicatessen and dairy stores*



*Look for the Tiger*



## The key to daintier salads

PABST-ETT, *more than cheese,* blends perfectly with fruits and vegetables for most delicious salads. It's easier to use . . . with a soft, creamy texture. Pabst-ett is the only dairy product of its kind . . . not successfully imitated. Order today.

PABST CORPORATION
Milwaukee, Wis.
(*Also makers of Pabst Wonder Cheese*)

Pabst-ett
More than Cheese

## Coffee... *for the epicure*

Coffee that is freshly roasted, freshly ground and made *correctly* so that all the *true* flavor remains intact. For those who have once tasted perfect coffee . . and whose morning cup has ever since seemed inadequate.




THE FINE ART OF TEA AND COFFEE MAKING

FineArt Coffee (also FineArt Tea) are so convenient to use. They come in tiny crystals—these dissolve in either hot or cold water. Economical for use every day.

Send us the name of your regular storekeeper and $1.00 for a canister of FineArt Coffee (or FineArt Tea). $2.00 for one of each.

FineArt COFFEE *Also* FineArt TEA
FINEART FOODS, INC · TUCKAHOE, N.Y.

# Live *this* Summer *on* the Water....




**WHY go through another sweltering summer, marooned on land? Get a Chris-Craft and spend your leisure summer hours on the water.**

**Take the water route to your summer home or favorite club. Plan delightful picnic and week-end trips . . . camping and fishing excursions . . . swimming and aquaplaning parties . . . restful sunset rides on hot summer evenings.**

**Chris-Crafting opens up innumerable cool, quiet, traffic-free waterways! It provides clean, safe sport and healthful amusement for the young folks. It carries you speedily, comfortably and securely wherever you want to go.**

**Summer home activities and social engagements take on new meaning when there is a Chris-Craft to speed you there and back. Chris-Craft is as nimble as the family car . . . always ready to go. See your dealer today and let him give you a Chris-Craft ride. Write us for his name if you do not know him.**

**$2235 to $9750** *22 to 30 Feet—30 to 45 Miles an Hour—82 to 200 Horsepower.*




*May we send you this booklet?*

**Prospective owners may have free upon request a copy of the Chris-Craft catalog, containing complete descriptions of the eleven 1928 Chris-Craft models. Write for your copy today.**

CHRIS SMITH & SONS BOAT CO.
188 Detroit Road , , Algonac, Michigan
New York Factory Branch, 153 West 31st St., at 7th Ave.

# Chris-Craft

THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY MOTOR BOATS


## IN THE BIEDERMEIER TASTE

(*Continued from page 102*)

additional woods for occasional inlay. They were fully alive to the beauties of color and grain and made the most of them. Likewise, they were sensible of the value of contrast and secured it in an effective way, sometimes by juxtaposing woods of different color and grain, sometimes by introducing black in the form of plinths, bands, columns or countersunk lunettes.

The painted Biedermeier furniture was no less characteristic than that in which the natural woods appeared. While many of the old motifs, derived from French and Classic precedents, were still employed in a more or less modified form with a strong leaning towards minute wreaths and garlands, there was also a vigorous influx of vase, basket, flower and bird designs adopted from peasant sources. Large surfaces of a single brilliant color were often modulated by small dots which were sometimes disposed in agreeable diaper patterns. The Biedermeier manner of painting, light and playful in spirit, with considerable daintiness of handling, shows an exuberant, conventionalized treatment of its motifs which are usually in flat design and quite free of any suggestion of naturalistic technique. After all, it was the age of the silhouette and portrait silhouettes, both of single subjects and of family groups, that usually adorned the walls of rooms furnished with Biedermeier furniture. When the walls were not papered with striped or sprig-patterned paper, there were often panels painted in a manner similar to the painted furniture. The colors for both painted furniture and painted wall panels were full-bodied, vigorous and gay.

Nor may we forget still another highly characteristic species of Biedermeier furniture that occupies a middle ground between the wholly painted sort and the natural wood type. On a natural ground of birch, figured ash or burl-walnut, silhouette arabesques and other devices were painted in black on surfaces where they would be most effective. This manner of decoration was always simple and restrained and was very beautiful, especially when we remember the striking backgrounds.

Biedermeier furniture, especially the sort in which the different natural woods are used to such admirable effect, with the occasional accent of a little black and gold, whether it be of German, Dutch or Scandinavian origin, makes a strong appeal for consideration just at this time, and the appeal is twofold.

In the first place, a great deal of the natural wood Biedermeier furniture can be most happily and consistently assimilated in the composition of a room whose dominant character is cast in the manner of either the Regency period, or the early Victorian episode that followed it and blossomed before the paralysis of later Victorian atrocity had set in. And people are more and more coming to realize how well worth while both these early 19th Century modes are as fields for present adaptation. For such use Biedermeier furniture has the requisite dignity, elegance and simplicity, and, at the same time, just enough of difference from American, British and French types of the era to lend interest.

In the second place, the Biedermeier style has certain points in common with the ultra-modern movement to create an immediate bond of sympathy. To begin with, the Biedermeier style marked a revolt against the conventional interpretation of traditional forms, and manifested a vigorous and self-assertive independence in its development. Second, it laid emphasis on simplicity, avoided complexity and insistently cultivated pure, bold form. Third, it stoutly advocated and practised the use of abundant and brilliant color. To this program of color the cabinet woods of different hue were made to contribute their utmost share, both by their natural qualities and by means of ingenious contrasts; the furniture and wall panels were a more potent instrument for making color a vital factor.

In view of the obvious affinities existing between the Biedermeier style on the one hand, and on the other, the early 19th Century modes and the modernist movement, whether or no we avail ourselves of the decorativ possibilities afforded by this robust off shoot from the Directoires and early Empire stock, a comparison of the analogies is illuminating.

## PARKS FOR TOWN BETTERMENT

(*Continued from page 82*)

ing of parkways has vastly increased the value of adjacent properties and put into use land otherwise of little value. Erie County, N. Y. has, during the past four years, created many parks where natural beauty has been made accessible to city dwellers.

Essex County, N. J. shows another example of fine development in a county park system. Parks as gifts and memorials are fast increasing throughout the country, the deeds, in many instances, carrying provisions for future maintenance.

According to figures compiled and recently published in a Manual of Municipal and County Parks, pro duced by the Playground and Recrea tion Association of America, Ne York City, there is a total of 248 597.16 acres of such parks in Americ today. These figures were draw from reports received from 2,61 incorporated communities with a pop ulation ranging from less than 2,50 to those cities with over 1,000,00 inhabitants—a total population, base on the 1920 census, of 63,273,752 pe ple. Of the communities reporting the were 1,681 showing parks and 930 th reported having no parks. This repo does not include State and national park



# A TRUER SPIRIT OF ORIGINALITY

THE chair shown here is an original design, representing the Danersk conception of modern creative art, and done in the finest American tradition. . . Here is not the originality of the strange or the bizarre, but rather a form so friendly, so subtly related to our own day, that it is accepted and welcomed as an old friend.

This is typical of all Danersk furniture, just as it is true of enduring contributions to the fine arts, and in a measure it explains why so many people of good taste today find real joy in collecting Danersk furniture for their homes.

You are most welcome to look about our showrooms at your own pleasure, where you will see many interesting pieces and related groups for every room in the home — offering a delightful and varied selection.

## DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION, WHOLESALE AND RETAIL

383 MADISON AVE., AT 46TH STREET, (1ST FLOOR), N.Y. 315 N. MICHIGAN AVE., CHICAGO

LOS ANGELES DISTRIBUTOR: 2869 W. 7TH ST. FACTORIES IN NEW ENGLAND



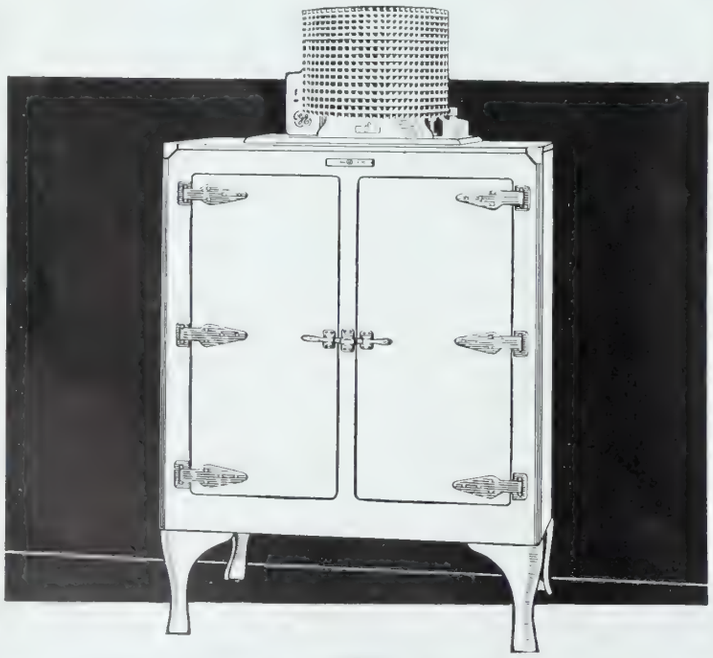
# *Make entertaining a simple, joyous job!*

The hostess who has a General Electric Refrigerator has solved one of the most difficult problems of entertaining. She can have smart delicacies to serve, with little trouble, and little expense.

If she plans to have guests in the evening, she can prepare a simple mousse or parfait in the morning—or even the day before. She knows it will be chilled to a point of perfection that only the finest confectioner can rival.

And for her every-day tasks she blesses her General Electric Refrigerator, which is different from all others. She is glad that it is automatic and quiet, never needs oiling. That all its machinery is safely stowed away in an air-tight steel casing.

You, too, can enjoy this "years ahead" refrigerator and make your entertaining a simple, joyous job. Write us today for descriptive booklet N-8.



GENERAL ELECTRIC
Refrigerator

ELECTRIC REFRIGERATION DEPARTMENT of GENERAL ELECTRIC COMPANY
HANNA BUILDING CLEVELAND, OHIO



*A small power lathe which is suitable for the home workshop. Many varieties of turned pieces may be made by its help*

## A WORKSHOP FOR THE HOME

(*Continued from page* 86)

allel to the work, regardless of thickness. Apply some thick grease to the threads before using the vise.

The following pieces will be necessary for the workbench:

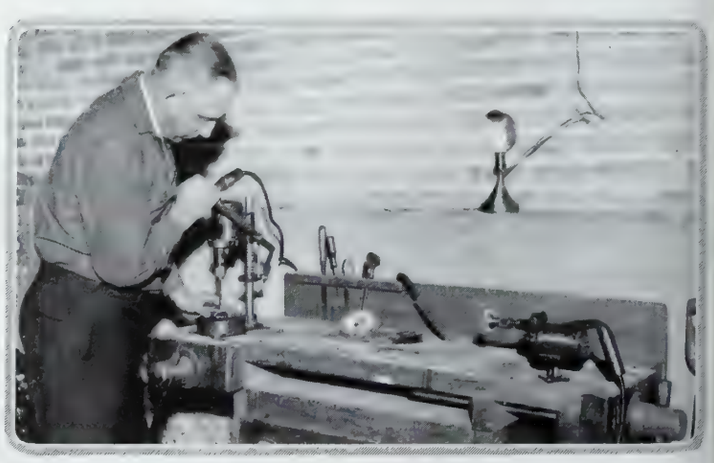
2 pieces hardwood, 1½″ x 10″ x 5′ 0″ for top
1 piece ⅞″ x 7½″ x 5′ 0″ for tool rack
2 pieces 1½″ x 3½″ x 1′ 7¼″ for top supports
2 pieces 1½″ x 3½″ x 2′ 0″ for bottom pieces
1 piece ⅞″ x 4″ x 4′ 9″ for front apron
1 piece 1½″ x 3½″ x 4′ 3″ for bottom brace
1 piece 1½″ x 3½″ x 2′ 8″ for bench screw seat
4 pieces 1½″ x 3½″ x 2′ 8″ for legs
1 piece 1½″ x 5½″ x 2′ 9″ for movable vise jaw, hardwood
1 piece ½″ x 1½″ x 1′ 0″ hardwood for adjustor
1 bench screw equipment, complete
1 bolt ¼″ x 6″ for adjustor
1 bolt ¼″ x 4″ for adjustor
Nails, lag screws or bolts as needed.

Well seasoned wood should be used throughout, and as soon as the bench is finished, it should be protected by two coats of varnish or of paint. Of course the exposed surfaces are sandpapered down before the finish is applied.

The scope of a home workshop is only limited by the skill and ingenuity of the worker. For instance, by the addition of a small bench lathe turned table legs, candlesticks, etc., can be made. Such lathes range in price from a few dollars upwards. With a sturdy electric motor for power, especially if the equipment is of the more versatile type, not only may wooden articles be turned out but the lathe can be used for grinding, sharpening, polishing, burnishing and drilling as well.

Metal working covers a wide range in the average home. Even a soldering iron and torch are not absolutely necessary any more. Prepared wire solder, obtainable in small metal boxes with the flux safely contained inside, require no more than heat from a cigar lighter or even a match to do good

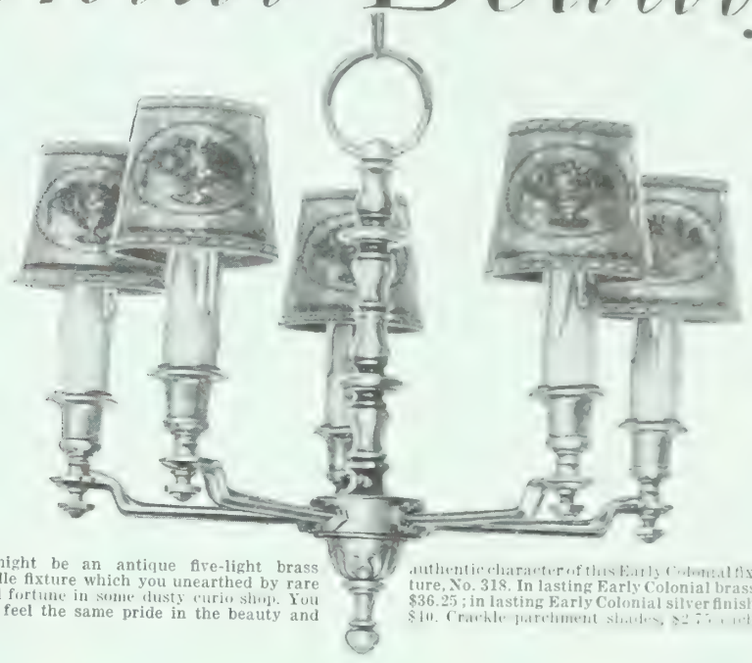
(*Continued on page* 114)



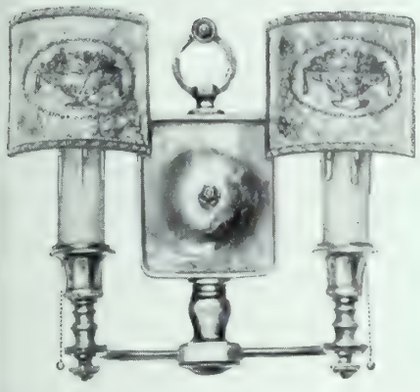
*The more ambitious workshop may boast of electric drills, buffers, etc., for repairing and creating mechanical equipment for the home*

# Early Colonial Beauty





It might be an antique five-light brass candle fixture which you unearthed by rare good fortune in some dusty curio shop. You will feel the same pride in the beauty and authentic character of this Early Colonial fixture, No. 318. In lasting Early Colonial brass, $36.25; in lasting Early Colonial silver finish, $40. Crackle parchment shades, $2.75 each.



One of the delightful brackets in Early Colonial manner which may be used with the large fixture. Another style in this same period may be found on page 18, this issue. These brackets lend an air of exquisite handwork to the entire room. This model, No. 308, in Early Colonial brass, $15.60; in Early Colonial silver finish, $16.85. Crackle parchment shields, $2.75 each.



*(At Left, No. 2857)*
Lovely for mantel, library or console table. Interiors of any period would be augmented by the chaste perfection of this candle lamp. In Tudor Gold antique finish, $12.50. Crackle parchment shield, $2.75.



*(At Right, No. 2856)*
How charming for desk, for console table, for boudoir, this simple yet graceful reproduction of an old candlestick. Such touches as these give your home that air of individuality. This candle lamp, in Tudor Gold antique finish, $10.00. Crackle parchment shade, $2.75.

## To augment any interior which suggests Colonial influence

*THE wing chair, the Windsor chair, the chintz, the colorful Colonial draperies survive in modern interiors even where a complete period decoration is not attempted.* In every room which carries even a suggestion of Colonial influence these Early Colonial Miller Fixtures will set the seal of richness and beauty. All the charm, the grace, the dignity of early Colonial days are carried in their simple lines and the rich turning of their modelings. They were designed by stylists and made by distinguished craftsmen in metal work. Thus they have the deft surety of century-old handiwork. Their finishes are rarely lovely and are everlasting. They will not tarnish or wear off. You can depend upon their quality.

The Early Colonial is only one of the lines in which Miller Fixtures are developed, each to match a particular period of artistic decoration. You can find a complete selection to fit every requirement of your decorative scheme; in Early Colonial, Tudor, Georgian, English, Seville (Spanish), and a distinguished array of occasional lamps.

Ask to see the lovely Miller Fixtures at your dealer's, and write to us for the period booklets mentioned below. The Miller Company, Meriden, Conn.

# MILLER Lamps and Lighting FIXTURES
*of Distinctive Craftsmanship*

*Pioneers in Good Lighting Since 1844*

*See our Complete Display*
*at* 68 Park Place
*the next time you are in*
NEW YORK

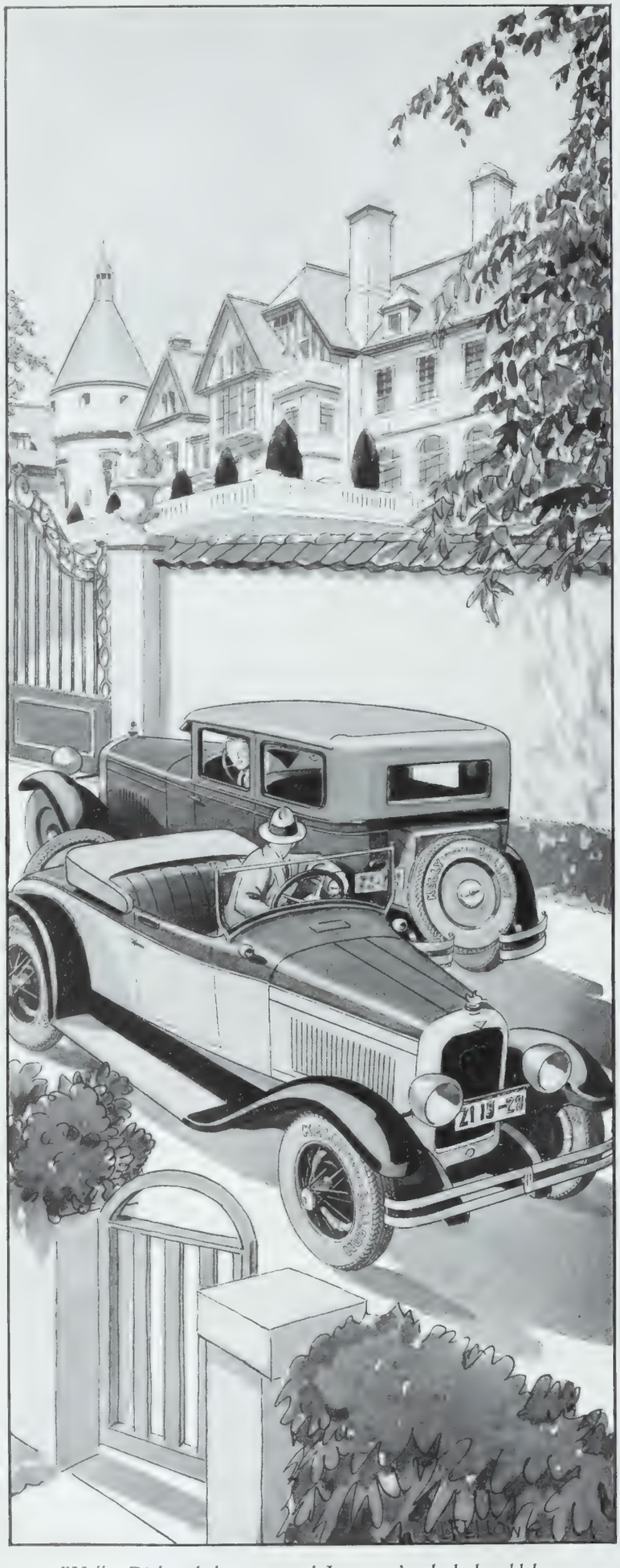
**Check the Periods of Decoration in which you are interested** and we will send you booklets of Fixtures in these periods.

The Miller Co., Dept. 2, Meriden, Conn.
*Early Colonial* ☐ *Georgian* ☐ *Seville (Spanish)* ☐ *English* ☐ *Tudor* ☐ *Occasional Lamps* ☐

*Name* _____

*Street* _____

*City* _____



*"Hello, Dick—glad to see you! I see you've had the old bus repainted—and Kellys all around, too! That's fine."*

*"I can thank you for the Kelly-Springfields, Bob. I always thought they were as much out of my reach as that estate in there, until you told me they didn't cost any more than the ones I was using."*

# THE HIDDEN GARDENS OF PARIS

(*Continued from page* 54)

sanctuary of living green. And this is but one of the numberless such concealed pleasaunces to be found in every part of Paris, even in those which seem most modern and "smart," for indeed "old" Paris is not, as is usually stated, confined to the Latin Quarter, or the Left Bank, or the Marais on the Right—though indeed it is most concentrated in those neighborhoods—but surprising vestiges of it are to be found everywhere.

Behind the conventional new-looking frontages of apparently modern mansions the old centuries still dream, for Paris, new or old, still preserves in the main the method adopted by the *ancienne noblesse* (whose houses had to be something like fortresses, too) of building their *hôtels* on a patio-like scheme, showing little but high unscalable walls to the street, and grouping the actual life of the household round inner courts, approached through huge castellated doorways of nail-studded oak, with gardens further shut off by high fences and gates, beautiful masterpieces of wrought iron.

## CONCEALED BEAUTY

The art of combining house and garden in city residences is the peculiar art of Parisian domestic architecture. As you pass along some of the most formal streets, with façades that merely suggest a monotony of uncharacteristic wealth, you would never imagine that behind so many of them hides—

*A little garden-close*
*Set thick with lily and red rose,*

or reeled ponds on which the ivory cups of the Lotus or Waterlily float among their broad glistening leaves. Then, of course, in many parts of the city old monastic and nunnery gardens still preserve within their cloistered walls acres of leafy solitude, still safe, and still it is to be hoped secure for years to come, from the modern builder.

With all its modernity, Paris is still widely aware of the improvements. Paris, with that thrift which is so valuable a trait of the French character, never discards old useful things so long as they have any usefulness left. It is this good sense which even in her oldest, almost ruinous quarters makes for that composite blending of new and old which gives most of her streets that air of picturesque quaintness so appealing to the imagination. It is hard to tell where the old ends and the new begins. Then, too, in such old streets as, say, the Cherche-Midi—to name but one of a hundred—the mansion in which, from a narrow entrance on the street, strange passages ramify in and in, revealing sometimes tiny old-world houses and even cottages, imbedded deep in a maze of brick and stone right in the heart of an unknown world, each a tiny town in itself. One hardly passes a doorway without a seductive glimpse of cobbled alleyways suggesting country streets and strange stone staircases vanishing up into mystery. And alway far within there is a flash of greenery, or a gleaming fragment of old sculpture, or a little carved fountain set in the wall. The temptations to explore are endless, and something like an element of fear lends a spice to the temptations for who knows whither those quee windings may lead one.

Yet when one occasionally adven tures, how innocent are one's discov eries. As like as not we come upon donkey that has an old ruined cell for its stable, or another cellar wher a mother-hen cluckingly covers he little brood with her wings. Thes mysterious passages suggesting dun geons and oubliettes turn out to b miniature barnyards, and suddenl one comes on tiny kitchen-garden where the thrifty French housewiv are growing their own vegetables there in the very heart of Paris, Par of the Third Republic. And, o course, friendly dogs and cats a everywhere, and clouds of pigeons fi the moldering courts with their sof cooings and sudden wings. And mayb you discover afterwards in son guide-book that one of those ol cellars has for its foundation a pie of the old wall of Paris, built b Philip Augustus, or that a certai distinguished bit of building, fro the windows of which some unsavor looking washing is hanging, was on the town house of a beautiful mi tress of Henry II, or that a certai little darksome hole clamorous wi metal-workers was once the printin shop of *L'Ami du Peuple*, the incen diary journal of the terrible Marat

Donkeys, dogs and cats and grov ing vegetables, the wall of Phil Augustus, the hotel of Diane Poitiers, the printing shop of Mar then suddenly the shrill clarion c of a rooster—such are the contra you can find almost anywhere in few square yards of old Paris. Son times in these endless winding *culs-d sac* you will come upon an coach-yard, and the passage is n rowed to make room for bay-window of a once flourishi country inn. One reason, of cou for this paradoxical rusticity of Paris is the fact that, as it expand growing too big for one castellat city-wall after another, Paris took this and that outlying village, such Vaugirard on the left bank, and Pa and Auteuil on the right. Thus, wh absorbed into the great city, th villages, with French tenacity, h preserved no little of their coun characteristics.

## LUXEMBOURG GARDENS

One great old Paris garden whi of course, is not hidden—that of Luxembourg Palace—has, howe certain rural characteristics wh further illustrate my theme. How d ferent it is from the average "pul garden" of modern cities! With w distinguished simplicity its Renaissa formalism is still maintained, and is particularly grateful for the ample its learned gardeners set in t use of plain unadorned grass, in squ plots as the center of some of its sta beds, with flower frames of s color for margins. But I am think mainly of the charming skill

(*Continued on page* 114)

# FABRICS...

## the Key to Successful Decoration

A fascinating and helpful booklet, describing new ways of using fabrics to express *your* Personality

EVER changing . . . newly entrancing are the ways of decorative fabrics. Through the ages their beauty has given vivid expression to many manners of decoration and to many personalities.

Their designs record the spiritual reactions of men as faithfully as written words. Their colors symbolize character . . . evoke moods as readily as music.

The Chinese, so subtly sensitive to artistic values, hang their temples with brocades of certain hues — yellow in the Temple of the Earth and blue in the Temple of Heaven; in the Temple of the Sun, red and in that of the Moon, white.

And so expressive, so highly personal did the exquisite fabrics of Versailles seem to Louis XIV that he forbade the use of many of them to any but the royal family.



*A lovely French Brocade of exquisite color, described in this new booklet.*

*Toile de Jouy, illustrated in "Fabrics, the Key to Successful Decoration."*



*An early American print which brings to modern homes the quaint charm of old "callicos" from "Fabrics, the Key to Successful Decoration."*

*A New Booklet—*

"*Fabrics, the Key to Successful Decoration.*" This absorbing booklet tells you how fabrics may bring vivacity to *your* room . . . give it character . . . furnish a background for *your* personality.

It is a clearly told and charmingly illustrated story of the fabrics each style of decoration demands, prepared for you by F. Schumacher & Company, creators of beautiful textiles.

It gives you, in a delightful way, the guiding principles for the use of fabrics and the romantic history of their designs and colors.

This booklet will help you in your consultation with your decorator—make your planning easier—your choices more discriminating.

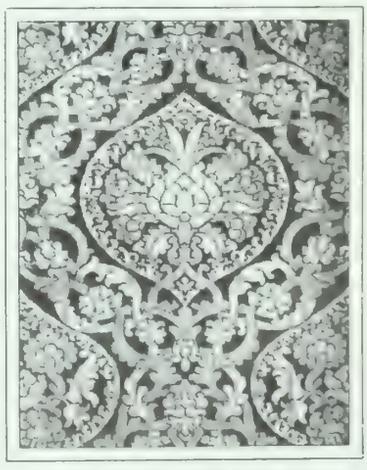



And any decorator, upholsterer or the decorating service of your department store will be glad to obtain samples appropriate for your purpose from the beautiful textiles in the Schumacher collections.

In handblocked and printed linens and chintzes, in damasks, brocades, brocatelles, satins, taffetas and tapestries, Schumacher presents fine modern adaptations and designs as well as reproductions from all of the great periods of the past.

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F. Schumacher & Co., Dept. E-8, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



*An early Italian Velour, in rich soft colors, illustrated and described in this interesting and helpful booklet.*

*Send Today for this Helpful Booklet . . .*

"Fabrics, the Key to Successful Decoration," suggesting how fabrics may give character, style and charm to your home.

F. Schumacher & Co., Dept. E-8
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*Please send (booklet, charge) as offered above.*

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F. SCHUMACHER & COMPANY

IN BEAUTIFUL HOMES



# Who can match nature's palette?

FOR the artist in furniture craftsmanship, nature herself has provided in rare and fine woods a marvelous array of gorgeous colors and intricate patterns and textures.

Mahogany of exquisite grain from tropic jungles . . . redwood burls from California . . . ebony . . . satinwood . . . names that intrigue, beauty that thrills.

In the tradition-endowed hands of Van Raalte craftsmen, these and many other fine woods are wrought into furniture creations of distinction for the dining rooms of beautiful homes. You can view them at a dealer's near you to whom we shall be glad to direct you. And send you with our compliments the LIMBERT HOSTESS BOOK, an interesting and helpful treatise on the dining room. Address Dept. G., Holland, Mich.







CHARLES P. LIMBERT CO.
Holland and Grand Rapids, Michigan

LIMBERT furniture
by VAN RAALTE CRAFTSMEN





EVERY year more and mor people are buying fine clothes. And ever year more and more of these same peopl are buying Oshkosh Wardrobe Trunks.

*An attractive descriptive booklet, "Your Home Away From Home," will be sent you on request to 443 High Street, Oshkosh, Wisconsin.*

THE OSHKOSH TRUNK COMPANY
*Oshkosh, Wisconsin, and* 8 East 34th Street, New York City

OSHKOSH TRUNKS

THE NEW

# 112 H.P. CHRYSLER IMPERIAL "80"




Every day the new 112 h. p. Chrysler Imperial "80" is winning new allegiances—winning new owners from among motorists familiar with the best of other cars.

Because, by every test by which automobiles are judged, it is superior to these other cars in performance, quality and value.

Not alone because it is one of the world's most powerful motor cars, but because that power is translated into terms of flawless performance.

Not alone because its bodies are remarkable for their long graceful lines, their fine upholstery and fittings, their charm and diversity of chromatic coloring. But because in these hand-built bodies by Chrysler, Locke, LeBaron and Dietrich, is that well-defined note of restraint that speaks true smartness.

For performance with superlative comfort and the individuality of exclusive bodies, this splendidly-engineered and precision-built Chrysler is justly the choice of those who know the finest motor cars. Hence, the swing to the new 112 h. p. Imperial "80."

Roadster (with rumble seat), $2795; Five-Passenger Sedan, $2945; Town Sedan, $2995; Seven-Passenger Sedan, $3075; Sedan-Limousine, $3495; also in custom-built types by Dietrich, LeBaron and Locke. *All prices f. o. b. Detroit*

UNITED STATES TIRES ARE GOOD TIRES




PLENTY OF RUBBER
IN
U.S. ROYAL CORDS




*It is sometimes difficult to say who are most enthusiastic about ROYAL CORDS – motorists who judge by economy, or those with whom peace of mind is paramount*

# U.S. ROYAL CORDS

**No better Tires made today**

UNITED STATES RUBBER COMPANY

**DON'T FOOL YOURSELF**

Since halitosis never announces itself to the victim, you simply cannot know when you have it.



# They talk about you *behind your back*

*And rightly so—halitosis is inexcusable.*

HALITOSIS (unpleasant breath) is the one unforgivable thing—because it is *inexcusable.*

"But how is one to know when one has halitosis?" both men and women ask.

The answer is: *You can't know.* Halitosis doesn't announce itself to the victim. That's the insidious thing about it. So thousands go through life ignorant of the fact that they are offending others to whom they desire most to appeal.

Don't fool yourself about this matter. Eliminate the risk entirely by using Listerine systematically. Every morning. Every night. And between times before meeting others. Keep a bottle handy in home and office for this purpose. It puts you on the polite—and popular—side.

Listerine ends halitosis instantly, because, being an antiseptic, it attacks the bacteria which cause it. Then, being a deodorant, it destroys the odors themselves. Even those of onion and fish yield to it.

For your own best interests, use Listerine every day.

LAMBERT PHARMACAL CO.

St. Louis, Mo., U. S. A.

*The new baby—*

LISTERINE SHAVING CREAM

—you've got a treat ahead of you

TRY IT



READ THE FACTS

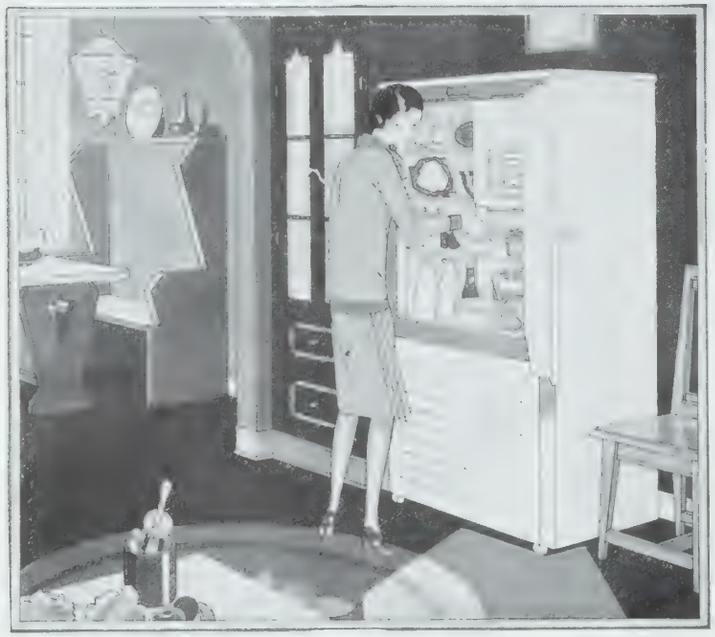
**1/3 *had halitosis***

68 hairdressers state that about every third woman, many of them from the wealthy classes, is halitoxic. Who should know better than they?

# LISTERINE

***The safe antiseptic***

FRIGIDAIRE
THE CHOICE OF THE MAJORITY



# Powered to freeze ice quickly . . . always

ICE CUBES tinkling in beaded glasses. You want them and need them the year around. And that's *one* reason you're thinking of buying an electric refrigerator.

When you put water into the Frigidaire trays to be frozen you're never disappointed. No matter how hot the weather, it freezes quickly . . . solidly . . . all the way through.

It takes surplus power to give *safe, dependable* refrigeration, and to freeze ice cubes quickly and surely . . . always. This surplus power is built into every Frigidaire, and the powerful Frigidaire mechanism is completely concealed, completely out of sight. There's nothing to mar Frigidaire's practical beauty.

This wide margin of reserve power does not add to the cost of operation. This master automatic refrigerator actually pays for itself in ice and food savings. This economy of operation is the direct result of Frigidaire and General Motors mechanical experience. Such unique features as the Frigidaire fan and the V-belt drive, carefully tested over long periods, have proven their value in providing efficient, low-cost operation.

*Let Frigidaire pay for itself as you pay for it*

If you care to buy Frigidaire on a deferred payment plan, as most people do, the first payment can be so small and General Motors terms so liberal, that Frigidaire will actually pay for itself as you pay for it. Not only in summer and winter ice savings, but in the prevention of food spoilage and the chance to buy food in larger quantities. You need Frigidaire in your home today to protect your family's health, to provide ice cubes and frozen delicacies. Telephone your Frigidaire dealer today.

And remember, Frigidaire pays for itself as you pay for it. So why put it off any longer? Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

FRIGIDAIRE
PRODUCT OF GENERAL MOTORS

## THE HIDDEN GARDENS OF PARIS

(*Continued from page* 110)

which the modern disciples of Le Nôtre train their pear and other fruit trees on their tall espaliers, just as in old country gardens, into designs of seven-branch candelabra and quaint hexagonal cages of blossoms and fruit, and of how seriously the Parisians follow their art. In spring and summer mornings you will come upon little companies of these listening attentively while one of the learned horticulturists gives a little lecture on the culture of fruit-trees. But even more touching, it seems to me, is the little enclosure, like a village garden, whose palings, with a small locked gate, guard a row of bee-hives.

Again, in every part of the city, as autumn comes along and the indescribably lovely Paris mists begin to hint of winter, the chestnut-man has his great warm oven with its fragrant smell under the wing of the most sophisticated cafés, while in the vegetable stores strange old world fruits and herbs, such as medlars, Jerusalem artichokes, sacks of *tilleul* which "we have loved long since and lost awhile" touch one's heart.

Paris, has indeed, many ways of getting hold of one's heart, but in no way more powerfully than in its constant reminder of such ancient simplicities: those little hidden gardens, the smell of roasted chestnuts, the old-fashioned flowers at street corners.

## COLOR SCHEMES FOR KITCHENS

(*Continued from page* 58)

flowers between. These shades should be scalloped and bound with burnt orange, as should also the flat valance which covers the rollers.

*Cupboards*: Painted orange, lined with yellow and striped on the outside with blue.

*Sink*: Portuguese blue enamel.

*Lighting Fixtures*: Wrought iron with orange colored bulbs.

*Utensils*: Yellow enamel.

*Accessories*: Two pots in Portuguese blue earthenware filled with Nasturtiums grace the window sill.

IN THE MODERN MANNER

*Walls*: Painted ivory above a dado of aluminum paint. This dado is separated from the upper wall by bands of red, aluminum and black.

*Woodwork*: Aluminum paint with red doors.

*Ceiling*: Ivory with flat cornice molding 3" wide in aluminum paint having saw-tooth edge painted red.

*Floor*: Covered in linoleum in a 2½ inch block design simulating ivory, black and gray marble.

*Furniture*: Chairs painted red, striped with black. Table in aluminum paint, with black glass top.

*Curtains*: Ivory linen crash finished with edge in saw-tooth shape in red and black.

*Cupboards*: Built in the skyscraper manner and painted with aluminum paint. Edges are beveled in black and the cupboards are lined throughout with red. A group of small-paned windows are outlined in black.

*Sink*: Metal in bright nickel finish with built-in cupboards below, at each side. The corners of the cupboards are shaped to form small open shelves and these are painted red inside.

*Lighting Fixtures*: Center light has inverted bowl of mirror mosaic. Side brackets have reflecting plate of mosaic.

*Utensils*: Aluminum and red enamel.

## A WORKSHOP FOR THE HOME

(*Continued from page* 108)

work. Leaks in pots or kettles may easily be repaired. Toys for the children, cookie cutters, etc., may be made from tin cans. Much interesting and profitable work may be done.

The following tools are suggested for the home workshop. The order in which they are listed is the usual order of their importance.

- Carpenter's hammer, No. 1½
- Hand saw, 26 inch, 8 point
- Screwdriver, 6 or 8 inch
- 2-foot rule, folding
- Nail set
- Jack plane, 10 inch, smooth bottom
- Ball-bearing hand brace, 10 inch
- Set of auger bits from ⅛ to 1 inch, inclusive
- Set of gimlets, about 4 to the set
- Hook saw, rigid frame
- Set of chisels (wood) from ⅛ to ¾ inch, inclusive
- Rose head countersink bit
- Rip saw, 28 inch, 5½ point
- Keyhole saw, 12 inch
- Steel square, sunken figures
- Garage vise, medium size with steel-faced jaws and pipe holding jaws beneath
- Hand drill, complete with set of drills
- Round file
- Three-sided file
- Flat file
- Wood rasp
- Block plane, 6 inch
- Crescent wrench, 8 inch
- Wire cutting pliers, 6 inch
- Tin snips, 12 inch
- Blow torch
- Soldering iron
- Solder
- Marking gauge
- Oil stone, double surface
- Draw knife, 8 inch
- Hatchet, No. 1 or 2
- Steel dividers, 8 inch
- Level and plumb

# Glorify Your Pantry!

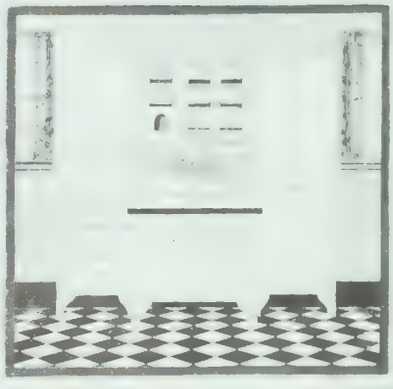
## -and your Kitchen, too!



The WHITE HOUSE Line is made of steel...

IT'S so simple—so easy—with beautiful, sanitary WHITE HOUSE Units made entirely of *steel.* A unit system of varying designs and sizes makes it possible to build them into practically any space. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel metal pantry sinks are included in WHITE HOUSE built-in installations for the pantry. In the kitchen we provide bins or barrels for flour and sugar, pot closets, broom closets, etc.

WHITE HOUSE Units provide one-third more storage space than old fashioned wooden equipment of equal size. Everything is furnished complete, ready for use. No extra hardware, glazing or painting necessary. Furnished in white or in color to harmonize with other fixtures. Send in your plans for sketch and estimate. Write for gray catalog.

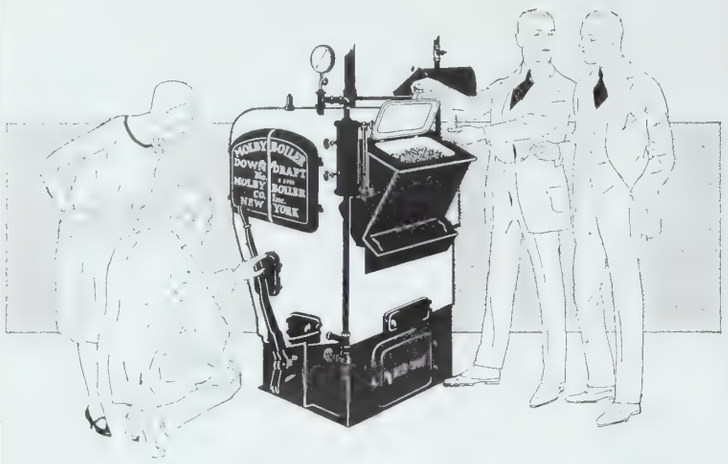


*You can also have movable WHITE HOUSE kitchen dressers, side units, broom closets, sink units and storage closets. Immediate delivery. Send for green booklet.*

JANES & KIRTLAND, Inc.

*Established 1840*

101 Park Ave. Dept. A New York City




# It burns $7.00* Coal

**because the famous Molby down-draft and cross-draft principle permits the efficient burning of No. 1 Buckwheat hard coal instead of the larger sizes costing about $14.00 a ton. Imagine the saving in your winter's coal bill!**

**No continual furnace tending when you install a Molby. The built-in magazine feeds the fire automatically. It needs coaling only once every 12 hours even in coldest weather.**

**There is a Molby for every type of building—21 sizes—for steam, vapor, hot water and hot water supply. Easily installed without changing your present radiators and piping system.**



Gulph Mills Golf Club, Bridgeport, Pa.

**The money-saving Molby insures warm comfort *economically*.**

* This is the approximate price of No. 1 Buckwheat. Ask your coal dealer.

*The* **MOLBY**

## HEATING BOILER

*Highest Medal Award of Merit* — *Sesqui-Centennial, Philadelphia*

***Apartment House Owners!***

**The Molby is an economical boiler for hot water supply.**



Residence of William Robitzek, Mount Vernon, New York



Residence of C. F. Bosler, Elkins Park, Pa.

***Mail the coupon below for full information.***

**MOLBY BOILER COMPANY, (Subsidiary of The Universal Pipe & Radiator Company)**

**New York City** — Graybar Bldg., Lexington Ave., at 43rd St.

**Philadelphia** — 2401 Chestnut Street

**I want to reduce my coal bills and save labor.**

*Name* .....

*Address* .....

*City* ..... *State* ..... H.G-8/28




*An English type house at Sunny Ridge, Harrison, New York, built within the price range discussed, is of brick with half-timbering. Julius Gregory, architect*

# HOW MUCH HOUSE?

(*Continued from page* 80)

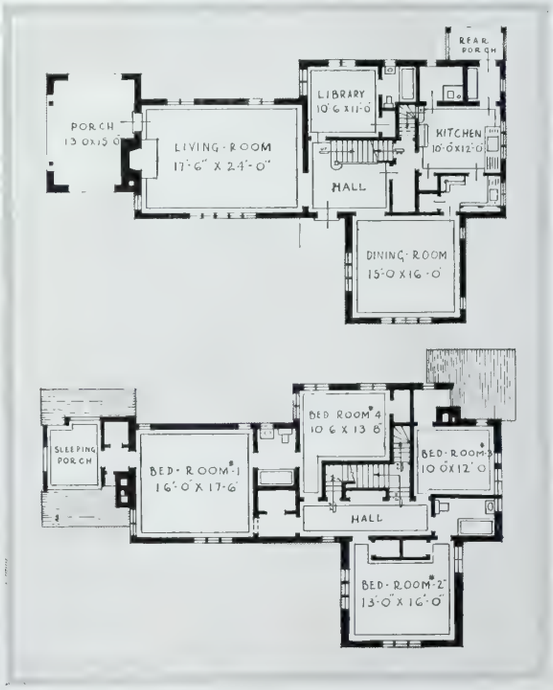
as much as fifteen thousand dollars.

Returning to our consideration of the house itself and assuming that we have from $30,000 to $35,000 to spend for its design and construction, we are confronted by the inevitable problem of determining whether to seek size, quality of construction and finish, elaborateness of equipment features and luxury appointments, or whether it would be well to devote special attention to the purely decorative architectural elements.

In the accompanying reference table there is presented a brief chart showing the approximate volume in cubic feet which is permissible within this price range, based on cubic foot costs of from 50¢ to 80¢ per cubic foot. This table shows we can have a house containing about 37,500 cubic feet of space or a house nearly twice that size containing nearly 70,000 cubic feet of space. It would be quite simple to build for $35,000 a frame house of from fifteen to twenty rooms; or to complete a very finely appointed six or eight room cottage of beautiful design and of highest quality construction. In fact, a well known artist is spending this amount for the erection of a studio building adjacent to his Long Island home. Hence, size alone is no measure of what we can have for our proposed expenditure. We must give equal consideration to many other factors.

In the preceding article, given in the July, 1928 number, and particularly on the reference page which accompanied it, attention was paid to the influence of architectural design on home building costs. Applying the data there outlined to our present price range indicates that if we are

(*Continued on page* 118)




*The house at Harrison has four rooms and a porch on each floor. All rooms are well proportioned and of adequate size*



*A fully organized gas installation service supplies thousands of country homes with Pyrofax Gas. This service is prompt and dependable because of the hundreds of Pyrofax service stations throughout the country.*

# Pyrofax—

## *real gas, ready for use, is now available for homes beyond the reach of city gas mains*




REAL gas and genuine modern gas appliances in country homes! What convenience Pyrofax brings to kitchens beyond the reach of city gas mains! The boon of cool, efficient cooking quarters in hot weather; the satisfaction of owning and working with a genuine modern gas range; the pleasure of always getting the very best results in cooking with instantly controlled flame and temperature—Pyrofax Gas Service brings all these to the country because Pyrofax is *real gas*. It burns with a hot, sootless, clean flame. It comes into your house through standard gas pipe for use with standard appliances. Gas is the faultless fuel and you can have it and all its advantages through Pyrofax, even in the country.

Pyrofax is derived from natural gas—refined and stored in steel containers which are kept in a neat steel cabinet outside your house. Pyrofax is a true gas—not gasoline, kerosene or carbide, but gas like city gas—available instantly with a hot, sootless flame to cook rapidly and perfectly. A nation-wide chain of hundreds of distributing and service stations maintains the most dependable and trouble-free kind of distribution service. Once a Pyrofax user, you have every convenience of city gas at the turn of a gas cock, even though you are miles from the nearest gas main.

Thousands of country homes and institutions use Pyrofax and cook on modern gas ranges. Enthusiastic endorsements come in from housewives everywhere.

In a test made by the Delineator Home Institute, 1598 individual meals were cooked with two cylinders of Pyrofax. In her report of the test, Mrs. Bentley, director, says: "Regular cooking was done on a gas range supplied with Pyrofax and in every instance results were comparable with those when the same stove was used with city gas. No modifications of cooking were found to be necessary. . . . In the interest of simple, practical routine in household methods, we are glad to add Pyrofax to our list of tested and endorsed home equipment."

AUTHORIZED AGENCY FOR Pyrofax DEPENDABLE GAS SERVICE BEYOND THE GAS MAINS

*The sign that identifies the Pyrofax dealer in your vicinity.*

Prices of Pyrofax equipment completely installed, including gas range, exclusive of gas—$135 and up, depending on the equipment selected.

Decide now to have an attractive modern gas range and an efficient, cool kitchen in your country home. Get in touch with the Pyrofax dealer in your community or return the coupon to the nearest office for further information.

PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION

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DETROIT—General Motors Building
ST. LOUIS—4228 Forrest Park Blvd.
SAN FRANCISCO—114 Sansome Street

MINNEAPOLIS—600 First National Soo Line Building

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CARBIDE AND CARBON CHEMICALS CORPORATION
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Please send me further information on Pyrofax and the name of the nearest distributor.

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for "Delicate" Women!

## This Safe, Scientific New Way to Strength and Health!

NEVER before have the health-building powers of sunlight been as fully appreciated as they are today.

A few minutes a day with the Battle Creek SUNARC Bath stores up new vitality, increases resistance to disease, makes you look and feel 100% better. Delicate women and children are immensely benefited by its health-stimulating ultra-violet and infra-red rays, *found only* in the carbon arc lamp—the Battle Creek SUNARC.

**Get the Sunbath Habit!**

The largest health institutions in the world use Battle Creek SUNARC Baths. Leading Physicians have equipped their offices with this tested scientific aid to health. Visit your Doctor and enjoy the benefits of artificial sunlight, which is even more beneficial than natural sunlight—richer in the health-giving ultra-violet rays. Keep the entire family fit by periodic sun bathing the SUNARC way.

**CARBON ARC A SMALL SUN**

Special Despatch to The World

WASHINGTON—The carbon arc is the chief rival of the sun as a dispenser of illumination, according to the Bureau of Standards. Of all artificial illuminants, the bureau finds, the arc gives the nearest approach to sunlight.

The beneficial effects of sunshine cannot be obtained at all times, it is pointed out. Hence the bureau has been trying to discover a source of ultra-violet radiation that has most nearly the same ultra-violet spectral energy distribution as the sun.

***Send for Free Book!***

If your doctor is not equipped with the SUNARC Bath write *today* for "Sunshine and Health", an intensely interesting *free* book, telling how you can enjoy SUNARC Baths, right in your own home.



Sanitarium Equipment Co.

Dept. 1123-O Battle Creek, Mich.

*The Battle Creek "SUNARC Bath" is made by the manufacturers of the famous Battle Creek "Health Builder" and the "Mechanical Health Horse."*




© S. E. Co. 1928

Battle Creek Sun Arc Bath

"SUNSHINE AT THE SNAP OF A SWITCH"




*Photographs of this house are shown on page 79. It is of larger size than the other two houses illustrating this article. C. C. Wendehack, architect*

# HOW MUCH HOUSE?

(*Continued from page* 116)

building a house of modest size we have a wide choice of architectural styles. If space requirements are so great as to necessitate less costly construction (on the cubic foot basis) the choice of architectural style should logically be restricted to those types which can be developed in inexpensive materials and without great variation from a simple rectangular plan.

Two other important factors will influence the type of house that can be had for an expenditure of from $30,000 to $35,000. One is the type of construction and the nature of the mechanical equipment which is to be incorporated in the house; and the other is the quality of finish and materials which will be specified. The first factor will be discussed in more detail in the following paragraphs and consideration will be given to problems of materials and finish in the ensuing article.

The average home builder has little conception of construction costs and particularly of the way his total expenditure is divided between the essential elements of structural materials, finish materials, equipment features and luxuries. He appreciates, of course, that a certain amount must be devoted to getting the framework, walls and the roof, and providing normal heating, plumbing and lighting systems. Generally the home builder's interest is centered around other considerations—largely those of style, appearance and space. It is, therefore, worth while to give special attention to construction and equipment matters and to show what restraint must be exercised lest a considerable proportion of the funds available over those required for basic necessities be absorbed by introducing expensive construction methods and materials, and by displaying a little extravagance in equipment features.

In the construction of low cost homes it is roughly estimated that approximately sixty percent of the total expenditure is required for the completion of such purely structural features as foundation, walls, roof, interior partitions and floors, including plastering. Approximately twenty percent of the investment is required for mechanical equipment—heating, plumbing, and lighting systems. The remaining twenty percent is absorbed by interior finish and decorations—painting, papering, hardware, trim and finish flooring. As the expenditure for the house increases, these percentages (which are very approximate at best) tend to change; a lower percentage of the total cost going into structural features, and a higher percentage being applied to mechanical equipment and finish. In houses costing from $30,000 to $35,000 approximately fifty percent of the total expenditures is required for structural elements: from twenty to twenty-five percent pays for the mechanical equipment and twenty-five to thirty percent is expended for finishing materials and decorations.

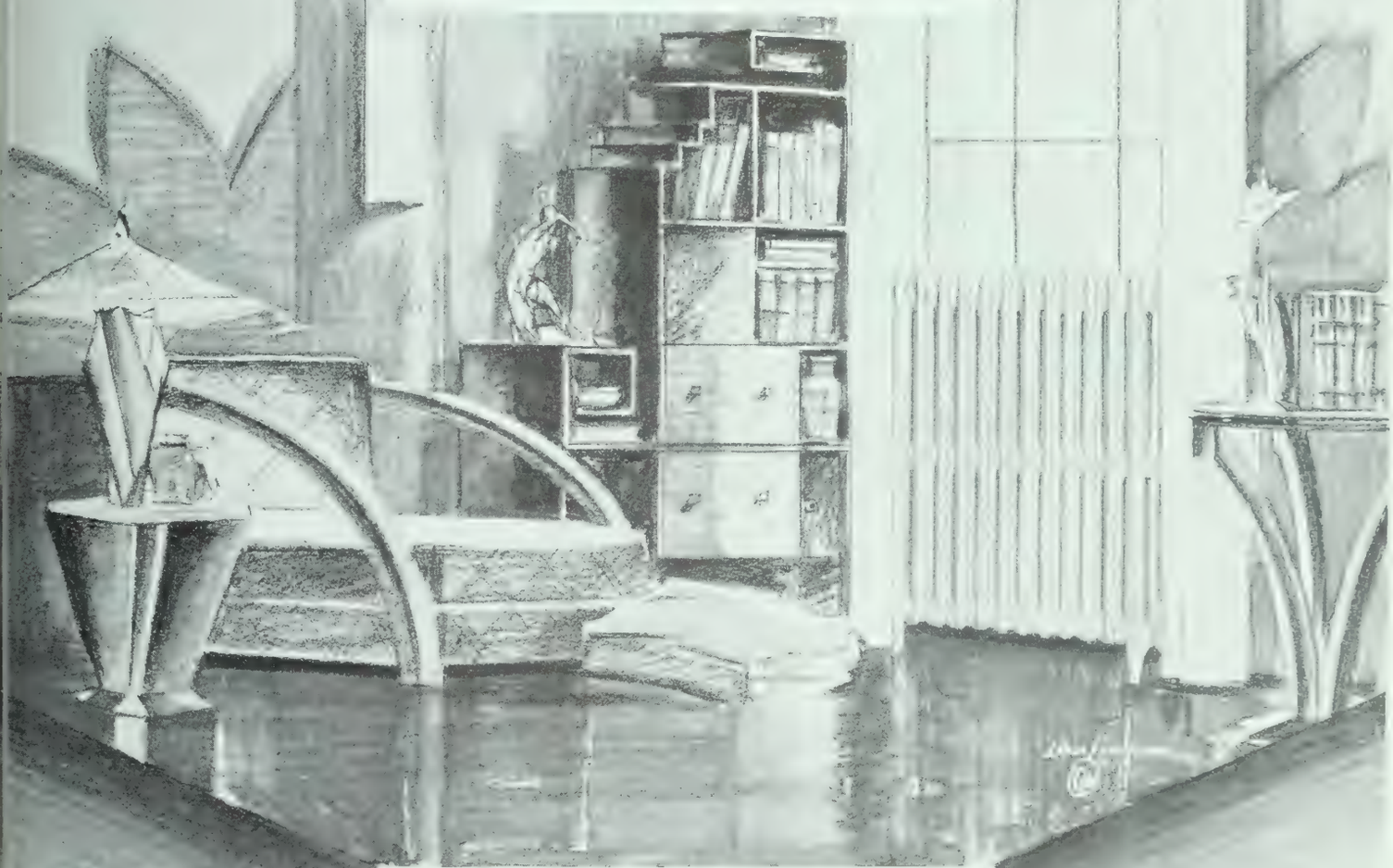
Since it is clearly possible to build a house in this price range for anywhere from 50¢ per cubic foot to well over 80¢ per cubic foot, it is

(*Continued on page* 120)

# AERO
## the *Modern* radiator

**AERO, the National Radiator, is as truly an expression of the progressive spirit of the age as is appealing modern furniture.**

**Whether the furnishings are of the mode of the moment, or quietly conservative, Aero, the National Radiator, slender and graceful, will fit in with them perfectly.**



**Aero, the National Radiator, was the first complete line of tube-type radiation. Aero is the only complete line that can show a record of proved performance over a period of years. It is well worth while to look for the name "AERO" on the radiator end, and thus be sure you have the genuine. It is your best guarantee of permanent and complete warming satisfaction.**

**NATIONAL RADIATOR CORPORATION**

MANUFACTURER OF RADIATORS AND BOILERS

*Ten Plants devoted to National Service through these Branch Offices and Warehouses:*

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| LOUISVILLE, KY. | MILWAUKEE, WIS. | NEW YORK, N. Y. | OMAHA, NEB. |
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**AERO**
**THE NATIONAL RADIATOR**



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THOUSANDS and thousands of enthusiastic Williams Oil-O-Matic owners, many of them doubtless friends of yours, have told us repeatedly that no finer heating equipment could be desired.

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This winter your quiet Model J Williams Oil-O-Matic will maintain the exact temperature you desire, regardless of weather. Oil-O-Matic means not comfort alone, but better health for all your family—and your physician will tell you how truly important a *constant, even* temperature is.

The new Model J Williams Oil-O-Matic is extremely thrifty of the efficient fuel it burns. Every drop is measured by an exclusive patented Williams Oil-O-Matic device.

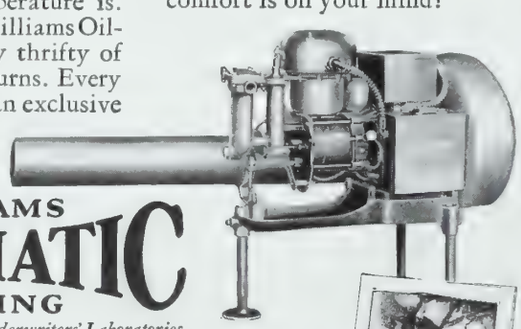
You are assured not only strictest economy, but clean, perfect combustion—odorless, smokeless, sootless. No other oil burner can offer you such time-tried certainty of operation.

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A small initial payment will place the new Model J Williams Oil-O-Matic in your home. Convenient, liberal terms will then make easy the balance of the transaction.

### *Get the Whole, Interesting Story Now!*

Your prudence will tell you that you ought to know the complete Williams Oil-O-Matic story before you buy any oil burner. You will find all the facts in a booklet, "Oil Heating at Its Best," which the coupon below will bring to you free and without obligation. Mail the coupon today—now—while your winter comfort is on your mind!



WILLIAMS
OIL-O-MATIC
HEATING

*Listed as Standard by the Underwriters' Laboratories*

Williams Oil-O-Matic Heating Corporation H. G.-8-8
Bloomington, Ill.
Please send me your free booklet, "Oil Heating at Its Best."

*Name* .....

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*City* ..... *State* .....

# HOW MUCH HOUSE

(*Continued from page* 118)

obvious that by reducing the volume of the house to keep within budget limitations, minimum expenditures for the three basic elements may be increased by sixty percent or more for added quality, convenience, or architectural style. Some architects, famous for their excellent work in the creation of modern homes which faithfully follow old-world structural design precedents, spend a dollar or more per cubic foot to achieve their results. Thus, in relatively extreme cases, it is quite easy to double the allowance for minimum cost of construction through the obtaining of luxurious quality in all details.

It is interesting to examine what constitutes minimum cost construction and minimum cost equipment, and what sort of house is possible when these minimum allowances are increased from fifty to one hundred percent in cost.

Foundations vary little in their cost regardless of the expenditures for the super-structure, for no home builder or architect would knowingly employ unsound construction for foundation and basement walls. The hazard would be too great and the difference in cost between the cheapest form of foundation walls and the best type, structurally speaking, is too little to be of any moment. Local conditions govern the type of construction to be employed. Local stone, solid concrete, concrete blocks and brick are the usual materials used for foundation walls. Properly handled, each of these materials is excellent for the purpose. All of them require attention to drainage of the footings and to waterproofing of the walls themselves to assure a dry, clean cellar.

### STRUCTURAL MATERIALS

Considering only structurally sound materials and methods of home building, the lowest cost type is undoubtedly frame construction in most sections of the country. This involves the use of wood members throughout for all structural purposes, whether or not the exterior is enveloped in a skin or veneer of brick, stone or stucco or a combination of these masonry materials. The least expensive wall construction, leaving out of consideration design features and special details, employs a wood exterior wall surface, either clapboards, shingles or some similar form of siding. Such construction would be highly appropriate to houses costing from $30,000 to $35,000 where maximum volume is desired or where an unusually large percentage of the total cost is to be devoted to special equipment features or to decorative architectural details and interior finish. Frame construction can be readily increased in cost as well as in quality and durability over usual standards by employing extra heavy members, fully braced and "framed" construction, such as characterized the old homesteads which have survived for a century or more both in this country and abroad.

An increased expenditure for structural features permits the use of veneer construction over frame and the employment of stucco instead of wood as an exterior coating. The difference between stucco, shingles clapboards is very slight. Other typ of veneer are somewhat more ex pensive, depending upon the costline of the materials employed. Commo brick, costing up to $20 per thousan may be contrasted with face bric costing over $40 per thousan Some grades of face brick, howeve are no more expensive than speci grades of common brick. Stone ver eers may be relatively inexpensive fo the material alone where local suppli are available, or they may involv the use of quarried and cut ston ranging in cost up to that of marbl Veneer construction of this type ove solidly built frame walls is struc turally sound, for the veneer is no designed to function in a load-bearin capacity, but is simply an envelope skin for the house, chosen more fo its appearance and durability than fo its structural qualities.

### COMBINING FINISHES

A somewhat higher range in co introduces the use of solid masonr walls of various materials or combi nations of materials. A wide range choice is open, including brick, ston reinforced concrete, concrete or cinde blocks, hollow tile, or combinatio of cement blocks or tile with a brick stone or stucco facing. When suc materials are used, the walls functio as "bearing walls"—that is, the floo joists and beams rest on the wa rather than on wood members as i frame construction.

Another type of fireproof construc tion (a term loosely employed fo buildings having masonry walls) uti izes light structural steel members fo walls as well as for interior framin and floor joists. The exterior wall are usually made up of brick or ston veneer or stucco on a suitable meta lath or reinforcing material; whil the floor consists of steel joists ove which a concrete structural floor poured. While relatively new this typ of construction is gaining many ad herents and promises to come in wider general use as builders becon more familiar with the constructio methods employed. At present, co are not well established, but in a likelihood steel frame constructio will take its place along with bett quality masonry construction; that as somewhat more expensive th wood frame and less expensive th reinforced concrete.

The most expensive type of re dential construction is thoroughly fir proof construction throughout, em ploying masonry walls with concre floors and masonry or concrete interi partitions. So long as combustible ma terials are used in the furnishing a home, even thoroughly fireproo construction of this type will no wholly eliminate fire hazards; hence there is some question as to the a visability of spending a great deal extra funds for reinforced concre construction in houses costing le than fifty to one hundred thousan dollars, since the other types men tioned serve essentially the same pu

(*Continued on page* 128)

# THE VOGUE OF IMMACULATE FLOORS



SUPPOSE you were choosing a floor material in keeping with the other appointments of this beautiful bathroom. In Goodyear Rubber Tiling, you'd find the desired certainty of an immaculate floor.

You would find also a most pleasing variety of designs and colorings. You would find perfect harmony with any decorative scheme you might prefer.

Practical considerations would confirm your choice. From the nature of its construction, this modern floor material is extremely quiet under foot and in permanence it ranks with things that last a lifetime.

Because of these points of excellence, Goodyear Rubber Tiling is now a preferred flooring for reception hall, sun parlor and kitchen. In fact it provides a floor of character and charm for any room in the house.

A booklet showing a number of attractive patterns in two- and three-color combinations, will be gladly forwarded upon request. Why not send for it today? Just mail the coupon.

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RUBBER TILING

For attractive booklet descriptive of this modern floor material, just fill in this coupon with name and address, then mail it to Goodyear, Akron, Ohio, or Los Angeles, California.

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ADDRESS.....

A KOHLER bath in green enamel, cool and refreshing as a forest pool . . . Or your choice may be one of the other Kohler colors—the delicate old ivory; the lavender, blue, gray, brown, or black. But you can not see Kohler Colorware without profoundly realizing that color-beauty in the bathroom *now* starts with color in the fixtures themselves. . . . *Color means Kohler.* Write to Kohler Co., Kohler, Wis., for their color booklet.



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*The Kohler Imperator Bath is in spring green enamel. Lavatory, toilet, etc., are furnished in color to harmonize*

# KOHLER OF KOHLER

*Plumbing Fixtures*

LOOK FOR THE KOHLER TRADE MARK ON EACH FIXTURE



Imported in the Nancy, capt. M'Kerrel, and other vessels from Briſtol and London, and to be ſold by
BLANCH WHITE,
At his Upholſtry and Ironmongery ware houſe, the Crown and Coffeeon, next door to the London Coffee Houſe, wholeſale and retail, at the loweſt prices, and as he is the real importer, he flatters himſelf he can ſell as low as any one, all ſorts of upholſterers work done after the neweſt faſhions and at the loweſt prices as uſual, viz.

FOUR penny, 6d. 8d. 10d. 12d. 20d. and 24d. rofin, all ſort of tacks, ſprigs, 2d and 4d. clout nails, white tin'd tacks, braſs chair nails, flat ſaddlers tacks, round clock till ditto, 12 keys, ripples for locks, ſpring ſinding locks, 8 inch plate ditto, 10 inch ditto, ſhovels and tongs, pad locks of all ſorts, braſs nob locks, copper buckles for the army in leis, ſeveral patterns of 24, 26 iron plate handſaws of the beſt make, 24, 26 White's ſteel plates, 3 rivets ditto, faſh pulies and pins, iron bells, of all ſorts materials for bell hanging, ſcale beams, fence pan gun locks, half bridle ditto, 2 feet rules, 2 ſorts of iron candleſticks, ſeveral ſorts of braſs ditto, with and without ſcrews, ſtanding vizes, bench ditto, dove tail H and HL hinges, table ditto, deſk ditto braſs and iron, braſs H hinges, hanſaw ſties, iron bolts, thumb latchets, lifting handles, ſtrong bed butt hinges, powder flaſks, iron duſt ſhovels, curtain rods, lignum vitæ and braſs and leather'd caſtors, plaſterers trowels, halberts, ſpantoons, enſign ſtaves, braſs heads for dogs, braſs ſconces, neat ditto forted common gimblets, box bare ditto bright ditto, ſpike gimblets forted, broad kitchen bellows 4 ſorts, iron dogge with braſs heads, vermiſhed laſter locks,.

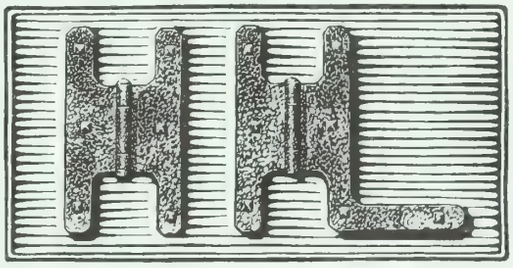
*Reproduced from an advertisement which appeared in the Pennsylvania Journal on the eighth of August in the year*

1 7 6 0

# The Advertising is *different* but the FORGED IRON is much the *same*

WHEN Captain McKerrel of the good ship Nancy set sail from England in the year 1760, he had, stowed away in the hold along with divers items such as powder flasks, sheep shears, cutlery and iron bells, sundry pieces of forged iron hardware; notably, H & HL hinges and "Thumb latchets". They were destined for the "Upholstery and Ironmongery ware house" of one Blanch White.

Many a house is being built today with forged iron hardware which traces its history directly to such pieces as are mentioned in Blanch White's announcement. McKinney, in creating these present pieces of forged iron, has carried on the fine craftsmanship, the rugged texture, the graceful designs of the earlier hardware. If you are one of the many who love the sincerity of old-fashioned things, you will take delight in finding McKinney Forged Iron so easily available — and at such reasonable prices.



*H and H L hinge plates, taking their name from their shape. These hinges are intimately connected with the development of Colonial architecture as well as Old World construction.*



*McKinney Thumb latch handle sets. Left, Heart Design; right, Curley Lock Pattern.*

There are six master designs: Heart, Curley Lock, Tulip, Alhambra, Etruscan and Warwick. Almost any type of house can be outfitted in perfect harmony and all necessary pieces are available. They are thoroughly rust-proofed and sold by the better Builders' Hardware Dealers everywhere. *McKinney Manufacturing Co., Pittsburgh, Pa. Branches in all Principal Cities.*

# McKINNEY

**FORGED IRON HARDWARE AND LANTERNS**
**FORGED IRON AND BRASS FIREPLACE EQUIPMENT**

# The Scrapbook

One of the keenest pleasures of preparing to build your new house is that of clipping and making a scrapbook of pleasant rooms, beautiful houses and fittings which belong. Perhaps among the attractive items listed below you may find a hint of something you wish to record in *your* scrapbook. So use the scissors freely.

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*McKinney Lanterns of Forged Iron.* A half dozen different designs, worked out in forged iron, fully rust-proofed, equipped with genuine crackle glass, and with either a bracket arm or overhead chain. Based on historic shapes. Suitable for outside or inside use. Sold by hardware stores, electrical dealers and department stores.



\+ + + +

*McKinney Andirons.* Forged Iron, in scores of attractive patterns, together with marvelously beautiful brass andirons bearing the unmistakable earmarks of genuine English workmanship. A wide range of prices. At hardware and department stores.



\+ + + +

*McKinney Mail Box.* A fine fat mail box of forged iron, rust-proofed in Swedish iron finish. Plenty of room for lots of letters, and an ample holder for bulky magazines, too. Opens without the bother of a key. Can be used with and without forged iron trim.



\+ + + +

*McKinney Hinge Straps.* Of forged iron, made in the same six master designs mentioned elsewhere on this page. The one shown is Etruscan, motivated from the best workmanship of Southern Europe.



McKINNEY MFG. CO., Pittsburgh, Pa.

Please send me, without obligation, the items I have checked.

- ☐ Brochure on Forged Iron Hardware
- ☐ Folio on Lanterns.
- ☐ Literature on Fireplace Equipment

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# Now - In More Than 10,000 Homes

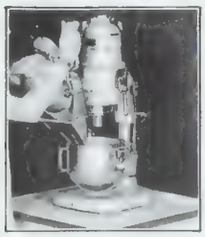


*And one grateful user speaks for all when she says:*

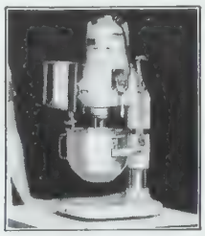
**"It is amazing how easily I do my cooking. Of course, a perfectly appointed kitchen is the secret. If I had been forced to economize, I could have done without some of my electrical helpers—but KitchenAid, NEVER! Am sure it is the most remarkable helper on the market—so simple to operate, so positive in results and it most certainly takes the drudgery out of cooking.**

**"Fancy a person who has never baked a cake, made fudge or beaten up biscuits, turning out heavenly cake, fudge as smooth as velvet and biscuits as light as thistle-down. That is what Kitchen-Aid does without wear and tear on one's nervous system. I could go on endlessly but am expecting some people for bridge who will eat my mousse and parfait and frappé and will exclaim over our wonderful cook, and I'll just smile and think of you."**

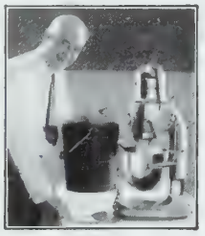
KitchenAid is today's way of food preparation, whether you do your own work or have a maid. This Electric Maid mixes dough and batter for bread, biscuits, cakes, waffles and pies; whips cream; beats eggs; grinds coffee and cereals; chops meats; extracts fruit juices; makes mayonnaise; freezes ice cream; and does 101 other tasks in cooking, baking and meal preparation. Simple to operate; easy to own. Write for the beautiful KitchenAid Book which tells all about it.



It slices firm vegetables, fruits, etc. Shreds and sieves for soups and jelly.



Mayonnaise, most perfectly blended, is so easily made with KitchenAid.



Ice cream, sherbets and other frozen dainties without hand cranking!



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*Electrical Food Preparer for the Home*

The KitchenAid Mfg. Co.
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Please send me the KitchenAid Book and tell me about the new way of food preparation.

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*The garden's first touch of blue is contributed by Hyacinthus azureus, forerunner of larger but no less welcome bulbs of other sorts. Once established it increases rapidly*

# CONSIDER YOUR MARCH GARDEN

(*Continued from page 87*)

once. None of the plants mentioned hereafter is difficult to grow, and all save a few are to be come by easily.

Of course, sheltered situations are conducive to early bloom; and by sheltered I mean protected from the north winds and fully open to the southern sun. A rock garden is full of such felicitous spots, but kindly nooks and corners or little warm hollows are to be found in any garden whose aspects are not wholly harsh and forbidding. A south-facing wall provides a delightful place for the early-flowering plants, or it may be possible to distribute them along a little winding path; sometimes a sheltered bank is available. Such a spot would have an irresistible attraction for us during the bleak days that precede the full-flowered spring. In gardens south of Philadelphia this would be in February, in Boston probably in April; but in any case there would be blossoms before the bluebird gives the signal for the spring opening, and it is then that they are the most welcome.

Many of the earliest flowers come from bulbs, but there are more plants and shrubs that also brave the cold early season with their blossoms than is generally realized. All should be utilized to make gay this first festival of the year. On February twenty-third last I gathered a small bouquet from the open garden. It was composed of some branches of the Winter Heath (*Erica carnea*), a handful of Snowdrops, two Christmas Roses and a few blossoms of *Crocus imperati*. This was of course not a common happening, but oh, it was very heartening and delightful! The Winter Heath bloomed all winter and is still going strong as I write at the end of May. Last winter, also, Snowdrops were in bloom in various parts of the garden during January, February and March.

In the July number of House & Garden we showed portraits of Snowdrops, Winter Aconites and the Spring Snowflake (*Leucojum vernum*) and urged their very early planting to insure success with them. More than one kind of Snowdrop should be planted; both the double and single kinds of *Galanthus nivalis* are good to have, as well as the taller Elwesi. And if one is a Snowdrop fancier, some of the other species that will later be listed may be included. Also, for prolonged enjoyment of the early gold of the Aconites, the three kinds should be planted. *Eranthus cilicica* blooms a little later with me than *E. hyemalis* and has a bronze-colored ruff. *E. tubergeni* is said to transcend them both in size and beauty. Mix Snowdrops and Winter Aconites together and plant them beneath a Pussywillow bush for an early thrill.

*Crocus imperati* seizes the very first relenting moment to thrust up its lovely buds and the next to open them wide in the sunshine. *C. tomasianus* follows immediately, and *C. sieberi*. These two have so increased on little plains in the rock garden as to crowd out all else. A small annual is sown over their heads when they die down to provide color at a later season.

The earliest blue is introduced by the small sky-colored cones of *Hyacinthus azureus*. Two Scillas are earlier than the well-known *siberica*. These are *S. bifolia*, from the Taurus Mountains, and *S. siberica taurica*, a lighter blue than the type. All these little bulbs are better the second season after planting and increase rapidly, forming in a few years sheets of glorious color.

Among early flowering plants the very first known to me is a low-growing, rampageous weed, adventive from Europe. It is *Tussilago farfara*, the Coltsfoot or Coughwort, fit only for wild gardens or rough banks where it may spread about without doing harm to choicer subjects. Early in March before its large leaves develop, many tousled heads of yellow bloom open against the dark moist earth and are a welcome and enlivening sight. But beware where you put it; it is no company for the elect.

Almost as early as the Coltsfoot appear the great yellow suns of the Spring Adonis (*Adonis amurensis*), whose hard round buds push through the soil at the very first weakening of the frost. No plant in the garden is more punctual and intrepid than this

(*Continued on page 124*)



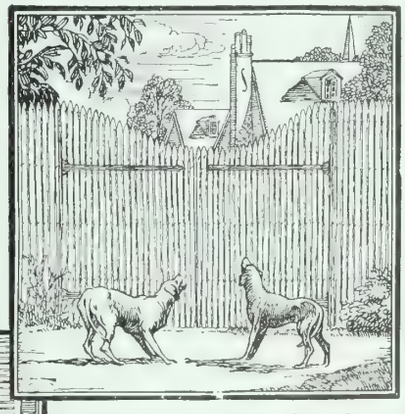

*You can't expect him to pass this "Intelligence Test"!*

YOU GET *a* LOVELY FLOWER BED STARTED. THINGS *are* JUST BEGINNING *to* BLOOM. ALONG COMES *a* NEIGHBOR'S DOG, *and* SCRAPE! SCRATCH! EVERYTHING'S RUINED. IT TAKES *something more* THAN "NO TRESPASS" SIGNS *to* PREVENT SUCH INVASIONS. THE ANSWER: ERECT DUBOIS!

THIS is the fence for dogs—to keep them out and to keep them in. It works both ways, depending on your need.

If you have a garden to protect, Dubois does it more effectively than a hedge, and with more charm and feeling than something of iron. It's as sight-proof as a stone wall, but doesn't even begin to cost as much. It is easily and quickly erected, requires no paint, and lasts a quarter-century and more!

For owners of dogs, Dubois makes an ideal enclosure. It prevents "strays" from trying to get inside and start a fight, keeps their own dogs quiet, and provides cool and restful shade without cutting off ventilation.



*Only a sight-proof barrier such as Dubois can keep your dogs undisturbed by canine prowlers.*

*Seclusion and shade — yet Dubois is woven loosely enough for free circulation of air.*



Several leading fanciers have recently adopted Dubois to surround their kennel runs. They are enthusiastic in praise of this particular application of "the world's most versatile fence."

Made by hand in France of split, live, chestnut saplings, bound closely together with heavy, rust-proof Copperweld wire. Comes in sections 5 ft. wide, in various heights. Imported solely by Robert C. Reeves Company, Largest Distributors of Wooden Fences in America, 187 Water Street, New York.

*(Established 1860)*

# DUBOIS
## Woven Wood Fence

*Made in France*

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Please send me your free illustrated Portfolio and Price List of Dubois oven Wood Fence.

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# Good Buildings Deserve Good Hardware

CORBIN



## For apartment houses.... hardware by Corbin

CONVENIENCE and comfort are part and parcel of apartment life. Apartment dwellers should never have to think of hardware.

But there must be locks, there must be hinges—knobs, latches, catches. All must be good looking, faithful, easy working, to preserve unobtrusively the ease and charm of life in a fine apartment. Good buildings, good apartment buildings, deserve Good Hardware–Corbin.

Corbin makes hardware to equip the finest apartment houses completely—from tiny catches to massive front door lock sets. Corbin makes hardware for huge office buildings, for churches, for schools, too. And in your home you can have Good Hardware–Corbin—that will give the same lasting service and present the same fitting appearance that make Corbin favored for fine apartments and public buildings. There are many designs for use in homes, each design complete in every item, correct in every detail. All are Good Hardware–Corbin.



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Please send me, without obligation on my part, your booklet "Good Buildings Deserve Good Hardware."

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*Posed by Vivienne Segal, who keeps radiantly healthy the Health Builder way.*

Sanitarium Equipment Company,
Battle Creek, Mich.

Gentlemen:-

The constant rushing back and forth, numerous 'changes' and irregular mealtimes that are part of every actress' life, make 'keeping fit' a most difficult task. Yet, with your Health Builder the impossible becomes possible. Not only does it enable me to keep radiantly healthy at all times, but, also, it has proved to be invaluable in eliminating superfluous fat.

Sincerely,

Vivienne Segal

"Here's Health and Beauty in 15 minutes a Day!"

*Says Vivienne Segal, famous actress, appearing in "The Three Musketeers"*

MISS Segal writes: "The constant rushing back and forth, numerous 'changes' and irregular mealtimes that are part of every actress' life, make 'keeping fit' a most difficult task. Yet, with your Health Builder the impossible becomes possible. Not only does it enable me to keep radiantly healthy at all times, but, also, it has proved to be invaluable in eliminating superfluous fat."



*Oscar Shaw, co-star of the Broadway success, "The Five O'Clock Girl", keeps fit the Health Builder way.*



*Mary Eaton, starring in "The Five O'Clock Girl", highly recommends the Health Builder.*

### *World Famous Beauties Use and Endorse this Method*

Dorothy Knapp, Irene Delroy, Barbara Stanwyck, Marjorie Joesting, Murrel Finley, Mary Eaton—these are just a few of the famous beauties who enthusiastically use the Battle Creek Health Builder. Men, too, among them William Wrigley, Jr., Walter Chrysler, are delighted by this easy, enjoyable new way to keep fit.

### *Just 15 Minutes a Day*

Oscillate your way to health. You can now exercise and massage your whole body this surprisingly simple new way, in your own home—*without effort on your part*. Over 50,000 men and women of all ages now do so.

The Health Builder vigorously massages the heaviest muscles, stimulates circulation, aids elimination, banishes fatigue, and *reduces weight in any part of the body desired*. You receive a better massage than the expert masseur could give you.

### *Send for FREE Book*

Send for "Health and Beauty in Fifteen Minutes a Day"—an intensely interesting Free book giving the complete story of this scientific method. Sanitarium Equipment Company, Battle Creek, Mich.

The Health Builder

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Room AC-2351 Battle Creek, Mich.
Please send me FREE Book "Health & Beauty"—Today.
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City..... State.....

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Keeps You Fit


# CONSIDER YOUR MARCH GARDEN

( *Continued from page* 122)

Frosts do not injure it nor snows stay its upward course once it gets started. It is usually in full bloom here about the middle of March and takes the eye of all beholders with its large round blossoms. The double-flowered form is rather less interesting, I think, and blooms a little later. Also there is *Adonis vernalis* that holds off until April. In last January's House & Garden we considered rather at length the Christmas and Lenten Rose (*Helleborus niger* and *H. orientalis*). These should now be remembered and planted out in rich soil in half shaded and sheltered spots. They will require a warm blanket of leaves over the first winter.

Primroses may always be counted upon to blossom before March passes in this locality, especially the blue variety of the English Primrose (*P. vulgaris coerulea*), and they are enchanting beyond words—blue pure and true with a bright yellow eye. This year my blue Primroses began to bloom about the middle of March and continued to astonish the world with the multiplicity of their blossoms and the beauty of their hue until the middle of May. These plants were raised from seed three years ago and are growing in a low, rather moist situation where the soil is rich and the sun reaches them for but a few hours during the day. Lovely too, are the soft pink forms, as well as the pale yellow type, which is often rather difficult to get. Frequently, also, the first Cowslip is born before the end of the month. This is *Primula veris* or *officinalis*. The portrait of *Primula denticulata* displays its charms very well. The blossoms are white, pale lavender, a deeper lavender, mauve or almost purple. Next to the Adonis they are the showiest flowers of the early season, and given a deep rich soil that does not dry out, are no trouble.

THE VIOLETS

The sweet English Violet, *Viola odorata*, takes the winds of the bluff month with its delicious scent and soft toned blossoms—white, mauve and purple. A sunny place and good rich soil are best for these. Once established they will distribute themselves to the four corners of the garden, settling down at the edges of paths, among the Roses or perennials, beneath the hedges, making their presence known by the warm perfume which they fling out as the chill breeze rushes past. *Viola blanda*, our small native white Violet, also opens its blossoms betimes in sunny, dampish places, though not as early as the Sweet Violet. And Johnny-jump-ups come peering with the first mildness if, indeed, these small alert creatures can ever be said to close their bright eyes in sleep.

*Pulmonaria azurea*, one of the most charming of spring's flowers, has a long period of bloom—from late March, as a rule, until well into May. This is an old-fashioned plant not seen as often as it deserves to be. It is first cousin to the old Joseph-and-Mary, with its bright pink buds and spotted leaves. In half shade and rich soil these plants thrive and increase and make sheets of lovely color upon which t feast the eyes.

Among shrubs one should not mi the two winter-flowering Witch-ha els, *Hamamelis mollis* and *H. japonic* These flower as a rule in Februa but are still in beauty during the earl days of March. They are small tre rather than shrubs. Also there are t two richly scented bush Honeysuckle *Lonicera standishi* and *L. fragranti sima*, and before them the Garlan Flower (*Daphne mezereum*) wraps i stiff branches with fragrant purple white bloom. These little shrubs d best in a partially shaded situation, b are perfectly hardy with me witho protection of any sort. Then there *Azalea (Rhododendron) dahurica*, t first of its kind to flower out-of-door bearing a profusion of pinky-lila blooms. It finally reaches a height o about five feet, and is broad an bushy, the rather small dark leav coloring richly in the autumn.

WINTER JASMINE

The Winter Jasmine has a pla here, either allowed to scramble cut back so as to form little bushes and of course the Winter Heath (*Eric carnea*), mentioned earlier. This litt shrub is not capricious as to soil b if it may have a choice it prefers wel drained peat and sand and a positio freely open to sun and wind. And the are a few other shrubby things liste below.

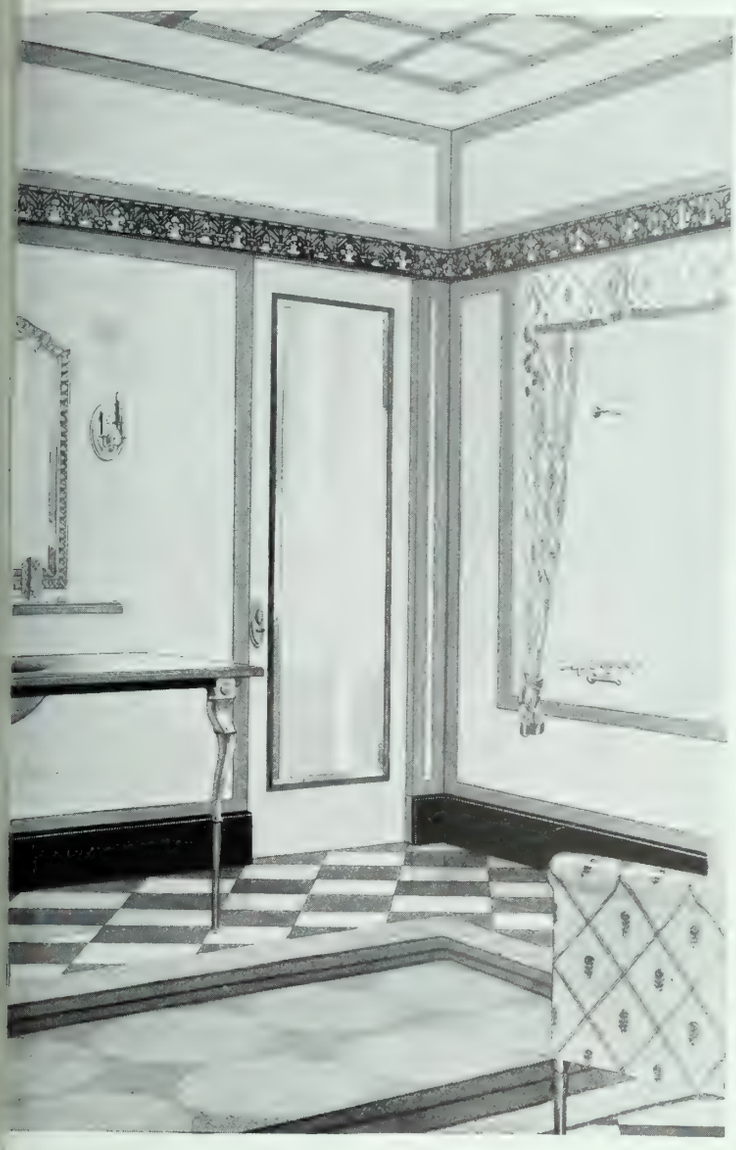
BULBS

*Eranthus hyemalis* (Winter Aconite)
" *cicilica*
" *tubergeni*
*Galanthus nivalis*, double and sing (Snowdrops)
*Galanthus elwesi*
" *cilicicus* (said to be t earliest)
*Galanthus plicatus*
" *bizantius*
*Crocus imperati*
" *tomasinianus*
" *seiberi*
" *biflorus*
" *susianus*
" *oliveri*
" *vitellinus*
*Scilla siberica*, both blue and whi
" *siberica taurica*
" *bifolia*
*Chionodoxa luciliae*
" *sardensis*
*Tulipa kaufmanñiana*
" *pulchella*
" *biflora major*
*Hyacinthus (Muscari) azureus*
*Leucojum vernum*
*Bulbicodium vernum* *
*Narcissus minimus*
" *cyclamineus*
" *minor*
*Iris reticulata* *
" " *krelageri* *
*Erythronium grandiflorum*

PLANTS

*Adonis vernalis* and *A. amurensis*
*Tussilago farfara*
*Draba azoides*
*Helleborus niger*
" *orientalis*
*Primula vulgaris coerulea*
" " type, and pink an rose tones

(*Continued on page* 128)



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NI ONYX installations—
hrooms, kitchens, break-
t nooks—in full color.
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*This Raleigh design (Elizabethan) is one that is suited to many English homes. Ask for Knob No.* 1910ER, *Keyplate No.* 870ER. *The English rim lock, with knob, ring handle and escutcheon, is of beautiful craftsmanship. Provision for the depth of this lock has to be made in building the door. Ask for lock set No.* HFEM3121.

SARGENT
LOCKS AND HARDWARE


# VEGETABLES *in* FALL *and* WINTE

(*Continued from page* 78)

the Southern States. Of the Cucumbers, Early Fortune is one of the most satisfactory for late planting, unless they are wanted particularly for pickling, when Fordhook Pickling or Early Russian may be used; the latter is the quickest growing, but not quite so tender and thin skinned as Fordhook Pickling, which has the additional advantage of growing large enough for table use.

My favorite among the Mustards is Fordhook Fancy; I usually have this from the open ground until Thanksgiving, though in the more Northern States it probably would not stand out quite so long; it is, however, extremely hardy; early frosts merely improving its flavor; it is a delicious vegetable to use from sowings made now, and again a couple of weeks later, to follow after Spinach and Swiss Chard. As for Radishes, one can take one's choice—which after all, is largely a matter of color scheme! Even the late maturing winter Radishes may be planted now; they are much better when half-grown than if sown when usually recommended and allowed to get as large as Parsnips.

### ATTENTION NECESSARY

It need hardly be said that vegetables planted now will require quite as much in the way of attention to the detail of cultivating, thinning out and watering as those planted earlier in the season. There is, however, the advantage that they are less likely to be troubled by insect pests; and also, if once successfully started, they will run into more and more favorable conditions for growth, as the nights get somewhat cooler and bring heavy dews with them.

One trick which should not be overlooked at this time is that of rooting some good-sized cuttings of Tomatoes to provide fruit up until frost; this may be done easily by cutting off new shoots, ten or twelve inches long, trimming the lower leaves off and the soft tops back, and inserting them in the soil on the shady side of the parent plant; in sandy soil, they will root readily; if it is heavy, a handful of peat moss mixed with the soil about the base of each cutting will induce them to root. The old vines may be cut away, if they do not die of themselves, to make room for these new plants which can be tied to the same stakes as they grow tall enough to need them. Most gardens are barren of Tomatoes during the last month or so preceding killing frost, and this is an easy way to maintain the supply until freezing weather.

Coldframes or hotbeds, which in nine gardens out of ten are allowed to remain idle during the fall months, may be utilized to advantage both to grow such vegetables as Lettuce and Cauliflower, which may have been started earlier to be transplanted into them, and also to prolong the yield of Swiss Chard, Mustard, or loose-leaf Lettuce which, if the tops are cut back to the ground and the roots taken up and replanted in the frame, will produce new growth for a month or so after the plants in the open garden have been frozen. Sowings of Radishes, Beans, Spinach, Mustar Beets and Carrots may be started in t frames during August and protect with the glass later on. It is mu easier to grow them this way now th in the spring, because they will ha nearly attained their full develo ment before it is necessary to put t glass on. With the exception of Bea they will stand a considerable amou of frost under the glass and will oft be available until Thanksgiving.

Another method of using the fran is for ripening off Tomatoes, Melo Egg-plants and Peppers which ha not quite matured when the first ki ing frost threatens. If these are ca fully picked and placed in clean stra so as to protect them from burnin under the glass, they may often saved for about several weeks b yond the outside crops.

In the storing of vegetables a fruits for winter use, two things a most essential: a low temperatu and an atmosphere sufficiently mo so that the air will not draw the n ural moisture from the produ stored. Neither of these conditio exists in a cellar with a heater, pa ticularly if there is a cement flo which is usually the case. The follo ing simple precautions, however, w make possible the perfect storage vegetables.

First of all, if there is not a sep rate room in the cellar, partition a good sized closet, using che 2″ x 4″ (or even 2″ x 3″) studdi and some sort of composition boar If the studs are set at the pro distances apart little or no sawing the composition sheets will be n essary. Space for a door, which m readily be made from the same m terial, should of course be provide If there is a small window openi directly to the outside, so much t better, but this is not essential. Wh no window exists, it is usually possib to make a small hole through t cellar wall to the outside in whi a three or four inch drain tile m be inserted. The small window opening is for ventilation. This quite essential where a large quanti of vegetables are to be stored, but more limited quantity—say up to or 20 bushels, in separate containe —may be quite satisfactorily handl even though there is no direct ventil tion to the outside.

### STORAGE SPACE

For convenience, the storage ro or storage closet may be provid with shelves, and it is well to ha the lowest of these two feet or from the floor so that boxes or bask or the more bulky things may be ke on the floor underneath them.

The floor itself will be all t better if it is dirt, as this helps maintain a more evenly moist atm phere, and to some extent tends equalize the changes in temperatu However, if there is a concrete board floor, moisture in the atmosphe may be maintained by providing large pan or dish of water, or bett still a bushel or two of sphagnu moss or granulated peat moss in

(*Continued on page* 136)



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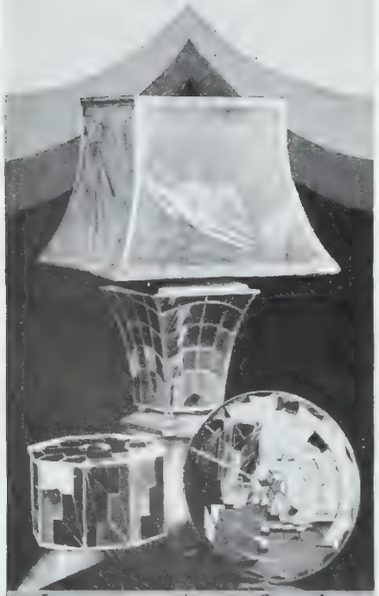
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Lamp, tray and pot a fleurs by Kanné & Bessant, Inc., New York

# HOW MUCH HOUSE?

(*Continued from page 120*)

pose and eliminate all of the serious fire hazards.

The same types of construction used for floor framing are employed with modifications for roof construction. The greatest variation in roofing costs, after the design features have been established, is due to the surface materials. These range from wood shingles, through many types of composition shingles having fireproof characteristics, to slate and cement or clay tile. Metal roof surfaces are also employed—usually copper or zinc. Slate and tile roofs fall into the higher price ranges, not only because the materials themselves are relatively expensive, but because their weight requires stronger framing than for shingles of wood or composition. The durability of fireproof roofing surfaces (excluding wood shingles and the cheaper grades of composition or prepared shingles) is so great that the choice is largely one of appearance, color or architectural style.

By far the most expensive type of construction is that which faithfully reproduces Early American or Old World manners, using heavy solid beams and girders of wood, often hand hewn and carefully mortised and pinned, together with solid masonry walls of specially selected brick or stone. The amount of handwork necessary to achieve an authentic reproduction of the old type construction increases the cost far beyond that required for present day building materials and methods. Although we often speak of high building costs today, the fact remains that we can build at less expense using modern methods than by imitating the work of our forefathers whose expenditures for home building seemed so ridiculously low.

Thus, it is quite easy to increase the cost of the structural features of a house fifty percent or more above normal good quality construction. In so doing we add up to twenty-five percent to the cost of the finished home. Great care, therefore, must be exercised to see that drawings and specifications do not call for unduly expensive structural features unless the size of the dwelling is correspondingly reduced to keep the total cost within the predetermined budget.

Similarly, equipment features may vary widely in cost. The heating plant may be a one-pipe gravity steam system of relatively low cost, or a high grade hot water or vapor-vacuum system almost twice as expensive. Warm air heating can vary over as great a range of expense. The cost of boilers may vary fifty percent or more, depending upon their quality, durability and efficiency. Here, however, is an element of home construction in which it does not pay to limit initial expenditures. The difference is quickly made up in operating costs; and real comfort and convenience for many years to come depend upon the selection of high quality heating equipment. In a home costing $30,000 to $35,000 there is an adequate margin to permit the installation of the highest grade heating system, including thermostatic control and the use of any type of fuel desired.

A household plumbing system is basically the same for a low cost house as for a most expensive dwelling, the chief variation in cost being due to the number of fixtures and their quality. The difference in cost between brass and iron or steel pipes for hot and cold water lines is negligible in houses within this price range. The difference in the amount of piping required for several bathrooms as compared with only one or two, affects the total cost only by a very small margin. The chief variation in cost is due to the choice of plumbing fixtures and their accessories and fittings. Since only the highest quality of plumbing equipment should be used in any event, there is little opportunity for sound economy in this aspect of home planning.

The electrical systems constitute a very small proportion of the total cost of the house. In a $30,000 home the complete wiring system, exclusive of fixtures, would seldom exceed four or five hundred dollars. It would take quite elaborate fixtures to bring the total cost above $1,000 in a house of this value.

The principal difference, therefore, in expenditures for the mechanical equipment of a home is due to the choice of heating plant, the number and quality of plumbing and lighting fixtures and such accessory items as laundry equipment, dishwashing machines, electric kitchen ventilators, vacuum cleaners, automatic refrigerators, oil burners, and similar mechanical conveniences. Several thousand dollars could readily be spent for these labor saving conveniences. A home owner who is planning to keep within a restricted budget must watch these extra items with great care, rather than to economize unduly on the more essential elements.

# CONSIDER YOUR MARCH GARDEN

(*Continued from page 124*)

*Primula denticulata*
" *cashmeriana*
" *veris*
*Hepaticas*
*Pulmonaria azurea*
" *officinalis*
*Corydalis bulbosa* *
" *densiflora* *
*Viola blanda*
" *odorata*
" *tricolor* (Johnny-jump-ups)
*Cardamine douglasi* *
SHRUBS
*Erica carnea*
*Cassandra calyculata*
*Hamamelis molis*
" *vernalis*
" *japonica*
*Jasminum nudiflorum*
*Lonicera fragrantissima*
" *standishi*
*Daphne mezereum*
*Magnolia stellata*
*Azalea dahurica*
*Pussywillow*

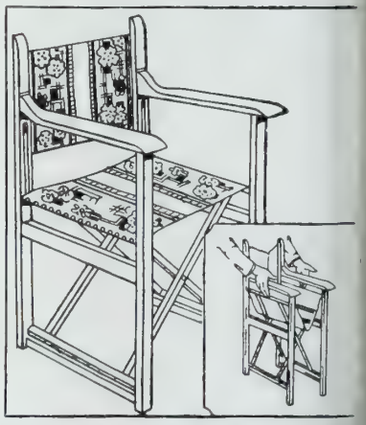
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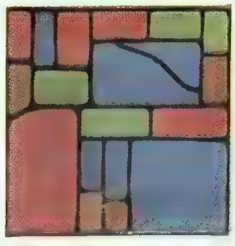
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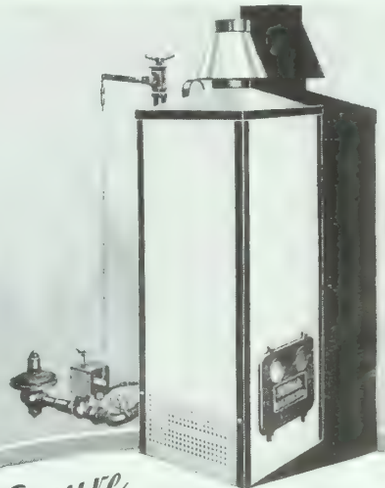
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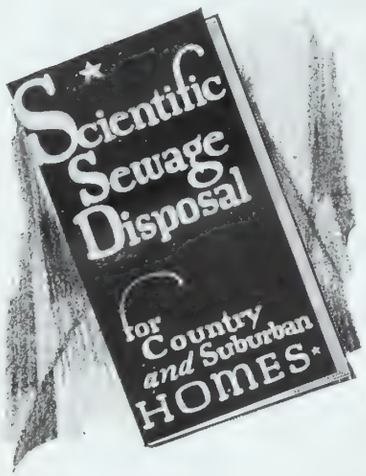
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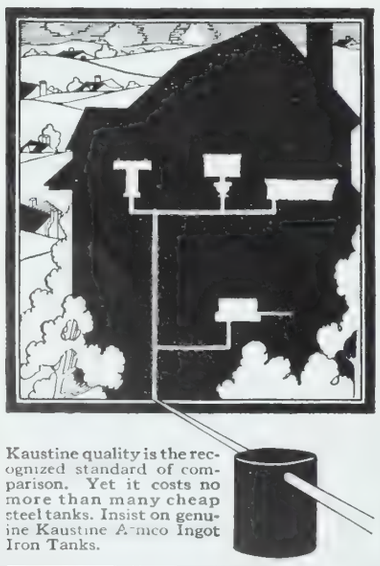

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*For out-and-out evenness and density few deciduous shrubs surpass Privet when it is given the right care. The Amur and Ibota forms are more hardy than the California species*

# HEDGES *for* DIFFERENT REGIONS

(Continued from page 69)

*Crataegus crus-galli*, Cockspur Thorn; *Actinidia arguta*, Japanese Catvine; *Rhamnus cathartica*, Buckthorn; *Gleditsia triacanthos*, Honey Locust; *Fagus sylvatica*, Common Beech; *Carpinus betulus*, Hornbeam; *Taxus cuspidata*, Japanese Yew; *Taxus media*, Hybrid Yew; *Thuja occidentalis*, American Arborvitae; *Pinus strobus*, White Pine; *Tsuga canadensis*, Common Hemlock; *Tsuga caroliniana*, Carolina Hemlock.

The Privets and Thunberg's Barberry are so well known as to need no comment. The aristocrats of the whole group are, of course, the Yews which are very long-lived and with little trouble may be maintained in splendid health for generations. Arborvitae is troublesome, suffering much from winter snows and needs tying as well as pruning. For tall hedges the White Pine and Hemlock are splendid if properly trimmed. For deciduous hedges capable of keeping out beasts as well as mankind the Horn beam, Beech and Hawthorns mentioned are to be recommended. Many other Hawthorns could be used to advantage; indeed, nearly every species of Crataegus can be trained into hedges. The Buckthorn and Honey Locust need close attention from the beginning, since they are apt to become bare at the base and ragged in appearance. The Japanese Catvine, although a climbing plant, is very easily fashioned into a hedge. Some of the best hedges I know of are entirely of this vine and may be seen in gardens on Mount Desert, Maine.

For the Middle West and adjacent States where the wind sweeps from the Pole to the Gulf, material for making hedges is by no means plentiful. It has to be supremely hardy to withstand the violent wind storms. The fact that wind is such a deterrent to plant growth is sufficient reason for wanting more and more wind-breaks; indeed, the successful cultivation of the choicer flowers, be they herbs or shrubs, demands protection from these winds. At the Government Experimental station at Ottawa much attention has been paid to the matter of hedges and the results are of great value not only to the people in the middle western parts of Canada but

(Continued on page 132)



*The Lilac hedge in blossom is rich in informal charm. For the sake of uniformity in size it is well to use one variety throughout. The Common Lilac (vulgare) is a good one to use for such purposes*


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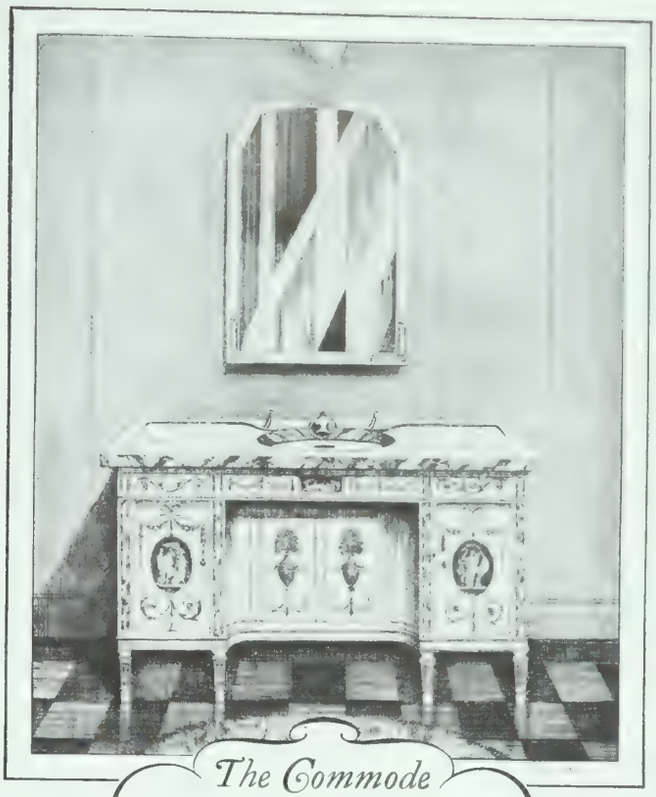
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# HEDGES *for* DIFFERENT REGION

(*Continued from page* 130)

to those of this country also. So far as I know all the serviceable plants are deciduous in character, the wind being too much for evergreens of any sort. The following dozen are reliable throughout all but the most extreme regions of the Middle West:

*Caragana arborescens*, Siberian Peatree; *Caragana frutex*, Russian Peatree; *Ulmus pumila*, Dwarf Asiatic Elm; *Cotoneaster lucida*, Glossy Cotoneaster; *Rhamnus cathartica*, Buckthorn; *Crataegus crus-galli*, Cockspur Thorn; *Crataegus rotundifolia*, Roundleaf Hawthorn; *Quercus imbricaria*, Shingle Oak; *Ligustrum amurense*, Amur Privet; *Fagus sylvatica*, Common Beech; *Carpinus betulus*, Hornbeam; *Syringa villosa*, Late Lilac; *Lonicera tatarica*, Tatarian Honeysuckle.

To the above dozen I would suggest as worthy of a trial the Common Lilac (*Syringa vulgaris*), the Japanese Catvine (*Actinidia arguta*), Thunberg Barberry (*Berberis Thunbergii*) and the common Privet (*Ligustrum vulgare*). Of the plants mentioned the Pea bushes and the Elm will probably prove most easy of handling. In the more bleak regions, especially, the planting of small, well-rooted material is greatly to be recommended. Moreover, some protection in the form of Wattle-hurdles would be helpful for the first year or so. More than ordinary care also should be taken to keep the hedge thick at the base. In no other part of America is greater care and skill required to grow proper hedges than in the Middle Western States.

In California the making of hedges is a simple matter since a rich variety of material is available. Among others the following:

*Berberis stenophylla*, Narrow-leaf Barberry; *Berberis Darwinii*, Darwin's Barberry; *Pernettya mucronata*, Broadleaf Pernettya; *Escallonia floribunda*, White Escallonia; *Quercus ilex*, Holm Oak; *Lonicera nitida*, Box Honeysuckle; *Ilex aquifolium*, English Holly; *Ilex cornuta*, Chinese Holly; *Evonymus japonica*, Evergreen Bittersweet; *Cotoneaster Simonsii*, Simon's Cotoneaster; *Pittosporum tobira*, Tobira; *Cinnamomum camphora*, Camphor-tree; *Raphiolepis umbellata*, Yedd-Hawthorn; *Photinia glabra*, Japanese Photinia; *Photinia arbutifolia*, Christman-berry; *Chamaecyparis Lawsoniana*, Lawson Cypress; *Cupressus macrocarpa*, Monterey Cypress.

All the above are evergreen and, taking San Francisco as a central point, are serviceable for several hundreds of miles north and south. The *Escallonia floribunda* is one of the best of a genus of South American shrubs with white, pink or red flowers, of great value for forming hedges, for planting on tops of walls or as individual specimens. About a doz species and a couple of hybrids, *exoniensis* and *E. langleyensis*, are cultivation. The Pernettyas, also Sou American shrubs, have pleasing berr like fruit. *Photinia glabra* is Japane and its young, reddish brown folia is extremely handsome. To the abo list for California others could added; indeed, dwellers in that f vored State have a wide range of m terial from which to choose. Howev each and several of the above a different in character and lend va ety to garden hedges.

From the tip of Cape Cod sout ward along the coast to Marylan where the climate is modified throu the genial influence of the Gu Stream, a great many plants not har in Massachusetts and western Ne York can be grown successfully. I deed, many of them flourish ama ingly, as witness the rich variety material found in gardens at Ne port, Rhode Island. Available f hedges are:

*Ligustrum ovalifolium*, Californ Privet; *Ligustrum ibolium*, Iboliu Privet; *Ligustrum vulgare*, Comm Privet; *Crataegus oxyacantha*, En lish Hawthorn; *Crataegus monogyn* English Hawthorn; *Lonicera nitid* Box Honeysuckle; *Evonymus nitid* Box Honeysuckle; *Ilex crenata*, Ja anese Holly; *Taxus baccata*, Engli Yew; *Citrus trifoliata*, Hardy Orang *Thuja orientalis*, Chinese Arborvita *Chamaecyparis Lawsoniana*, Laws Cypress; *Tsuga caroliniana*, Caroli Hemlock.

At the northern limits the Priv and Evonymus will be deciduous b further south they keep their leav the winter through. Of the doz mentioned above only the Engli Hawthorns will be properly decid ous on the Delaware coast. To t above dozen most of the plants re ommended for New England can al be added.

For the Southeastern States fro Washington southward a variety evergreen plants are available f hedges. In fact, much of the materi recommended for California can al be used there. Particularly useful f this section are:

*Ilex aquifolium*, English Holl *Ilex cornuta*, Chinese Holly; *Bux sempervirens*, Boxwood; *Taxus ba cata*, English Yew; *Photinia glabr* Japanese Photinia; *Quercus virgi ana*, Live Oak; *Ligustrum quiho* Quihou Privet; *Ligustrum lucidu* Glossy Privet; *Ligustrum japonicu* Japanese Privet; *Lonicera nitida*, B Honeysuckle; *Maclura pomife* Osage Orange; *Cupressus semper rens*, Italian Cypress. The Live Oa Osage Orange and Cypress will ma tall hedges.





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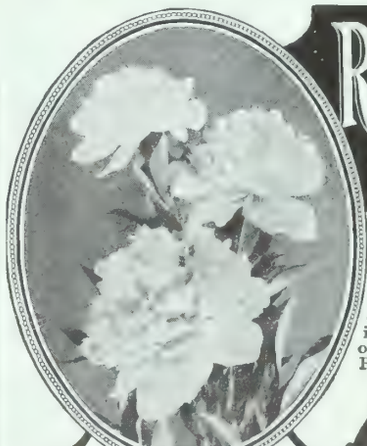
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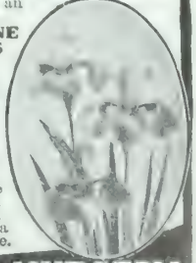
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# WHAT'S NEW IN IRIS?

(*Continued from page 71*)

I have mentioned these three colors as of supreme importance, but dark colors are needed with them in smaller quantities. It is in the dark colors that the Iris specialist has made his greatest advances with such varieties as Souvenir de Mme. Gaudichau and its even more wonderful sister, Germaine Perthuis. The famous Dominion is not a good garden plant but its children, Duke of Bedford, Cardinal and Bruno, Grace Sturtevant and Mrs. Valerie West, should come into the gardens of all who want to try the new things while they are still expensive. With these should be planted Pioneer, a strong grower and good bloomer, and Mr. Williamson's latest masterpiece, George C. Tribolet, a dark and even dingy deep purple, which is seen at its best with plenty of light coloring near it. A still more somber color is Nimbus, looking for all the world like a summer thunderstorm at a distance. Morning Splendor, Mr. Shull's greatest variety, is redder than most of these. Other splendid Irises of this general color are Opera, Medrano and Seminole. In a slightly different tone, Imperator far outclasses the older Edouard Michel. These are but a few of the deep purples both on the red and the violet side of the color chart, which may be used to great effect in the garden, and which are even more gorgeous when cut as a single stalk.

Coming down to light colors again we can use lavender-pink to a reasonable extent, and such varieties as Dream and Susan Bliss leave very little to be desired, either as garden pictures or as single cut flowers. Here should be mentioned also Roseway, not remarkable as an individual flower, but wonderful for garden effect. While not new, they have been hard to get, but now may be had without trouble. The most famous of the really new pinks, Aphrodite, is still very scarce.

### BICOLORS

Many old gardens are unfortunately filled with plants of *Iris honorabilis*, undoubtedly the best yellow and brown bicolor of its day, but its day was 1840 and not 1928, and there is no more reason for continuing it than there would be for driving a one cylinder automobile with a tiller instead of a steering wheel. In its place, the German firm of Goos & Koenemann, better known in catalogs as "G & K", years ago gave us Iris King, Fro, Loreley and Mithras, and have now surpassed all of these with Flammenschwert, which has a clear yellow standard together with a solid brown fall.

The great mass of blends still remains to be considered. Here Quaker Lady, introduced in 1909, still holds its place, but with it should now be grown such new varieties as Liberty, named not for the bird of freedom, but for the scarf made famous by the firm of that name in London. Here also belongs Steepway, which is a little bigger and a little pinker. Afterglow, now in its tenth year and well known, is lighter. A beautiful Iris with an unbeautiful name is Ochracea. It is sometimes called Sunset, this being an appropriate description of its many brilliant colors. It is very late, blooming with Corrida, Raffet, Black Prince and Richard II. May Morn and Ramona are two new and less known varieties of this general coloring.

Blended varieties containing the feathery markings of the old Mme. Chereau are by no means new, but they do not seem to be well known. The first American variety of this type to become popular was Mary Garden. Today Mme. Chobaut, King Karl and Lona stand at the top of the red side of this class, while the old Montezuma and the newer Loudon divide honors in the yellow side. All the blends are difficult to describe because the general effect comes from the lights shining through a series of colors. Where blue predominates we get such utterly different Irises as the light Asia, the medium toned Impresario and the dark Alcazar.

### ALCAZAR

The Iris world is full of so-called improvements on Alcazar, but it still holds its proud place. The only one I consider likely to displace it in the future is Mme. Vernoux, and I state this not as a prophecy, but as a plea to gardeners to try it and draw their own conclusions. At least ten years are necessary to reach fair decisions when judging varieties so much alike; yet the Iris world moves quickly, and many varieties famous in 1920 no longer hold their proud positions at the top.

The yellow toned bicolor blends are familiar to every gardener, through such varieties as Jacquesiana (Lemon 1844), Navajo (Farr 1913) and Prosper Laugier (Verdier 1914). They are most valuable in the garden for their deep rich gold and bronze colorings. Modern varieties to be added to the above are Valery Mayet; Bruno, already mentioned above, and what is perhaps the greatest of all for general garden planting, Ambassadeur. Six years ago it was nearly as scarce as Bruno is now; today it is known from coast to coast; is cheap enough to be planted in every garden; and was voted the most popular Iris in the recent American Iris Society questionnaire.

Many members of the American Iris Society believe that the outstanding event of the last five years has been the introduction of Autumn King, raised by Mr. H. P. Sass, near Omaha. It is not remarkable in the spring, but has the outstanding characteristic of blooming again in September and October. Many Irises do this occasionally—among them Purple King, Mrs. Alan Gray and some dwarf bearded and intermediate varieties, but none of them do it with any regularity. Allies has been reported as blooming in the fall five years in succession, in the Vilmorin nursery near Paris, but it has only just reached this country and has not, of course, been tested here. Autumn King and its seedlings are sure to be watched with the deepest interest during the next ten years to see if they will steadily

(*Continued on page 136*)

# *Perpetual August Awaits You . . .*
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**50 Bulbs at the 100 rate.**

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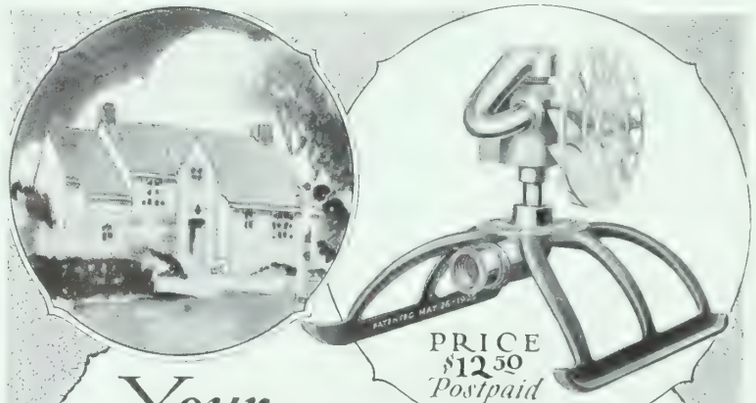
*All varieties grow 2 to 3 feet tall. Giant Bloom.*

| | | |
|---|---|---|
| 100 Princess Elizabeth | Rose Pink | $ 4.00 |
| 100 Baronne Tonnaye | Vivid Pink | 3.25 |
| 100 Bartigon | Carmine Crimson | 3.00 |
| 100 Clara Butt | Salmon Pink | 3.00 |
| 100 La Tulipe Noire | Nearly Black | 4.50 |
| 100 Valentine | Violet | 4.50 |
| 100 Scarlet Beauty | Scarlet | 4.25 |
| 100 Inglescome Yellow | Yellow | 4.00 |
| 100 Golden Bronze | Nankeen Yellow | 4.50 |
| 100 Farncombe Sanders | Rose Scarlet | 3.25 |
| 100 Rev. Ewbank | Lilac-blue base | 3.25 |
| 100 Cardinal Manning | Rosy Violet | 4.75 |
| 100 Dream | Delicate Lilac | 4.00 |
| 100 Pride of Haarlem | Carmine Rose | 3.00 |
| 100 Mme. Krelage | Lilac Rose | 3.25 |
| 1500 bulbs—100 of each | | 55.00 |
| 750 bulbs—50 of each | | 28.00 |
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**R. H. SHUMWAY, Seedsman**
**118 So. First St.** *Established 1870* Rockford, Ill.




# *Your Dry Weather Protection*

YOUR place can be as attractive in August as it was in June when you have a Double Rotary Sprinkler,—flowers as colorful, lawns as green, garden as beautiful and healthy. This efficient sprinkler protects every growing thing from the scorching sun and dry weather. Sprinkles like a gentle shower any time, any place. Covers a circular area of 5,000 square feet. Easy to adjust nozzle to cover any circle down to 15 feet. Self-operating—needs no attention. Built for years of economical service. Bronze and steel gears run in bath of oil.

*ORDER NOW* and try 10 days. If not completely satisfied, return sprinkler and money will be refunded. Descriptive literature on request. *Dealers: Write for special sales proposition.*

**THE DOUBLE ROTARY SPRINKLER CO.**
600 Coca Cola Bldg. Kansas City, Mo.

DOUBLE ROTARY
SPRINKLER
Next Best to Rain

# Lovely Lawns..Fresh and Green Even During Hottest Days!

THOMPSON Concealed Lawn Sprinkling Systems are planned and installed to fit the individual lawn. Even during hot midsummer days they can keep your lawn just as fresh and as lovely as though it were spring time.

Small sprinklers, connected to small pipes, are placed at specified intervals underground . . . Out of sight. Out of the way of the mower and of running kiddies' feet.

Yet ready at any time, at a mere turn of the hand, to cover every square inch of the grass with April-like showers.

At any hour you wish—day or night—you can get these cool, refreshing showers without effort—with but little operating cost. Far less than you now pay to water the lawn.

You have no better time of the year than now to really enjoy your Thompson Lawn Sprinkling System.

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*For Established Lawns, Too*




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You may send me without obligation a copy of "The Lawn Beautiful."

Name.....

Address.....

City ..... State .....


# WHAT'S NEW IN IRIS

(*Continued from page* 134)

live up to their wonderful promise.

Mention should be made also of a new set of "G & K" Irises among them Bald, Eckesachs, Folkwang, Forsete, Rheingauperle, Rheintraube and Vingolf. All of these will bear careful watching if only on account of the "G & K" reputation for producing only strong, healthy, free blooming varieties of clear coloring.

The remarkable seedings of the late William Mohr are now being tested all over the country although Mr. Mohr worked in the favored climate of California, he nevertheless realized the weaknesses of some of the English and French varieties bred from Iris Mesopotamia, Ricardi, etc. in cold and wet climates. He set about to conserve their good qualities while eliminating these weaknesses. Time alone will tell how successful he has been in each case, but many enthusiastic reports on them are coming in from many different sections. I have already mentioned Ramona and San Francisco; others of great promise are Azulado, Coronado, Los Angeles, Esplendido, Rameldo, Santa Barbara and Shasta.

It is difficult in any short article to sum up all the recent advances i Iris growing. Let me emphasize agai that it takes from five to ten or mor years to procure a really fair estimat of a variety. It must be tried in a sections of the country, with thei different climates, soils and metho of culture. I have tried to point ou the varieties that seem to me to b among the most promising for th future. Many equally good varieti have probably been omitted, eithe for the sake of brevity or because i is impossible for any one person t know all the good things. My hop is, however, that these notes will en courage readers of House & Garde to plant freely not only of the goo and tried varieties of Irises, but als to try out a few of the novelties. Th fun of gardening comes from explor ation, experimentation—or gamblin whichever you choose to call it. Th gardener who waits for all the new things to be thoroughly tested, classi fied and pigeonholed may be safer, bu he will be ten or twenty years behin the times. Don't be too safe. Experi ence thrills that come to the gardene when, after months of anticipatio a new flower opens.

# VEGETABLES *in* FALL *and* WINTER

(*Continued from page* 126)

box. If this is wet two or three times during the winter, it will give off sufficient moisture, as needed, to prevent the air from becoming too dry.

The temperature in which to keep vegetables for winter should, if possible, be held at from forty to fifty degrees; an occasional variation down to five degrees below this, or up to ten above, will do no harm. This applies to all root crops, most fruits, and also to flower roots, such as Gladiolus bulbs, Dahlias and so on. There are, however, a few vegetables which like a temperature of 60 to 70 degrees and a rather dry atmosphere; among these sorts are found winter Squash and Sweet Potatoes.

While the root crops may be kept stored loose in baskets or boxes, if suitable conditions have been provided, they will keep better if they are packed in material which will preserve their normal percentage of moisture, so that they remain firm and plump, and at the same time admit sufficient air to prevent decay. Sand is often recommended for this purpose, but it is extremely heavy and difficult to handle. I have successfully used sphagnum moss and sawdust; the best material I know of, however, is granulated peat moss. This may be very slightly moistened for the various root crops, and also for Parsnips, Salsify and Whitloof to be kept for forcing during the winter months. Fruits, such as Apples, Pears and even Tomatoes, packed in dry peat moss will keep very much longer and in more perfect condition than when left exposed to the air.

The various root crops, and also Cabbages, may be easily and successfully stored in a ventilated pit or mound made for this purpose out-of-doors. The ideal combination is to keep the winter supply under conditions such as described above, an to store the balance for use in th early spring months in a pit of th sort, where they can be taken out afte the frost is out of the ground.

To construct such a storage pit o a small scale, make an excavatio three feet or so in depth, in a thor oughly drained spot, of sufficien size to hold the vegetables to be pu in it. If the soil is heavy, it is wel to make a floor of three inches o gravel or coarse sand; the sides ma be lined with hay, straw or leave as the vegetables are put in, to kee them clean and dry. A flue, consistin of a piece of stovepipe, or four o five-inch wide boards nailed togeth with a number of holes a few inch apart at the lower end, should be in serted, with the upper end projectin some three or four feet above th ground level. The pit should be fille with the vegetables to within a foo or six inches of the top, and the rounded up at the center, if necessar to within a few inches of the groun level. Bedding hay or straw, severa inches deep, is placed over the vege tables, and enough dirt thrown o top of this to hold it in place. Thi will be all the protection needed unt the ground is in danger of freezin up for the winter, when a secon thicker layer of hay, straw or leave with another layer of dirt may b added. In extremely severe col weather, during the middle of winte the ventilating outlet may be stuffe with an old bag in order to preven frost from entering.

Potatoes, root crops, Cabbage (placed with the stems up) will g through the winter in a storage pi of this kind, and come out perfectl crisp, fresh and firm in the spring They may then be transferred to th cellar and used as needed.



# Madonna Lilies

## Home-grown Bulbs from The Green Mountains

*Ready NOW!*

WHITE as freshly fallen snow; fragrant as the rarest perfume from the Indies; the loveliest of the entire lily family. Lilium candidum grows well in open, sunny places, needs but little attention, should live for years, rewarding you with many blooms in mid-July.

**Solid, home-grown bulbs, direct from the bulb beds,**
**45 cts. each, $4.50 per dozen, $35 per 100**

**Imported bulbs** (ready in September) **30 cts. each**
**$3 per dozen, $22 per 100**

## Everyman's Lily Collection

*ready in October*

*L. elegans.* Orange-red.
*L. hansoni.* Reddish-orange.
*L. croceum.* Golden-yellow.
*L. regale.* White, shaded pink, inner surface primrose-yellow.
*L. superbum.* Bright orange
*L. candidum.* Pure white.
*L. batemanniae.* Apricot
*L. speciosum rubrum.* Red
*L. maximowiczi.* Reddish-yellow.

**Six bulbs of each variety** (54 bulbs in all) **for $13**

**Three bulbs of each variety $7**

*Complete printed instructions for planting and culture sent with each order.*

**If you do not have our catalogue of perennials, lilies, rare orchids and ferns, shrubs and evergreens, please advise us; a copy will be mailed at once.**

**F. H. HORSFORD, Charlotte, Vermont**

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# New Iris at Bargain Prices

CONNOISSEURS will recognize the excellence of the following varieties and the low prices quoted. This offering should be of special interest to commercial growers, as it is an opportunity to build up a high class collection at a nominal price. These prices being in every case lower than my catalogue prices, and are for acceptance only this month and next in direct response to this advertisement:

Allies $6
Ambassadeur 90 cts.
3 for $2.50
Amber $12
Asia $2
Autumn King $2
Bruno $12.50
Cardinal $12.50
Esplendido $2
Folkwang $1.25
Duke of Bedford $7
Germaine Perthuis $9
Imperator $1
3 for $2.50
Inner Glow $1.75
3 for $5
King Karl $4.50
Lady Chas. Allom $1.25
3 for $3
Lona $3
May Morn $1.50
Mildred Presby $1.75
3 for $5
Morning Splendour $5
Mrs. Robt. Emmett $9
Nimbus $2
Odoroloc $2; 3 for $5
Rameldo $1.75
Souv. de Mme. Gaudichau $1.25; 3 for $3
Steepway 90 cts.
3 for $2.50
Susan Bliss $1.75
Thesus $4
Yellow Moon $2

**Dream, Duke of York, Flammenschwert, Forsete, Gen'l McPherson, Rheintraube, Western Dream, 75 cts. each**
**3 of one variety for $2**
**6 of one variety for $3.75**
**A full dozen of one variety for $7**
**One each of the seven varieties for $4.50**
**Three of each for $12**

**Crusader, Lord of June, Mme. Chobaut, Mrs. Tinley, Opera, Queen Caterina, Raffet, Ramona, Seminole, Shekinah, Valery Mayet, White Queen, 60 cts. each**
**3 of one variety for $1.50**
**6 of one variety for $2.75**
**A full dozen of one variety for $5**
**One each of the 12 varieties for $6**
**Three of each for $15**

Alcazar, Azure, Blue Jay, Cluny, Col. Candelot, Corrida, Edmond Michel, Fairy, Flavescens, Fire, Het Mayesty, Hiawatha, Iris King, Ince, Jacquesiana, Kassma, Loudy, Mlle. Mary Garden, Mithras, Monsigneur, Montezuma, Mrs. Allen Grav, Mrs. Cowley, Nicodo, Neptune, Nibelungen, Pallida Dalmatica, Pauline, Perfection, Pluvium, Princess Beatrice, Queen of May, Rhein Nixe, Ringdove, Rodney, Romany, Rubio, Rosine, Seminole, Wasatch, White Knight, 10 cts. each

2 of one variety for $1
6 of one variety for $1.50.
$2.50 for a full dozen of one variety.

$7 for 50 of one variety.
One of each of the 11 varieties for $0.
Three of each of the 11 varieties for $25.

**ROBERT WAYMAN**
**Bayside, Long Island, New York**

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# MOHICAN PEONY GARDENS

**225 North Fifth Street**
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***Peony Specialists***
*for over 30 years*

**Write for free catalog**



# Hedge Plants of all Kinds

—In almost any size you might desire! We can furnish handsome American Beeches eight feet tall, and many evergreens large enough to give immediate service as windbreaks and screens. We can likewise supply small plants to outline boundaries, which may be kept low if you like, or permitted to become large shapely hedges.



*Japanese Yew bordering walk. Best evergreen for low hedges.*

## Beeches ⁊ Cedars Hemlocks ⁊ Yews

These are only a few of the desirable hedge materials you'll find at Hicks Nursery. See them growing in the nursery if possible, or send for a copy of "Home Landscapes" which illustrates many evergreens, vines, perennials, shrubs and other landscape materials. We'll gladly send a copy upon request.

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*Westbury, L. I., N. Y.*

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Please send me a copy of 1928 Home Landscapes, which describes and illustrates your plant specialties.

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# THE GARDENER'S SCRAP BOOK

### MARKING WILDFLOWERS

NATIVE Lilies and other herbaceous wildflowers which are to be transplanted later from the woods or fields to the home grounds, had better be clearly marked so as to assist identification at digging time. Many of the most desired species either die down after they have blossomed, or else are hidden from view by ranker-growing plants. Unless their exact positions are marked, it often becomes impossible to locate them in autumn.

The best type of marker is a stake to the top of which is tied a bit of white cloth. This is thrust firmly into the ground close to the base of the plant and should be of such length that its signal can be seen at a fair distance. In the case of desired shrubs and trees, their own branches offer convenient points of attachment for the cloth strips. At first thought it may seem unnecessary to designate these woody plants in such a manner, because one naturally assumes that the specimens selected can be identified easily at any time of year. A little experience, however, quickly proves that the falling of the leaves produces a change of appearance which makes the artificial marking a procedure of real value.

### IN THE VEGETABLE GARDEN

AT this time of year one can hardly give too much attention to the vegetable garden, not only in the matter of caring for the above-ground parts of the various crops, but also in seeing to it that their root systems and all that pertains thereto, are kept in the best possible condition. Usually August weather is a bit hard on plant growth, even though it may promote rapid ripening of Corn, Tomatoes, Peppers and Melons. The most successful gardener is he who combats the difficulties of the season with regular, intelligent labor day by day.




# BRAND PEONIES
## Glorious Creations of Rare Beauty



For more than half a century we have been growing the world's most beautiful peonies. Peony lovers who want new and original creations come to us year after year for their plants. The picture of the little girl above with two wonderful blooms of Martha Bulloch gives an idea of the size and beauty of Brand Peonies. You can well be proud of your Peonies when you grow from original Brand Stock. Among the beautiful varieties we have to offer this season are: ***LeCygne, Lady Alex Duff, President Wilson, Mme. Jules Dessert, Sarah Bernhardt, Mrs. A. M. Brand, Mrs. Romaine B. Ware, Myrtle Gentry, Hansina Brand, Mrs. Frank Beach, Hazel Kinney, Victory Chateau Thierry, and in fact all recent good peonies.***



### *Brand's Complete Peony Manual*

Our new Peony Manual will be ready for delivery about Aug. 15th. It describes not only our own creations, but many other varieties of rare and entrancing beauty. This book covers all one needs to know about the Peony. It treats in full of its history, its varieties and cultivation. We make a charge of $1.00 for this manual but if you order Peony Roots amounting to $3.00 or more, it is sent free.

Our regular Catalog of Peonies and Iris is free. Write today

***Growers of Peonies for 61 years***

**The BRAND PEONY FARMS**
Box 30 FARIBAULT, MINNESOTA



# *Opportunity*

Seldom repeats itself, but if by any chance you failed to buy Schling Quality Bulbs at our import prices of May and June, you will be glad to learn that we still can offer a limited number of the collections listed below *during the months of July and August only*, at prices far below those that will obtain later. Send for our Special Bulb List.

(NOTE—these are all top size, first quality bulbs in collections of named varieties not mixed. Plant each variety separately and learn to appreciate its individual charm and beauty.) (Collections in units of 100 only—our selection of varieties.)

| | |
|---|---|
| **100 Single Early Tulips** in 10 named varieties | $5.50 |
| **100 Double Early Tulips** in 10 named varieties | 6.00 |
| **100 Darwin Tulips** in 10 named varieties. Immense flowers on stems 2½ feet tall | 4.00 |
| **100 Cottage Tulips** in 10 named varieties. The Tulips of Grandmother's garden | 4.50 |
| **100 Breeder or Art Tulips** in 5 fine named varieties. In form like Darwins, wonderful pastel shades | 6.50 |
| **100 Grape Hyacinths**, Heavenly Blue. Delightful in the Border or Rockery | 3.50 |
| **100 Daffodils** for naturalizing | 8.00 |
| **100 Glory of the Snow**, blue (Chionodoxa). Loveliest and earliest Spring flower for naturalizing | 3.50 |
| **100 Poet's Narcissi** | 9.00 |
| **100 Crocus**, in 4 colors | 3.50 |

**Total Value $54.00**

**Special Offer** The above collection of 1000 choice bulbs. **$45.00**

*Bloom in May and June. All the rest bloom in April and May—the crocus earliest of all, as soon as the snow melts.

**Two Very Special Bulb Offers**

**100 DARWIN TULIPS . . for only . . $3.00**

Choicest, first-class bulbs, sure to bloom. Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

**A $6 value for only $3.00, or if you prefer, 50 bulbs for $2.00**

**The Heralds of Spring**

**200** of these lovely Spring beauties 25 each of the following 8 named varieties for ..... **$6.50**

Snowdrops (single); Glory of the Snow (Blue); Heavenly Blue Grape Hyacinths, Blue Squills (Scilla sibirica); Blue Bells (Scilla campanulata); White Blue Bells, Wood Hyacinths (Scilla Nutans); Winter Aconites.

# Schling's Bulbs

*Max Schling Seedsmen, Inc.*
618 Madison Ave. near 59th St.
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## A railing *of* remarkable strength *and* distinction

EACH picket of this Anchor-Weld Railing is electrically-welded to the rails at sixteen points—by the exclusive Anchor Flange-Welding Process. Each ten-foot panel of rails and pickets is one solid, inseparable piece.

There is no chance of the pickets loosening up and falling out—as in ordinary railing construction. There is no possibility of a panel falling out of alignment.

An Anchor-Weld Railing is exceptionally distinctive as well as strong. Its rails and pickets, made of square, grooved bars, have the lines of a fine steel moulding. It compares very favorably in appearance with many expensive hand-wrought enclosures. But, because of our quantity production facilities, its cost is much lower.

Investigate this unusual railing. Phone or write our nearest office.

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ANCHOR *Fences*


# THE GARDENER'S SCRAP BOOK

Frequent cultivation of the surface soil ought never to be neglected in the August vegetable garden—nor in the flower plantings, for that matter. A thorough going over of the ground after every rain or artificial watering will keep the weeds down, prevent caking of the surface with its resultant hampering of root activity, and help to conserve the soil moisture around the roots. Such stirring should loosen the soil to a depth of two or three inches and leave it finely pulverized. In such condition the layer of fine particles will serve as a sort of protecting blanket through which there will be little moisture waste by evaporation. Of course, it needs to be re-established after every rain.

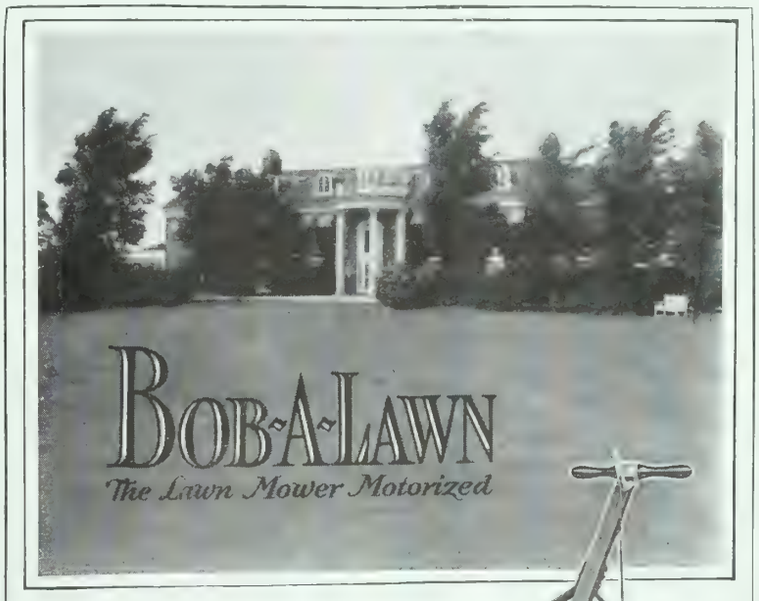
In the event of the season having produced a very heavy leaf growth on the Tomatoes, the ripening of the fruit will be hastened by thinning out the foliage enough to give the sun a fair chance. This is a situation which not infrequently develops, especially in the case of plants which have been allowed to grow with little if any pruning.

### PERENNIAL SEEDLINGS

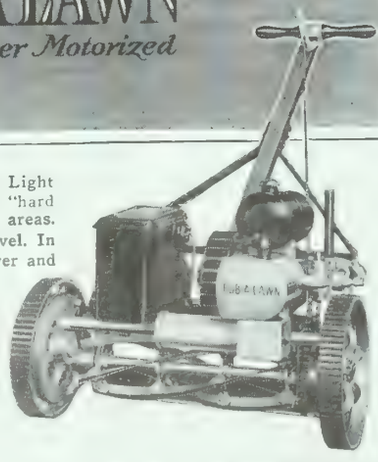
THERE are two ways of treating herbaceous perennial seedlings for their first fall and winter: setting them out in their permanent positions in the border, and carrying them through the cold weather in a good coldframe. Late August is the time to decide which plan will be followed with the stock grown from seed sown this year, for the actual disposition of the young plants should be made not later than next month.

From the standpoint of convenience and economy of effort, the permanent position procedure is the best. It has the disadvantage, however, of frequently leading to the loss of a noticeable percentage of the young plants through the harshness of the

(*Continued on page* 140)


EASY and simple to run. Light weight so it can trim the "hard spots" as well as cut the open areas. Cuts terraces as easily as on level. In reality a combination hand mower and power mower—doing the work of both without any of their disadvantages. Write for booklet.



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# YOUR LAWN luxuriant !



**Ferry Hill, the aristocrat among lawn grasses—bred for its beauty of color and texture**

Selected from the creeping bent family of grasses, Ferry Hill possesses the desirable characteristic of rapidly spreading growth over the surface of the ground, yet unlike other bents, its leaf growth is erect.

Ferry Hill is not grown from seed. It spreads from living pieces of sod or slips. Consequently, a rich, dense, uniform Ferry Hill turf may be developed in eight to ten weeks.

If you want a truly wonderful lawn turf, let us send you our little booklet about Ferry Hill, and the simple method through which your lawn may be converted into a veritable velvet carpet.

## FERRY HILL CREEPING BENT grass

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*Send full details about Ferry Hill Creeping Bent Grass for* old / new *lawns.*

*Name* . . . .

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**Are Your Plants Infested by Bugs?**

IF your plants, flowers, shrubs or evergreens are troubled in this respect, spray them frequently with Wilson's O. K. Plant Spray . . . nationally recognized as the standard insecticide for destroying all the common insect pests. Very easy to apply . . . clean . . . harmless to humans. Recommended by the Officers of The Garden Club of America. Order a supply now . . . Half-Pint 40c; Quart $1.00; Gallon $3.00; 5 Gallons $12.00.

*Also Manufacturers of*
WILSON'S RHODY LIFE
*For Rhododendrons*
WILSON'S WEED KILLER
*The Modern Way To Kill Weed.*

***Sold at leading seed, flower, hardware and department stores everywhere. If not obtainable at your dealer, write us***

Andrew Wilson INC.
*Dept. H*
**SPRINGFIELD, NEW JERSEY**


# THE GARDENER'S SCRAP BOOK

(*Continued from page* 139)

exposure and the heaving of soil, due to frost action. Furthermore, seedlings thus handled will cease growing earlier in the fall than their brethren in the coldframes, and consequently will not be as well developed when spring comes.

If a coldframe is used the seedlings should be transplanted into rows. A good, friable soil is best for them. Watering and ventilation will have to be attended to until hard freezing weather, for growth will continue all that time. When real winter arrives, close the sashes and cover them with straw, hay or heavy mats so as to maintain a reasonably even temperature in the frames, until early spring. During March the mats are removed to admit sunshine, and as soon as new growth starts the ventilating and watering are resumed. By mid-April there should be a fine lot of sturdy young plants in excellent condition for setting out.

### THE BATTLE OF POISON IVY

There is a certain irony in that noxious countryside pest which is known far and wide as Poison Ivy—the irony of a villainous nature hidden beneath an exterior of considerable beauty. We dislike the vine for the wreck it makes of our skins and general peace of mind, yet we cannot but admire it for its hardiness and the splendor of its foliage from the first springtime opening of the young leaves until autumn puts an end to the display in a great climax of color. It would be a boon indeed if some plant wizard were to create a poisonless strain of this persistent climber, but until that time, most of us have to try to protect ourselves.

There are many recipes for getting rid of Poison Ivy, ranging from digging it out by the roots to sprinkling salt on its tail. One of the easiest—and quite successful, too, if followed consistently for two or three seasons in succession—is to burn off all the foliage in


**SAVE Your Flowers**

*Protect their Life and Beauty with*

**DERRISOL**

**the new, safe insecticide**
**NON-POISONOUS—ODORLESS**

Here's news for garden lovers! Science has perfected an amazing new, **non-poisonous** insecticide called Derrisol, that safeguards the beauty of your flowers and forever ends all need for using dangerous, vile-smelling spray fluids!

**KILLS THE INSECT PESTS**

Non-poisonous and odorless. Derrisol really kills plant lice, leaf hoppers, red spiders, small caterpillars, strawberry saw flies and other sucking insects. They infallibly succumb to its deadly power. Ideal for roses for aphis. It will not injure the tenderest foliage.

**EASY AND SAFE TO USE**

Derrisol is guaranteed harmless to animals or man. Vegetables and fruits can be sprayed up to day of picking with perfect safety. Contains its own spreader—requires no soap. Strongly endorsed by leading growers.

**NOTHING ELSE IS LIKE IT**

Derrisol is the perfect protector of your garden. Get a supply from your seed dealer today. Or order direct, 6 gal. size sent post paid on receipt of only 35c. Copy of Derrisol Spray Calendar included free.

**Order NOW—Satisfaction Guaranteed!**




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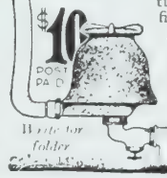
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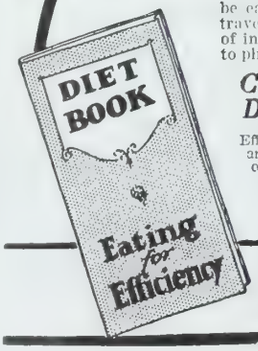

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HOUSE & GARDEN
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midsummer. The theory of this procedure is that it prevents the vines recuperating from their expenditure of strength in putting forth the season's new growth of stem and foliage. In such recuperation the leaves play an essential part, of course, and if they are destroyed in time, the vitality of the plant will be seriously affected. Two or three repetitions of the treatment, it is said, will kill the vines. The work must be done thoroughly, however, and at the right time—just as new growth ceases and the period of replenishing is about to commence.

PREPARE THE POTTING SOIL

THERE are few phases of plant establishment and maintenance which do not call for forehandedness. One simply has to plan and perform ahead of time if anything really worth while is ever to be accomplished.

Thus, although it is still summer, preparations for next winter's garden in the house will soon need to be started. Many of the potted plants will have to be put in their containers by next month at the latest, so good advantage had better be taken of the present comparatively slack period to gather the soil in which the winter's indoor garden is to grow.

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And while you are about this business of preparing for winter, look over the available supply of pots, scrubbing them in hot water if they are dirty or show signs of mold. Several sizes, ranging from three-inch to nine-inch diameter, will surely be needed if you plan to have much flower display.




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FOR LARGE ESTATES

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*You read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, indoors and out. It is a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.*

*You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.*

*We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of House & Garden is presented. It will assist you in making the best selection.*

*In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance and when you have made your choice you will be confident that you have not left many good things uninvestigated.*

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index



## Now You Can Play Cards Out-of-Doors

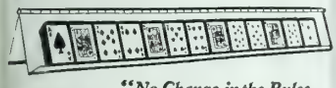
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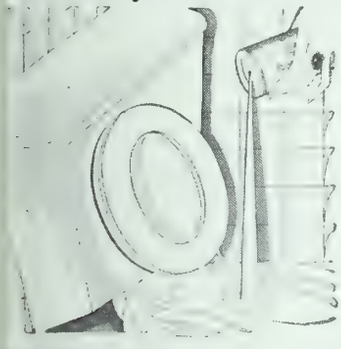
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*A [illegible] Hybrid [illegible] with [illegible] foliage*

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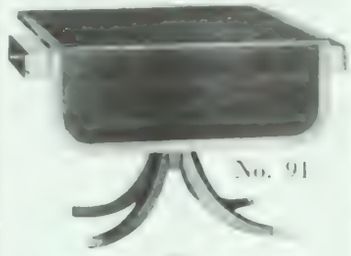
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No. 91

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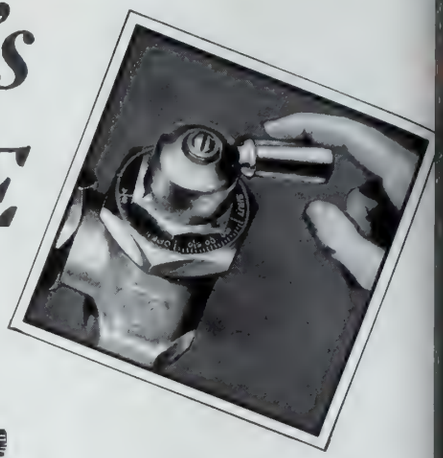
Staybrite Tissues are extra strong, yet velvety surfaced to guard against scratching. Ask your stationer or department store to order Staybrite Silver Wrapping Tissues.

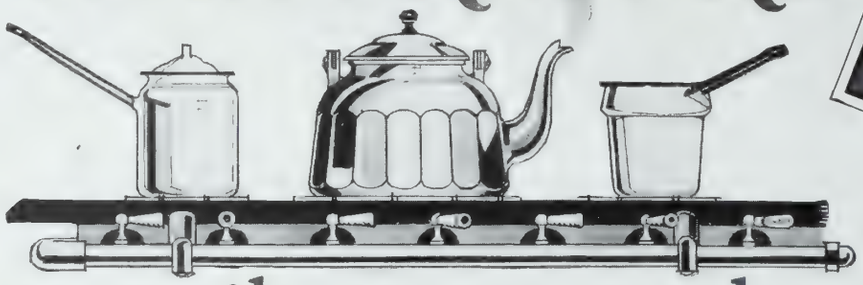
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It is now possible to raise or lower the temperature of each room in your home just as easily with the touch of a finger. In the home equipped with Hoffman Controlled Heat, a swing of the little handle on the radiator valve increases or lowers the heat of that room, with no effect on the temperature of other rooms.

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# MARMON



# firing in line

*A lot of interest is again being displayed in "what's under the hood." And when the talk becomes at all mechanical this dominant question is sure to follow: "Is it a Straight-Eight?" Marmon's greatest achievement, perhaps, has been in removing the premium price from the Straight-Eight. Both the New Marmon 68 and 78 are offered at the same price you have previously been asked to pay for Sixes. Two extra cylinders for extra performance, extra smoothness, extra value.*



# TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

## SILVER TABLEWARE

*91 Years*
*Noted for Design and Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK




**CARON CORP., 389 FIFTH AVE., NEW YORK**



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# Nahon



IN OUR SHOWROOMS

NAHON FURNITURE *is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.*

ATTENTION is directed to the Benfax Love Seat illustrated at the right, offered as a Nahon Special. These Specials, which are shown from time to time in our advertising, are pieces which have an unusually broad appeal, and so may be made in quantity, and offered at exceptionally attractive prices. The Specials embody the same high quality of materials and workmanship that characterizes all Nahon Furniture.

*Nahon Specials may be purchased through your decorator or dealer.*

The Nahon Company

*Manufacturers to the Decorative Trade*

52ND STREET AND EAST RIVER ~ NEW YORK CITY



BENFAX LOVE SEAT

This is a companion piece to the Benfax Arm Chair, featured as a Special some months ago. It is made in walnut, is all hair, double stuffed, with down cushion seat and back. Its extreme length is forty-eight inches.

# GUERLAIN



## DJEDI

To fittingly commemorate one hundred years of Guerlain artistry we announce the debut of Djedi — the parfum of a century

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Guerlain • perfumes • are • bottled • and • sealed • in • Paris • and • sold • only • in • the • original • bottle



# B. Altman & Co.

## present an exhibition of Twentieth Century taste in the newer expression of the arts

### as achieved in France and America

Complete rooms have been arranged to show furniture designed by Ruhlman, Dominique and Leleu, who are leaders among the French designers.

Individual room ensembles by Americans, with furniture designed and signed by six artist-designers: W. T. Benda, Ruth Campbell, Robert Reid MacGuire, Steele Savage, C. B. Falls and Oscar Bach.

*The Eighth Floor is the setting for this exhibition*
*Opening the Middle of September*

*Fifth Avenue, 34th Street* B. ALTMAN & CO., NEW YORK *Madison Avenue, 35th Street*

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# WOODWORTH

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The choice of those who know what a perfect face powder means to complexion loveliness ~ ~ ~

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WOODWORTH Inc.
New York ~ Paris

# Delightful and Decorative Accessories

FROM THE INTERESTING

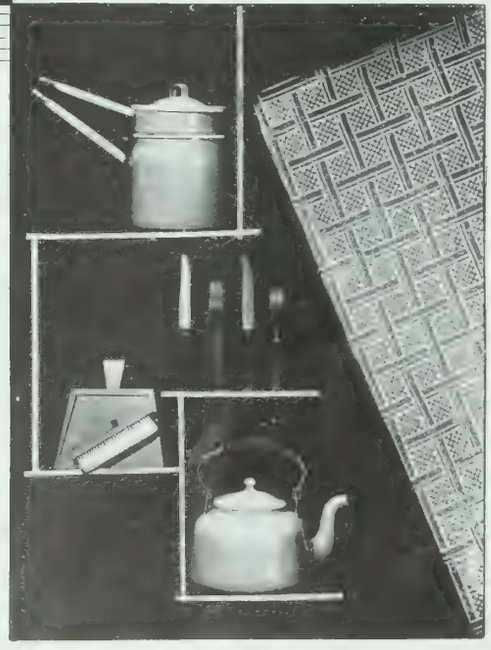
# Housewares Department at Macy's



*Try this gaily colorful oilcloth for an informal luncheon table or in the nursery. White with red, blue or green dots, 48 in. square, 59¢. On the shelves: top, a saucy little bright red stand for cacti pots. In various sizes, from $1.59 to $4.79. Under that, a tray of wood, painted green with a smart modern print under the glass, $3.89. Also a tiny red platform for plants, red wood, 59¢. Bottom, a decorative stand in wood, painted bright red, $2.89.*



ABOVE: *a graceful wrought iron wall bracket of wrought iron which holds six ivy pots on its hospitable arms, $14.89.*



*Another unusual oilcloth for pantry table or breakfast nook, patterned in red or blue, 48 in. square, $1.49. On the shelves: gay red and white enamelware to make your kitchen sparkle. The double boiler is $2.97 the tea-kettle, $3.44. Other utensils to match priced accordingly. Stainless steel knives and forks with colored composition handles; red, blue, green, yellow, $18.89 for half dozen each knives and forks. A crumb set of sleekly lacquered wood in red or green, $3.29.*





LEFT: *an ivy stand of antique finish iron which provides a safe roost atop for the canary's cage as well as welcoming arms for several ivy pots, $7.98.*

RIGHT: *an ivy stand of polished steel upon which you may swing as many arms for ivy pots as you like. The stand, $5.64, the arms $1.48 each.*

THESE ITEMS LEND THEMSELVES TO ORDERING BY MAIL

# MACY'S

**34th Street and Broadway**
**New York**

# ISABEY ANNOUNCES
## *The Floral Odeur Ensemble*

Isabey, whose exquisite floral odeurs are accepted as the parfum vogue of today, announces that they may now be obtained in Toilet Water, Face Powder and Dusting Powder, as well as in the Extract. Thus may Madame achieve a complete parfum ensemble in any of the Isabey floral odeurs - Mimosa · Gardenia · Lilac · Violette and Jasmin

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**Originally created for the exclusive use of one of the present Nobility of France**



## THE MODERN MOVEMENT

### *—as our decorators see it*

**Controlled beauty is the essence of the new expression in modern decoration. Our decorators, with the resources of four floors of fine home furnishings at their command, are prepared to assist in executing modern interiors of distinction. Furniture, draperies, rugs, glass, pottery, silver and accessories await blending into harmonious ensembles.**

*Lord & Taylor*

FIFTH AVENUE NEW YORK

# You Save $4
## by this special subscription offer

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*Ordinarily, Vogue costs $6 a year . . . 2 years $12. Now, for a brief while, you can get* TWO YEARS FOR $8 . . . *52 issues . . . a saving of $4, or 1/3 the usual price.*

THIS $4 is only your first . . . and smallest . . . saving. Every dollar you invest in Vogue's early, authentic fashion information will save $100.

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### 26 Vogues a Year

*2 years . . . 52 issues . . . for $ 8*

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| Autumn Fabrics and Original Designs | *Sep 1* | Mid-Season Fashions | *Feb 16* |
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| Paris Openings | *Sep 29* | Spring Shopping | *Mar 16* |
| Paris Fashions | *Oct 13* | Paris Openings | *Mar 30* |
| New York Winter Fashions | *Oct 27* | Paris Fashions | *Apr 13* |
| Fashions for Older Women, New Accessories | *Nov 10* | New York Fashions | *Apr 27* |
| Vanity Number | *Nov 24* | Smart Fashions at Moderate Cost | *May 11* |
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And . . . if you accept this special autumn subscription offer of 52 issues for $8 . . . you will have Vogue to insure the correctness of your entire wardrobe, every other Thursday, for two whole years.

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Why take chances again this fall, when . . . by simply sending in the coupon below with $8 . . . you can insure full value from every dollar of your dress allowance for two whole years through the skilled fashion guidance of Vogue?

***Sign, Tear Off and Mail the Coupon now***

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☐ Enclosed find $8 for which send me TWO YEARS (52 issues) of Vogue beginning with the next issue possible.

☐ Enclosed find $6, for which send ONE YEAR (26 issues) of Vogue.

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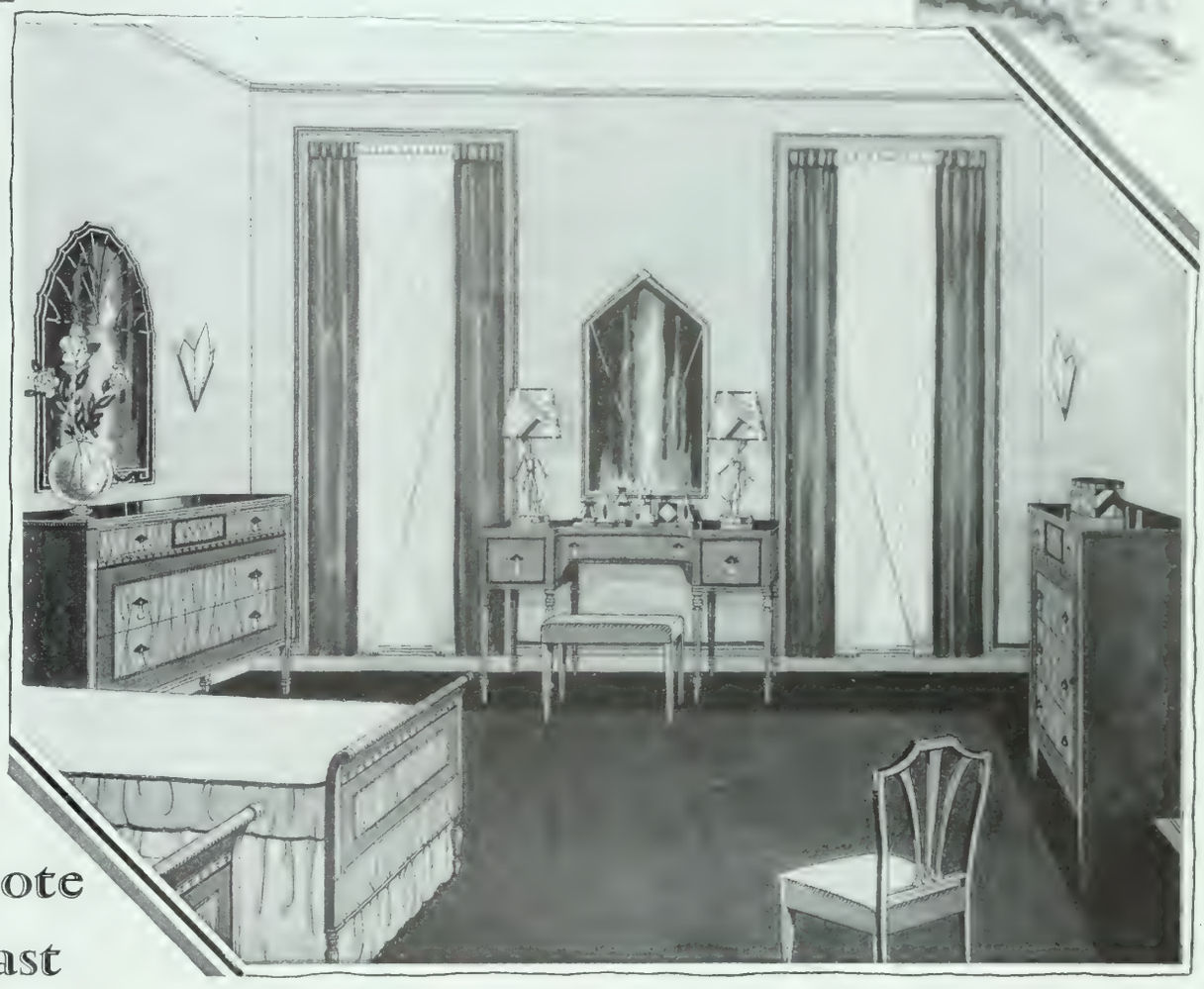
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City ..... State .....

H. G. 9-28

**Beginning September 1st, Vogue is published every other week, or 26 issues a year, instead of 24 issues a year as formerly. You get two issues a year extra . . . but there is no change in the subscription price.**

*IT is our aim at Hathaway's to keep abreast of your needs. Not only to offer you furniture that correctly anticipates the vogue, furniture in good taste, well made for honest wear—but always to keep within the minimum of costs which fine materials and skilled workmanship allow.*





# Modernism cleverly borrows a note from the past

NOTHING more clearly reflects the spirit of the age than furniture. When Sheraton designed the original of this charming bed room group, he caught that fine English enjoyment of good living that marked the XVIII century.

When our own Early American cabinet makers adapted Sheraton to their needs, they added the rugged strength of our Colonial days.

To adapt this delightful furniture of the past to our present day living calls for a touch of modernism—a touch gracefully supplied by mirrors in the modern manner, by interesting hardware in ivory rather than old brasses, and a skillful blending of wood—mahogany with panels of fiddle back maple inlaid with ebony and satinwood. An eight piece group with twin beds costs but $895.

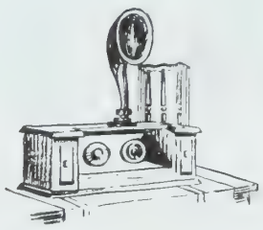
Will you bring in the floor plans of your new home or apartment and let us offer you our suggestions? Or if you prefer, one of our skilled decorators will gladly come to you. You will find Hathaway's ready to serve your every need for furniture, rugs and decorations and glad to be of service without obligation or cost to you.

| | |
|---|---|
| Dining room groups from - - | $375 to $2100 |
| Bed room groups from - - - | 245 to 2000 |
| Living room groups from - - | 260 to 1200 |

**HATHAWAY'S**
51 WEST 45TH STREET
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# Carved Cabinets for your Radio





*At the Lightolier Galleries, among a virtually endless collection of carved pieces, are authentic and magnificent radio cabinets in fifteen distinct period designs. Although expressly executed to accommodate all types of radios, these cabinets bring to a room a richness and elegance which is characteristic of all carved pieces from these Galleries. By means of the unequaled facilities of the Lightolier ateliers, the Lightolier radio cabinets can now be offered at unbelievably moderate prices. Decorators and their clients are invited to inspect these radio encasements and other carved occasional pieces at the Lightolier Galleries or at leading shops.*

## LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK

222 HIGGINS BLDG., LOS ANGELES



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# *This Hospitable English Hall Bids You Enter*

Let your hall be strikingly artistic! The first glance thru the open door reveals the measure of good taste to be expected in your home. An atmosphere of charm and dignity may be achieved with a few stately pieces . . . as shown in the above picture . . . including a reproduction of a famous Elizabethan chest, flanked by a pair of high-backed Early English chairs of the Charles II period, and a colorful tapestry as a background.

The incomparable charm of solid woods . . . principally American Walnut, Honduras Mahogany and Oak . . . hand antiqued to give the semblance of age and lacquer finished, finds expression in Kittinger authentic period reproductions. ¶ You will find more-than-the-usual interest in the wide selection of Kittinger furniture for every room in the home, fine office, club or hotel . . . displayed by the best dealers everywhere.

*Yours for the asking . . . an attractive booklet on Living Room Furniture . . . profusely illustrated. Let us send you a copy and names of dealers in your vicinity thru whom you may purchase. Kittinger Company, 1868 Elmwood Avenue, Buffalo, N. Y.*

Kittinger DISTINCTIVE Furniture BUFFALO 1866

# KITTINGER

*Distinctive Furniture*

It is the essentially *livable* quality of these new *D*
*namique Creations* that is no small part of their charm.

**DYNAMIQUE CREATIONS**

Here is furniture that strikes an authentic modernist note in design and y is practical and comfortable for day-by-day livin

The lovely effects in natural woods that moder furniture has developed give a new beauty and di tinction to the furnishings of your home . . .

*Dynamique* is shown in the leading stores throughou the United States and Canada.

JOHNSON FURNITURE CO.
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# DYNAMIQUE CREATIONS

# *Brilliant* as the Opera
# *Nimble* as a Polo Pony *Buick*
# the Great Car *of* the World !



Dashing lines—sparkling colors—the matchless grace and luxury of new Masterpiece Bodies by Fisher . . . and in conjunction with this thrilling beauty . . . new elements of swiftness, power, acceleration, comfort and reliability unapproached by any other automobile of the day—such is the Silver Anniversary Buick! Brilliant as the opera, nimble as a polo pony . . . the great car of the world!



*The* NEW SILVER ANNIVERSARY
# BUICK

A TILE ROOF OUTLASTS ANY HOME



*Residence of Dr. Albert J. Irving, Bronxville, N. Y. Lewis Bowman, Architect. Roofed with* IMPERIAL *Shingle Tiles.*

# Use tiles and you can forget your roof forever

*They never need repairs or replacement, and their color is imperishable*

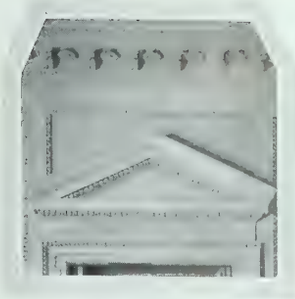
To select IMPERIAL Roofing Tiles is to be assured of a *fireproof* roof that you can forget forever. Only its unfading beauty will remind you of its existence. Consider these advantages and you will agree that, despite their slightly higher first cost, tiles are the most economical roofing material you can choose.




Our interesting brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed residences. We will forward a copy on receipt of 25c (coin or stamps) or an illustrated color folder will be sent you *free!* Address: Ludowici-Celadon Co., Dept. A-9, 104 South Michigan Avenue, Chicago.

*Chicago, 104 S. Michigan Ave.* LUDOWICI-CELADON COMPANY *New York, 565 Fifth Ave.*

**IMPERIAL**
**Roofing Tiles**



(*Left*) HENTZ, ADLER & SHULTZ, *Architects*

(*Right*) ZANTZINGER, BORIE & MEDARY, *Architects*



# From the Fine Homes of the World

## *these plaster ornament designs are made available at trifling cost*

WHEN the houses of our elders were designed back in the dreadful '90s, they were planned with very little regard for unified schemes or period effects.

Today a tidal wave of interest in decoration is sweeping the country. And as one of its most important developments comes now a revival of plaster as a major decorative material.

For centuries the craft of "plaster" has been known and employed. Plaster ornament is almost always found in the rooms that have become recognized as classic models of their period of design. It is usually found as a prominent element of the fine homes of the world.

Today the vogue of plaster decoration is spreading. More and more it is being used in smaller homes—the seven, eight and nine room houses and apartments. And what marvelous effects are obtainable! Sometimes a plaster ceiling in only one of the important rooms can lend to the whole house an atmosphere of luxury and indefinable charm.

Expense? Of course plaster ornament costs slightly more than severely unattractive, flat walls or ceilings. But the difference is surprisingly little. And considering the rich tones it creates, people who have incorporated it in their plans always consider it one of their most fortunate choices.

CONSULT YOUR ARCHITECT. He will have the complete catalogues of the six firms listed below, from which to select designs adapted to your own individual needs.

### SEND FOR BOOKLET

Illustrating the effectiveness of plaster ornament in small as well as large homes, a beautiful brochure has been prepared, "A Handbook of Notable Interiors." Write for Booklet A-4 to any one of the six firms.



PLASTER ORNAMENT *for* PERIOD DESIGN

New York—JACOBSON & COMPANY
239-241 *East 44th Street*

Philadelphia—VOIGT COMPANY
1743-49 *N. Twelfth Street*

Chicago—ARCHITECTURAL DECORATING COMPANY - 1600-12 *South Jefferson Street*

Chicago—THE DECORATORS SUPPLY CO.
*Archer Avenue and Leo Street*

Cleveland—THE FISCHER & JIROUCH CO.
4821 *Superior Avenue*

Detroit—DETROIT DECORATIVE SUPPLY COMPANY 4240 14th Ave

EDWIN H. CLARK, INC., *Architects*



# *Ventnor — an Exquisite Pattern in Bone China*

THE BEAUTIFUL TEXTURE and clear color tones of Wedgwood Bone China, and its durability, make it a favorite table service of the fastidious hostess. The motif of the *Ventnor* design is the idea of a plenteous harvest of the fruits of the earth; the colors are applied by hand, enhancing the interest and individuality of the pattern. *Ventnor* is carried in the stores in open stock, so that one not only may replace breakage, but may start a set with any number of pieces desired, and add to these until the service is complete. Before purchasing look for the Wedgwood trademark.

*Our new illustrated booklet will be sent upon receipt of ten cents*

Mark on China




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OF AMERICA
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*WHOLESALE ONLY*
Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
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WEDGWOOD



*Corner of the China Works, Old Potteries, Etruria*



FURNISHINGS which set the key-note of a successful interior are those which offer charm...dignity...and a promise of comfort. Such furnishings, in all styles and periods, may be found at W. & J. Sloane.

# W. & J. SLOANE

*Fifth Avenue at Forty Seventh Street*
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*San Francisco.....Washington*

INTERIOR DECORATION · HOME FURNISHING COUNSEL

# FROM THE FAR CORNERS OF OLD EUROPE



*Antique Mantel of the Georgian Period, $3,500. Andirons, silver finish, $540 for the pair.*

## *Since Eighteen-twenty-seven*

**THERE is something inspiring about the fireplace fitted with one of our antique marble mantels. These mantels of varied period designs and in white and colored marble express one's individual taste in home decoration and also represent the artistry of a previous age. Some of the motifs of decoration are typical of both France and Italy. Others bear the deft touch of Adam, the elegant, whose influence is seen in practically everything today pertaining to the fireplace. Innumerable are the homes of America into which these mantels have come through the service of this House. For we have brought antique mantels to this country from England, France and Italy since eighteen-twenty-seven.**

## WM. H. JACKSON COMPANY

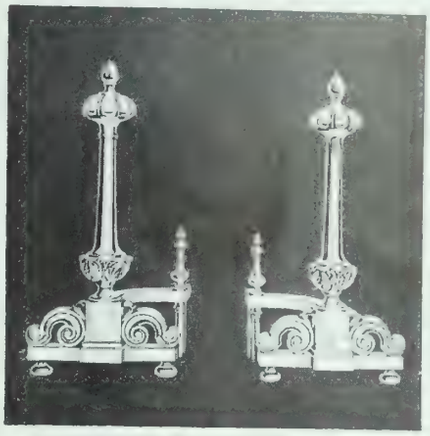
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2 WEST 47 TH STREET NEW YORK

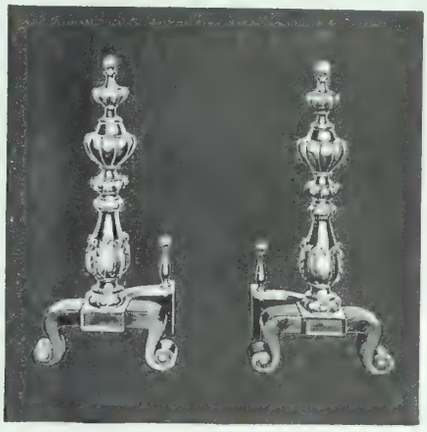
318 N. MICHIGAN AVE. CHICAGO

THE OLDEST HOUSE OF ITS KIND IN AMERICA

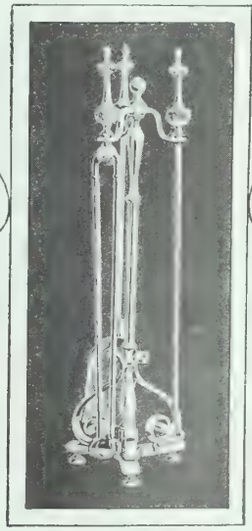
# TO BEAUTIFY THE AMERICAN HEARTH



*Georgian Period Andirons, silver finish, $165 for the pair. Others from $20 to $800 a pair.*



*Georgian Period Andirons in 16th Century Iron and Antique Gold, $165 for the pair. Firesets and fixtures to match.*



*Georgian Period Fireset, silver finish, $110.*

THE service of this House is devoted to the worthy purpose of beautifying the home. This is accomplished through the medium of genuine antique stone and marble mantels, and modern mantels in keeping with the present trends. Also included in our offerings are hand-wrought andirons, distinctively designed in the various suitable metals; firesets, screens and fenders, woodholders, coal buckets, placques and fire backs. Let us send you a booklet describing our service and photographs illustrating mantels now available. Address us at New York, Dept. HG, either directly or through your architect or decorator.

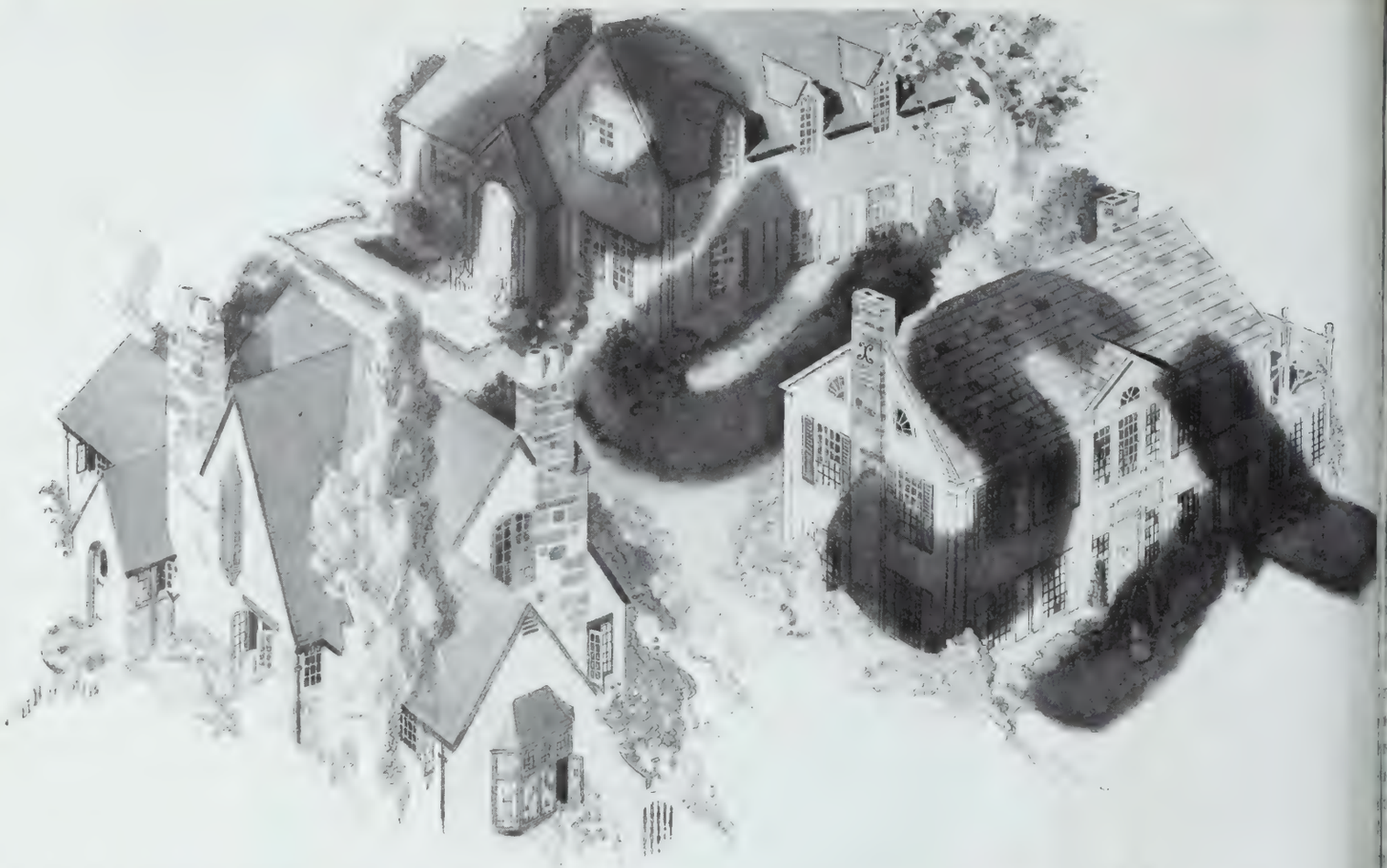
## WM. H. JACKSON COMPANY

2 WEST 47 TH STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA



# TROUBLE! It comes with this Shadow

*Where it starts, how it spreads, what it does—and how you can avoid it—all this is shown in the chart below.*

"How can Rust affect my house?" . . . Here are the actual facts! They show what happens in the most important places where rust attacks a house: water pipes, gutters and screens. Compare these facts from any viewpoint you like—cost—health—pride—appearance! You will then see why the use of Anaconda Copper, Brass and Bronze has become one of the marks by which one may know a truly fine house.

| Rustable Water Pipe | Anaconda Brass Pipe | Rustable Gutters & Rainpipes | Anaconda Copper Rainpipes |
|---|---|---|---|
| Low initial cost. | Slightly higher initial cost. | Low initial cost. | Slightly higher initial cost. |
| Iron or steel pipe rusts. | Brass pipe can't rust. | Because they are constantly exposed to weather, they rust *quickly*. | Copper gutters and rainpipes can't rust—no matter how many years they are exposed. |
| Water from rusty pipe is disagreeable for drinking; stains laundry. | Water from Brass pipe always flows clear, fresh, sparkling. No rust stains. | Water seeping through rust-holes may cause damage to house. | No damage from seeping water. No rust-holes—ever! |
| Rusty deposits clog up the pipe; reduce flow of water; slow up washing and bathing. | No rust-clogging. Pipe always clear. Water always at full pressure, upstairs and down. | Replacement necessary after five to eight years, or even sooner. | No replacement necessary! Copper only improves with age. |
| Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture. | No leaks from rusting! No damages from flooding. No worry over hidden rust trouble. | Higher eventual cost. | Substantial saving. (See figures on next page.) |
| Rust-clogged pipe has to be repaired or replaced. | No expense for rust-repairs or replacements. Ever! | **Rustable Screens** | **Screens of Anaconda Bronze** |
| Higher eventual cost. | Substantial saving. (See figures on next page.) | Low initial cost. | Slightly higher initial cost. |
| Rusted pipe is a disadvantage in selling the house. | Anaconda Brass Pipe gives the house higher resale value. | Rust eats holes in iron screens. | Bronze screens can't rust. |
| | | Frequent replacement necessary. | No frequent replacement needed. |
| | | Much higher eventual cost. | Substantial saving. (See figures on next page.) |

# ANACONDA COPPER

# *The story of a* HEALTHY HOUSE



*The one story, cottage-type house of Mr. and Mrs. Earl E. Beyer, Scarboro-on-the-Hudson, N. Y. Architect: Mr. Chester A. Patterson. Photo by Drix Duryea. At the left is a photograph of Edward Beyer.*

NESTLED into a hollow—overlooking the shining Hudson—the house of Mr. and Mrs. Earl E. Beyer is one of the show places of Scarboro. It is a rambling one story, New England cottage-type building, with white shingle walls, with wooden shutters of peacock blue and a shingled roof of tobacco brown.

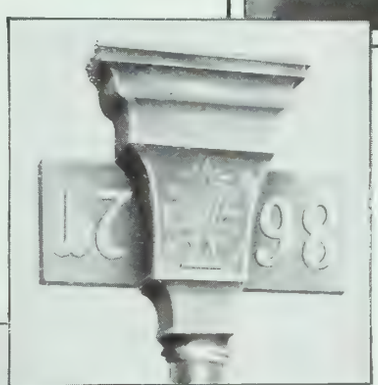
Mr. Beyer readily discusses what he had in mind when he built:—"Though he doesn't know it, we built the house so that our boy Edward can have a *real* place to grow up in. From the very first, I had one thing in mind: I wanted to build not only an attractive house, but also a 'healthy' house, a place permanently sound, and free from upkeep or repair troubles.

One of the very first things Mr. Patterson, my architect, recommended for a 'healthy' house was brass pipe. Although their first cost was higher than iron pipe, I said—'all right, go ahead.' I didn't then quite realize how wisely I decided.

The years we have lived in the house proved it. During these years we have never had any trouble from rusty water. Our water is always clear, fresh and sparkling, full flowing. We have had no leaks, no expense for pipe repairs.

The copper gutters and rainpipes, too, are—and look—today as good as new. They have protected my white walls perfectly.

Five years isn't a long time. Yet even in so short a time I know that I have actually saved money because rust doesn't trouble my house."



*After 130 years the copper flashings, leaders and gutters in a beautiful Colonial home near Philadelphia are still in excellent condition!*



*Brass pipe installed twenty-seven years ago in the Ten Eyck Hotel, Albany, N. Y., and ripped out to change the location of fixtures, was re-used in the same building. Brass pipe cannot rust.*

ANACONDA
from mine to consumer

*CONSIDERING DOLLARS* . . . Mr. Beyer's experience—"I actually saved money"—has been duplicated again and again by thousands of home owners the country over. How great is this saving? To determine this a nation-wide investigation was made.

These are the facts:

In the average $15,000 house, Anaconda Copper, Brass and Bronze *saves yearly* about $60 in up-keep costs.

In the first fourteen years of the life of such a house the use of Anaconda Brass Pipe saves $431. The use of rain pipes, flashings and gutters of Anaconda Copper saves $338. The use of screens of Anaconda Bronze saves $101. In the years after, the savings grow even greater . . . . . .

Every Anaconda product is fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organization, with more than a hundred years' experience, is responsible for every process of mining and manufacturing. Every length of Anaconda Brass Pipe is stamped "Anaconda,"—as is every Copper sheet . . . .

Write to our Building Service Department for the new authoritative free booklet, "Rust-Proofed." Please address The American Brass Company, General Offices: Waterbury, Connecticut.

**AND BRASS *Can't Rust***



*The graceful simplicity of this chamber suite, with its colonial lines of beauty, is typically Leavens. It is well chosen for a young girl's bedroom. The pieces are finished in gray and soft blue with striping in shell pink and black. The decorations, a little girl and bunny in the flower garden, are in pastel shades of pink, blue, yellow, lavender and green.*



# *Let the Younger Generation Have Its Choice of Color, Too*

## Furniture for Daughter's Bedroom, finished in Colors and Decorations of Her Own Choosing

In many homes there is no more important room than daughter's chamber. Let her select with you not only the design of the furniture but the colors and decorations as well. If her favorite color is Blue, Jade Green, Antique Mulberry, or Rust, then let her bedroom furniture be in any of these colors. For Leavens furniture is finished to order and the colors of the rainbow are yours to select.

Perhaps daughter would like to specify a decorative motif for her own furniture. This is another interesting feature of buying furniture at Leavens. The suite illustrated is decorated with a little miss, tending the flowers in her garden. A wallpaper design, the figures in a cretonne window drape, or even the pattern from her favorite frock may adorn her furniture when it is from Leavens. All decorations are hand painted by skilled artists.



*The Upholstered Arm Chair—covered in flowered chintz with flounce—makes a pleasing companion piece. Leavens upholstered furniture may be covered in material of your own selection.*

The new Leavens Catalog is now available. There are seventy-two pages illustrating the latest chamber suites, breakfast sets, and hundreds of single pieces for every room in the home. Many of the pages are in full color. It will furnish you with hours of interesting shopping. In the catalog is a full description of Leavens "Finished-to-your-Order" plan. Use the convenient coupon and a catalog with price list will be sent to you by return mail. William Leavens & Co., Inc., 32 Canal St. (Dept.G-9), Boston, Mass.

WILLIAM LEAVENS & CO., Inc.
32 Canal St. (Dept. G-9), Boston, Mass.
Please send your new 1928 Catalog and information on the "Finished-to-your-Order" plan.

Name _____

Address _____

LEAVENS *Furniture*

# MODERN · FLOORS · OF AUTHENTIC · DESIGN
## BY · SLOANE ·



**Linoleums continue to gain in popularity as decorative floor-coverings. In the room shown above a W. & J. Sloane Linoleum simulating mortared tile combines attractively with bright summer furnishings to make a sun-room of charm and good taste. The new linoleums by Sloane represent a distinct advance both in coloring and design. They are sold by leading stores everywhere. W. & J. Sloane Manufacturing Company, Trenton, New Jersey.**

W & J SLOANE LINOLEUM

**Note:** *Would you like an attractive scrap-book in which to preserve ideas and plans for your home? This 100 page book, size 11" by 14", bound in blue cloth, stamped in silver, value $2.50, will be sent to home-planners, together with suggestions on interior decoration by W. & J. Sloane, on receipt of $1.00 to cover postage and handling. Address Advertising Department, W. & J. Sloane, 577 Fifth Avenue, New York City.*

# The Symphonic Series





*The*
***NOCTURNE***

Beautiful walnut console with doors of choicest butt walnut stock. Electrical radio, using 8 A. C. tubes, with built-in Dynamic Power Speaker giving a tone of rich beauty. Double shielded, illuminated single dial control and bronze escutcheon plate enameled in color.

*Price* $295 (*without tubes*)

## On Wings of Song

SO gloriously life-like in its thrilling resonance . . . so utterly free from any suggestion of mechanical tone . . . the new Symphonic Series AMRAD seems to waft music on wings of song!

Its tremendous power . . . continent-wide range . . . unusual selectivity . . . and a tonal-quality embracing every note with absolute fidelity, set apart the Symphonic Series AMRAD as the outstanding radio achievement of this miracle-making age. . . .

*All-electric* . . . operated from light-socket without intermediaries of *any* kind . . . single-dial . . . wave-length tuning . . . child-like ease of operation . . . and console cabinets of rare, distinguished beauty. . . .

To select any radio without first hearing the new AMRAD is to deliberately depreciate your radio investment. By all means — see the AMRAD dealer. What a surprise awaits you there!



Prices slightly higher west of the Rockies

*The* **SONATA**

Louis XVI console of walnut with decorative panels of satinwood and zebra wood. Purely electrical radio. Completely shielded, single dial control, extremely sensitive and designed for utmost selectivity, with a full rich tone. Built-in Dynamic Power Speaker.

*Price* $475 (*without tubes*).

Uses 3 stages of radio frequency, detector, 2 stages of audio and 2 rectifiers—8 tubes in all

# AMRAD RADIO

THE AMRAD CORPORATION, Medford Hillside, Mass.

J. E. HAHN, *President*

POWEL CROSLEY, JR., *Chairman of the Board*




***Let Us Send You This Book***

showing full line of Symphonic Series models richly illustrated.



*Furniture's Proudest*
LOOK FOR THIS SHOP MARK INSET IN EVERY BERKEY & GAY SUITE. ALSO ON BERKEY & GAY DEALERS' WINDOWS.

*COAT-OF-ARMS*
IT IS YOUR PROTECTION WHEN BUYING, AND SHOULD BE YOUR PRIDE IN POSSESSION FOR EVER AFTER.

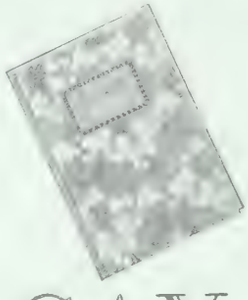
# Choose Your Furniture
## as you do your Gown or Motor Car

CLOTHES, MOTOR CARS, and the furnishing of your home are today the accepted indications of their owner's standing and good taste.

Furniture is an especially accurate gauge of your personal characteristics. It speaks clearly and impressively to every caller in the home—leaving an indelible impression of the owner.

There is pleasure, pride and poise in owning pieces bearing the famous Berkey & Gay Shop Mark, which less known furniture can never give. Created by America's foremost furniture designers, its style correctness is unquestioned.

Made and finished according to Berkey & Gay's 75-year-old standards of workmanship, it represents an investment that will pay rich dividends in happiness and comfort for years to come. The leading furniture dealer in your town is now showing advanced styles in fall furniture. Visit his show rooms and select suites and single pieces that will bring your home up-to-date. Also send for and consult our "Furniture Style Book" described below.



THE FURNITURE STYLE BOOK
SENT *Postpaid for $1.00. Ideas for interior decoration by Mary Fanton Roberts, editor of "Arts & Decoration." Popular styles for 1928. Gives room arrangement . . . color schemes. Suggests draperies and floor coverings for each period. Tells about woods, finishes, construction features . . . —all of furniture. Fully illustrated with charts, diagrams, drawings, and actual photographs. Clear, understandable, and authoritative. Saves its cost many times over. A practical guide against disappointments in furniture purchases. Address Department 15, Berkey & Gay Furniture Company, Grand Rapids, Michigan*

# BERKEY & GAY FURNITURE

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN — FOUNDED 1853 — NEW YORK WHOLESALE SHOWROOM
15 W. 40TH STREET—GRAND RAPIDS UPHOLSTERING CO. LIVING ROOM FURNITURE — CREATED BY BERKEY & GAY DESIGNERS

# Bryant Gas Heating will add a useful room to your home

## —and give you winter-long warmth without a single heating care

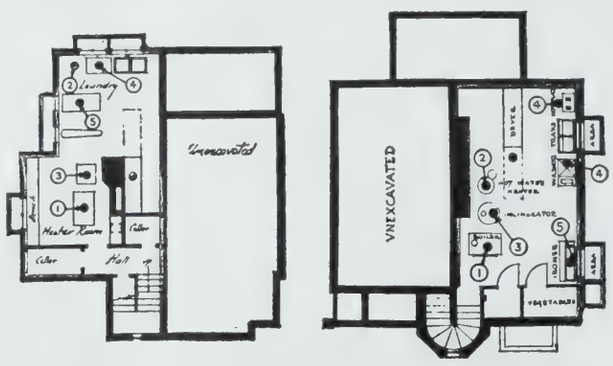


*Bryant gas heating, in addition to giving you winter long, effortless warmth, enables you to transform the basement into a clean, useful, liveable part of the house—children's play room, den, workshop, laundry, or for dancing.*

BRYANT Automatic Gas Heating not only needs no coal-and-kindling or other storage space—it gives you a basement so clean and liveable that it materially enlarges the useful space in your home. Burning the cleanest of practical house-heating fuels, a fuel that is piped into your home and consumed as needed—it enables you to plan and decorate the basement of your new home for entertaining, for a children's play room or as a cozy den. In older houses it enables you to transform the basement into a cheerful workshop or a spotlessly clean clothes dryer.

### SAVINGS IN CONSTRUCTION

The use of Bryant Gas Heating permits a decided saving in the construction cost of a new home. By utilizing the basement space for living quarters you can secure equal space with less above-ground construction, or, since no fuel or ash storage space is required, the basement can be made smaller, thus making a saving in excavation, wall construction, partitions, etc. The diagram below indicates the possible savings in excavation.




1. *Gas boiler or furnace.*
2. *Hot Water Heater.*
3. *Incinerator.*
4. *Washer, trays, tubs.*
5. *Ironer.*

Two prize winning basement plans in the American Gas Ass'n architectural competition.

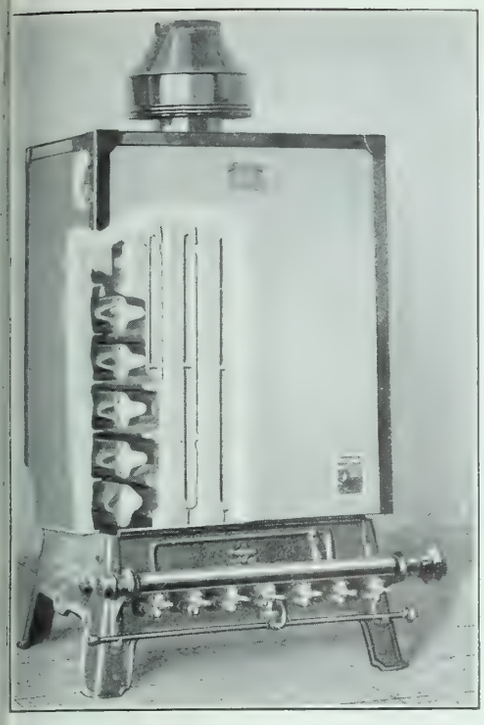
Note the great saving in excavation. These basement plans illustrate how very much smaller the basement may be made and still provide ample room for all modern labor-saving devices, through the use of gas heating.

When desired, the extra basement space gained through the total elimination of fuel bins or storage tanks, may be made a charming part of your home—a billiard room, den, workshop, a room for dancing, etc.

### WINTER WARMTH WITHOUT A CARE

In addition to giving you either mo space at no extra cost, or permitting dollar-and-cents saving in materials a labor, Bryant Gas Heatin brings you the luxury of utter carefree warmth. All wint long the Bryant-heated hon enjoys the comfort of abu dant, uniform warmth—the mometer measured to within single degree of the temper tures you prefer—witho even a glance at the heati plant for weeks at a time. is so utterly carefree that y can "let the pup be the fu nace man." Furnace drudge is banished forever. There no stoking, no shoveling, shaking down, no ashes handle — nothing to requi constant attention. Trips the furnace are timed by t calendar, not by the clock

A single match is your w ter's kindling. From the fi chilly day of the fall 'till t balmy days of spring, the or effort or attention required the winding of an eight-d clock and (if you heat w



*The Bryant Warm Air Furnace—designed particularly for gas—offers the utmost in winter comfort to those who prefer this method of heating. These heating plants are compact, attractive, and utterly carefree in operation.*

steam or hot water) an occasional glance at the water level.

UNIFORM TEMPERATURES, AUTOMATICALLY CONTROLLED

There are no aggravating ups-and-downs of temperature dangerous to health where a Bryant serves the home.

Temperature fluctuations, all too common in most homes, are hard on adults and perilous to children. Overheated one hour, chilled the next, youngsters, and many "oldsters," easily develop colds and sore throat and fall into the habit of being sick. Many a doctor bill traces to the furnace room.

But Bryant gas heating strikes directly at the root of much cold-weather illness, and most cold weather discomfort—*uneven temperatures.*

You will never need to apologize for temperature discomforts — chilliness is unknown; and there is no over-heating. The temperature is automatically maintained within a single degree of the setting on the regulator control. The exact warmth you prefer for the daytime and evening remains constant inside, no matter how the temperature may fluctuate outside. If you prefer a cooler house during your sleeping hours, this change also is made automatically. You simply set the regulator for the day and night temperatures you prefer, and the Bryant will maintain them for you unfailingly—comfortable warmth by day, coolness for sleeping, and a warm house in the morning to dress in.

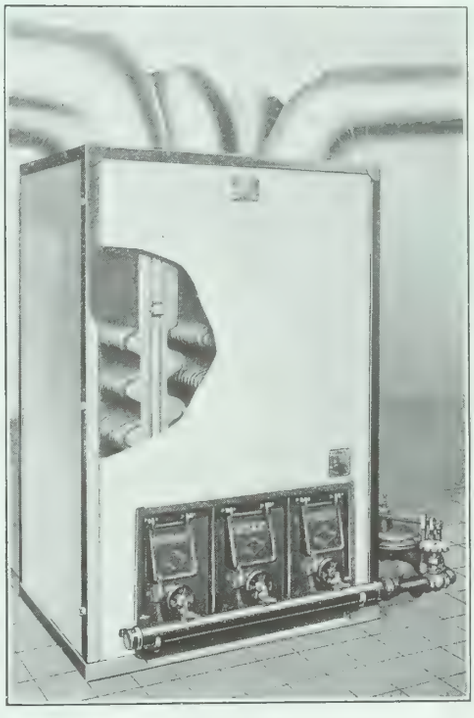
UTTER CLEANLINESS

With Bryant Gas Heating there is no furnace dust, no ashes, no soot nor oil vapors to sift through the house and soil the furnishings and hangings. The basement can be kept clean with a dust cloth, and a new cleanliness soon becomes apparent throughout the entire house.

Housework is greatly reduced. Wall paper, wood-work, windows and furnishings all retain their fresh cleanliness infinitely longer, and because of the absence of all furnace dirt there is no grime to be tracked thoughtlessly upstairs and add to the burden of cleaning.

FOR SMALL HOUSE OR MANSION

The wonderful comfort, convenience and dependability of Bryant Gas Heating is available to the owner of a five-room house or to the occupant of a spacious mansion. No matter how large or or how small your home may be, there is a Bryant Automatic Gas Heating plant of the proper size to give you abundant, effortless warmth and banish all your furnace tending cares.



*Bryant Gas Boilers are designed for hot water, steam and vapor systems, with a range of sizes in each type to meet every heating need. Any Bryant Gas Boiler can replace the present heating plant entirely, without any change in the system itself, or can be installed alongside of it.*

Whether you prefer a steam system, a hot water system, a vapor system or warm air heating, you can secure it with a Bryant—with assurance of the utmost in heating efficiency and winter-long comfort.

MODERATE IN COST

The luxury of this heating service is well within the means of most home-owners. Although a millionaire cannot buy a greater degree of heating comfort than Bryant Heating gives, the vast majority of Bryant owners are men of moderate means who want every dollar spent to bring back the utmost in value received and service rendered.

As a matter of fact, there are many communities where Bryant Heating doesn't cost quite as much as heating with other fuels. In most communities the prevailing low gas rates or special house heating rates offered by many gas companies makes it easily possible for the majority of home-owners to enjoy this heating service which "lets the pup be the furnace man."

Even where the cost of gas is greatly more than the cost of other fuels, the comfort, convenience and carefree reliability of Bryant Gas Heating more than offsets this difference.

The cost of Bryant Heating for any home is, of course, governed by such factors as gas rate; size, construction and exposure of the house; and the coldness of the winters in that locality. This cost can be accurately estimated by the experienced heating engineers in the 33 Bryant offices. Just 'phone or write your local office, or write to us at Cleveland. We will be glad to give you the complete details of this luxurious heating service and arrange for an estimate for your particular home. Your inquiry will, of course, entail no obligation whatsoever.

THE BRYANT HEATER & MFG. COMPANY

17893 St. Clair Avenue Cleveland, Ohio

*A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.*

Amarillo, Tex.; Aurora, Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio; Chicago, Ill.; Cincinnati, Ohio; Clarksburg, W. Va.; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Utica, N. Y.; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio.

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# BRYANT GAS HEATING



# INTERNATIONAL CASEMENTS



RESIDENCE
*Glen Cove, Long Island*

*Architect*
H. T. LINDEBERG

HOW perfectly the International Metal Casements, with leaded glass, harmonize with the architecture of this residence! . . . International Casements are of two types—the Custom Built, for the more pretentious house where the windows are of unusual shapes and sizes, and the Cotswold, where windows are of standard shapes and sizes. Both types are built of the same sections, and with the same careful workmanship, and both are guaranteed weather-tight when installed by International erectors.

We shall be pleased to send you upon request a copy of our illustrated booklet *The Window Artistic,* which gives many interesting suggestions regarding the interior and exterior treatment of windows.

## INTERNATIONAL CASEMENT Co INC

JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO

# "Our screens were part of our plans"



"NOW we can see the wisdom of having made the screens a part of our plans," said Mr. Johnson. "I never saw screens look more like a part of the house."

"And think how they protected the interior finish from flies while it was drying," said Mrs. Johnson. "Besides, I won't have to take down draperies and move around flowers and furnishings as the Clossons had to do because they didn't order their screens until after they had moved in."

## What About *Your* New Home?

Screen it, just as soon as the openings are ready. Like the Johnsons and hundreds of others who followed the suggestion of their architects and the Screen Manufacturers Association, you'll find this means a big saving.

The many worth while advantages of including screens in the building plans are clearly shown in our new book, "The Fine Art of Screening the Modern Home." It will also tell you how you can profit, without a cent of additional cost, by the long experience and knowledge of America's master screen designers.

If you are building now . . . or planning soon to build or remodel . . . or just dreaming about the new home, send for a copy of this interesting booklet and the valuable suggestions it offers.

**THE SCREEN MANUFACTURERS ASSOCIATION OF AMERICA**



The secrets of beautiful screening, as practiced by the Association's screen experts, are revealed in this booklet. It's FREE to House and Garden readers. Use the coupon.

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456 East McMillan St., Cincinnati, Ohio
Please send free your new booklet "The Fine Art of Screening the Modern Home."

Name.....

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*Residence of William E. Blythe, Birmingham, Michigan. J. Wallace Frost, Architect.*

# BEAUTY LIKE THIS IS YOURS TO ACHIEVE

WHAT is more beautiful than a home with Crittall Casements standing ajar! Their many panes of leaded glass sparkling in the brilliant sunlight—each window casting bright checkered patterns that reflect the cheerfulness of out-of-doors. Such beauty is but one of the artistic touches Crittall Casements offer you for your new home.

A glimpse of the simple drapes reveals how tastefully Crittall Casements can be used to secure pleasing interior decorating effects. And Crittall Casements are thoroughly practical—easy to screen and clean—free from sticking or rattling. Guaranteed wind and weather-tight construction without weatherstrips in either inward or outward opening types assures year around comfort.

Have your architect plan with Crittall Casements and he will have the freedom to create the home of lasting beauty and dignity which you so much desire. We will gladly send you our completely illustrated catalog.

CRITTALL CASEMENT WINDOW COMPANY
10963 Hern Avenue Detroit, Michigan

## CRITTALL CASEMENTS

*Custom Built to the architect's sizes, designs and specifications. Also available in a wide variety of Standardized sizes and types.*

# Your plumber can sell You more heat . . . *for less fuel*

**Consult him when you build. Later changes in heating plants are costly.**

How much heat will you get from a ton of coal or a hundred gallons of oil? Before you build, talk to your plumber and ask him about Improved Asbestocel. He is a heating expert. Besides, he knows local conditions. He can tell you how you can save coal every year, and always have a comfortable house in spite of every change in weather.

Give the choice of your boiler and radiators the most careful consideration. But you must also give some thought to the pipes which are to take the heat from the boiler to the radiators. Leave these bare and you will, in a few seasons, waste tons of coal in the form of heat which radiates away before it reaches the radiators. Insulate these pipes properly, and besides saving coal, you will have greater comfort, and have to do less furnace tending.

Improved Asbestocel is the only nationally advertised insulation for heater pipes. You can rely on it being always up to standard. Asbestocel is made by Johns-Manville, Master of Asbestos. Your plumber can supply you, wherever you live, with this standard and uniform product. It has the same high quality everywhere.

Talk to your plumber about insulating your pipes. Tell him to use Asbestocel. For the average home the cost is trifling, hardly more than the price of a ton or two of coal. The return is great. Improved Asbestocel Pipe Covering often pays for itself in one season.

*Be sure you get this better insulation*

Be sure to specify Improved Asbestocel when you have this work done. It is far more efficient than ordinary "air cell" insulation. It looks better after it is in place. It will last longer, and it is less expensive to install.

*Write for free booklet, "More Heat from Less Fuel"*



MASTER *of* ASBESTOS

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*IMPROVED* ASBESTOCEL

Johns-Manville Asbestos Shingles are another asbestos product of importance to home owners. For new houses or for re-roofing Johns-Manville Asbestos Shingles provide a fireproof, beautiful roof which will never have to be replaced.

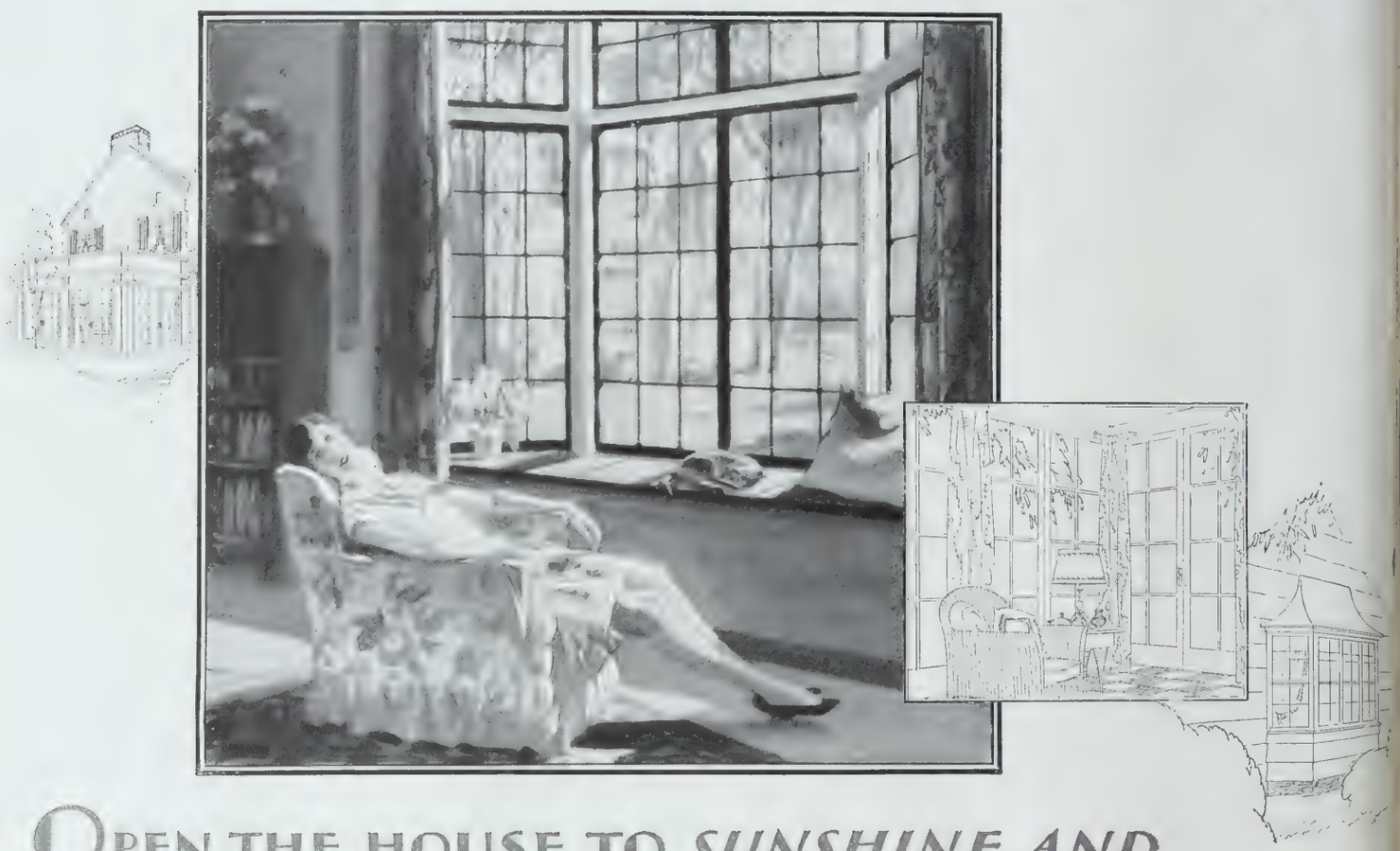
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Canadian Johns-Manville Co., Ltd., Toronto
Please send me your booklet entitled, "More Heat from Less Fuel."

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## OPEN THE HOUSE TO *SUNSHINE AND DAYLIGHT* WITH MORE AND LARGER WINDOWS

MAKE yours a "sunshine home." Bring indoors the bright light of health through more and larger windows. Open the house to health and contentment! You need all the sunshine you can get, winter as well as summer.

Nothing adds to the architectural attractiveness of a house like many friendly windows. Adding a sun parlor or enclosing the porch in glass is like adding another room. It can be done inexpensively, since window glass costs less than any other material used for building walls. A cozily-furnished sun room soon becomes the most popular room in the house.

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"A-W-G" window glass has been t preference of architects, builders a dealers for more than a quarter o century. Its high quality, brilliant l tre and freedom from defects, discol ation, staining, and fading make it t ideal glass for windows. Whether y are building a new home or remod ing, specify and insist on getti "A-W-G" Clear-Vision Window Gla

AMERICAN WINDOW GLASS C

*World's Largest Producer of Windo Glass and maker of* QUARTZ-LITE, *th Ultra-Violet Ray Glass for Windo*

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A·W·G CLEAR-VISION WINDOW GLASS

**Write your name and address on the margin below and mail it to us for a copy of "The Sunny Side of the House."**




The NEW and BETTER

# TEXACO

## GASOLINE

THERE is nothing like it—nothing quite so thrilling as the instant obedience of a seasoned polo pony—unless it is the smooth, unfaltering power response of the *new* and *better* Texaco. A *different* gasoline—that forms a *dry gas.*

Wherever you see the Texaco Red Star with the Green T drive in for the *new* and *better* Texaco Gasoline and the full-bodied Texaco Golden Motor Oil.

THE TEXAS COMPANY

TEXACO PETROLEUM PRODUCTS

*for Economical Transportation*

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Among the thousands of women who have learned the infinite convenience of a car for their personal use—the Bigger and Better Chevrolet is becoming more and more popular every day.

It offers, at prices that fit into any family budget, those fine-car qualities which women instinctively appreciate in an automobile—the smart and distinctive beauty of Fisher enclosed bodies finished in modish colors . . . the roominess and roadability made possible by a wheelbase of 107 inches . . . the safety and handling ease of big, non-locking 4-wheel brakes and a full ball bearing steering gear.

If you do not now have an automobile for your personal use, phone your Chevrolet dealer. He will gladly send a car to your home for a demonstration.

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*Division of General Motors Corporation*

*The Roadster, $495; The Touring, $495; The Coach, $585; The Coupe, $595; The 4-Door Sedan, $675; The Convertible Sport Cabriolet, $695; The Imperial Landau, $715. Prices f. o. b. Flint, Mich.*

Bigger and Better

QUALITY AT LOW COST



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*Built of*
VARIEGATED
*Indiana Limestone*

## *3 reasons for the swing to Indiana Limestone, according to building authorities*

**1**

Indiana Limestone buildings yield high income because they attract tenants. People like to live in handsome structures built of this fine natural stone.

**2**

Walls faced with Indiana Limestone rarely need cleaning, caulking, or repairs. Exterior upkeep cost is lowest of any.

**3**

Bankers and mortgage firms regard the permanency of Indiana Limestone with favor. Thus builders are often able to secure better terms when they build of Indiana Limestone.

# TYPICAL OF NEW YORK'S FINER APARTMENTS

NEW YORK CITY apartment-house operators are realizing as never before the dollars-and-cents advantages of building for beauty and permanence of Indiana Limestone. They are aware that while interiors may be re-decorated and equipment renewed, exteriors cannot easily be changed. So they build of Indiana Limestone, which never goes out of style and which remains beautiful with practically no upkeep expense.

Indiana Limestone is so moderate in cost that now not only large structures, but residences, stores, apartments, schools and many other buildings are being constructed of it. We will gladly send you an illustrated booklet showing various types of buildings. Or literature on some special type, if you will mention it. Address Box 750, Service Bureau, Indiana Limestone Company, Bedford, Indiana.




*General Offices*: Bedford, Indiana

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# DIRECTORY of DECORATION & FINE ARTS



*chair in fruit wood*

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INTERIORS AND ANTIQUES

526 Madison Ave., New York City

A SPIRITED response to the challenge issued some months ago to American artist-designers by the department stores who were in the main exhibiting foreign modern decorative art is seen in the Exhibit of 20th Century Taste now current at B. Altman & Company. For, although such leading French exhibitors as Ruhlmann, Leleu and Dominique are represented in the French section, it is the American division, produced under the direction of Matlack Price, that contains the most interesting features of the exhibit. Here, in eight rooms offered by six designers, are seen splendid examples of the works of well known decorators, craftsmen, artists and architects who understand to-day's problems.

Robert Reid Macguire, the architect of the exhibition, offers two rooms that strike a new and entirely unprecedented note. This is an architectural treatment of both background and furniture, with setting and furniture designed in harmony. A specially built



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PRESIDENT

THE ARCHITECTURAL CLEARING HOUSE, INC.

**Architectural Plans** **Decorative Schemes**

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*Antiques & Interiors*

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Set of wallpaper, period Louis XV. 13 panels, each 4 feet wide by 12 feet 4 inches high. Light jade green background.

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Furniture and Decorative Objects

French—Italian—and English

Floor plans, Interior Architectural details: Schemes for the complete house.

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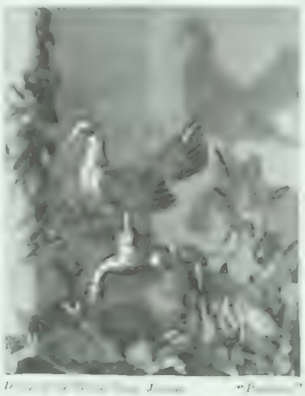
***sheville, North Carolina***

modern piano, and a mantel piece executed in jade green glass, ornament his blue and silver music room. The color scheme of his chambre d'une jeune fille is sand, sea green and silver.

Oscar Bach, a master craftsman, designer and metal worker, contributes an interior designed for a high powered business magnate's executive office. This virile room, expressed in leather and steel, is an excellent setting for 20th Century business and exemplifies the mechanistic phase of modern art.



W. T. BENDA has designed a dining room and foyer, somewhat Byzantine in feeling, which bear his indubitable imprint. C. B. Falls contributes a modern Chinese breakfast room and a bedroom of Aztec inspiration in black and yellow. Ruth Campbell, the portrait painter, displays a bedroom which owes its inspiration to the Poppy. A special feature of this room is the etched window glass incised with symbolic figures. The furniture is blue-



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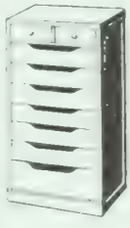
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black and turquoise, accented with gold and vermilion. Gilded and waxed linoleum covers the floor. Steele Savage dedicates his room to that lost art, conversation. Here the walls are in a deep, dark blue suggestive of the sky at night. A five part, painted mirror and a window etched with a tropical jungle scene are of special interest.

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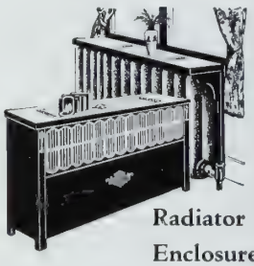
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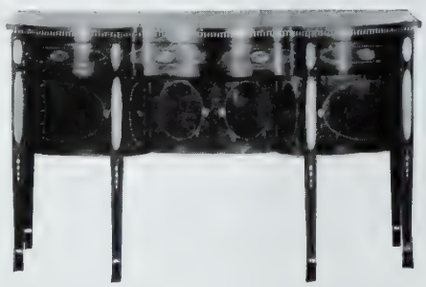
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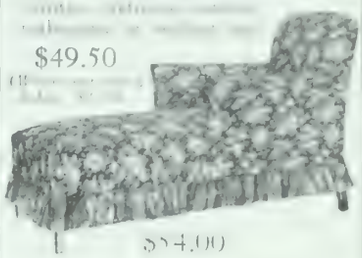

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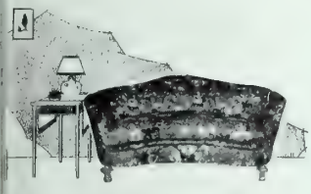
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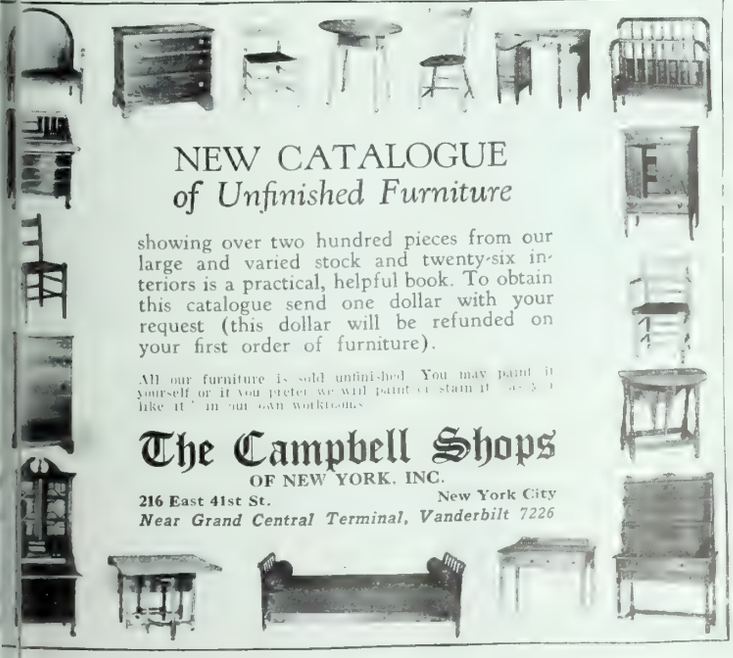


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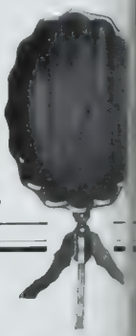
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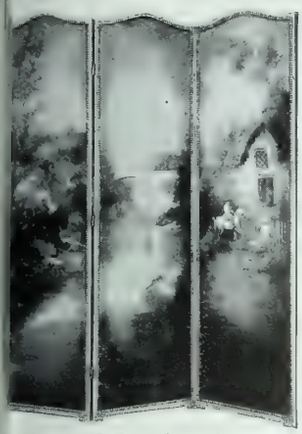
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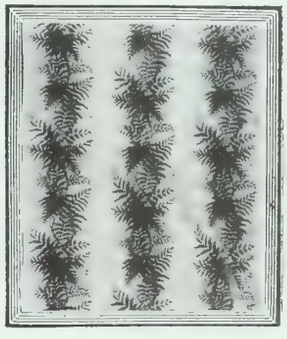

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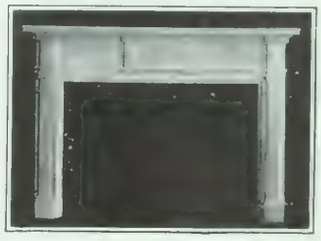
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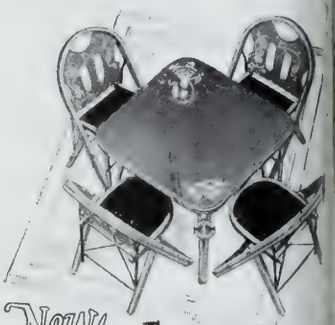
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**Breath-taking Beauty! Decorated folding Bridge Set in rich oriental colors--a delight to the heart of every hostess. Upholstered seats, decorated leatherette top and two ash trays for corner legs. Write today for beautiful folder.**

LOUIS RASTETTER & SON
1374 WALL ST. FORT WAYNE-IN

## COLONIAL COVERLETS



Woven in the Mountains of Virginia from famous old designs: "Whig Rose", "Gentleman's Fancy", "Lover's Knot".

GREATLY REDUCED PRICES

Also Hooked Rugs, Table Runners and Candle Stands

*Write for free booklet*
LAURA H. G. COPENHAVER
"Rosemont", Marion, Virginia

*Furniture of correct design, finished to your individual taste—the ideal medium for developing interiors of charm and distinction—for every room, in the prevailing styles*



## HEARTHSTONE
FURNITURE COMPANY + INC.
224 EAST FIFTY-SEVENTH STREET + NEW YORK CITY



## FOUNTAINS

bird-baths, sundials, benches, vases, flower boxes and other interesting garden ornaments made of Pompeian Stone, Lead, Terra Cotta and Marble will be found on exhibition in our studios.

*An Illustrated Catalogue Sent for 10c*
THE ERKINS STUDIOS
*Established 1900*
253 Lexington Avenue at 35th Street
New York City



Make this test of your window shades now: Rub your fingers lightly across the surface.



Now look at your fingers. Surprising, isn't it? You'd never believe that shades could get so dirty!

# *Are your shades as DIRTY as this?*

## Make this test and see

WINDOWS bright and shining . . . curtains crisply fresh . . . woodwork spotlessly clean. But how about your *shades?* Are they, too, as clean as you would have them?

Make this test now—the result will probably surprise you. Rub your fingers across the surface of one of your shades. Look at your fingers! Doesn't it seem that your housekeeping has come to the shades and stopped?

*Du Pont Tontine shades are washable*

In the house equipped with du Pont Tontine, window shades can be kept immaculate. Ordinary shades get dirty and must be tolerated or thrown away. But Tontine shades can be *washed* clean. With soap, plenty of hot or cold water and a scrub brush every trace of dirt can be removed—their original freshness and beauty restored.

*Beauty that defies wear and tear*

Tontine shades come in a variety of lovely colors, either plain or in the new corded effect that is so extremely decorative. And they are amazingly durable, too . . . sturdily resistant to wear and tear.

Tontine shades do not fade, crack, pinhole or fray. They are impregnated with pyroxylin, the fine basic material that makes the famous Duco so enduring and beautiful. Pyroxylin impregnation renders them indifferent to sun, to rain, to the roughest handling. Every housecleaning time you can restore their beauty by washing them.

To assure yourself of maximum shade service and satisfaction, ask your dealer to mount your du Pont Tontine shades on the companion product—Tontine Rollers.

*A sample shade of du Pont Tontine for $1.50*

For $1.50 we will send you a Tontine shade in white, cream, green or ecru, *in any width up to 40 inches.* As this special price is for introductory purposes only, lower than the retail price, we must limit the offer to one shade for each home. Get one of these Tontine shades for your bathroom window—here the test is usually more severe than in any other room. Take measurements according to the instructions below. Enclose $1.50 (cash or check) and mail the coupon to us today.



*Tontine shades can be washed clean—freed from every trace of dust and stain with soap, water and a brush. The offer of a sample shade at $1.50 is made for introductory purposes only and not more than one shade can be sent to a home at this price.*

*Follow these details carefully:* Take down from brackets shade you wish to replace. Measure exact tip to tip width, including metal pins at each end of roller. (See diagram.) Measure also length of shade unrolled. Specify which color wanted: White, Cream, Ecru, or Green only. *Fill out coupon fully.* Enclose $1.50.

*Measure from tip to tip, including metal pins. Use yard stick*



E. I. DU PONT DE NEMOURS & CO., Inc.,
S. Plank Road, Newburgh, N. Y. H. & G.—Sept.

*Canadian subscribers address coupon* Canadian Fabrikoid Limited, New Toronto, Ontario, Canada.

*This Coupon not good for a Shade over 40 inches wide*

Herewith $1.50. Please send me complete Tontine shade ..... inches wide, tip to tip, and ..... inches long (shade unrolled).

White ☐ Cream ☐ Ecru ☐ Green ☐

Name _____

Address _____

DU PONT

TONTINE

REG. U.S. PAT. OFF.

THE *WASHABLE* WINDOW SHADE

# THIS WINTER *will you have* 70 DEGREES RADIATOR WARMTH IN EVERY ROOM?

## *Protect yourself—Install now—*

## American Radiators *—in your rooms*

BEFORE making *costly repairs* to your present, old-fashioned and wasteful heating plant, consult us or any Authorized Heating Contractor. It will pay you.

An "Ideal" Redflash Boiler with "American" Corto Radiators —the world's finest equipment—represents an investment that will pay you dividends for the rest of your life in the form of health, genuine comfort, lower fuel bills and higher property value.

That is why this equipment is specified by leading Architects, Engineers, Heating Contractors and Building Contractors.

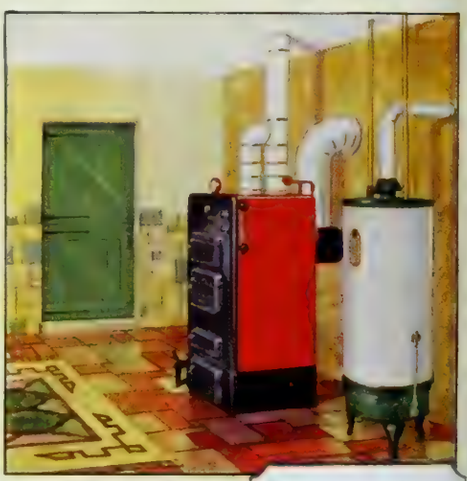
**$1.00 to $2.00 per week will pay for this Equipment—Consult your own Local Building & Loan Association, Cooperative Bank, Bank, or Mortgage Company**

These organizations are only too happy to help you improve your home and they will arrange the finances for you.

*Displayed and sold at all Authorized Heating Contractors*

## Redflash Boiler *—in your basement*

*A New Day of Usefulness for the Cellar*



A "GYM" or dad—a playroom for the children—a workshop—or, perhaps, a billiard room. These are now replacing, in modern homes, the dingy, dusty cellars of the past. And the beautiful new Ideal Redflash Boiler has made this transformation possible.

**American Radiator Water Heaters**

give constant hot water on the turn of a faucet, most economically.

"Hotcoil" Heater burn gas.

"Kolflash" Heater burns coal.

**$60.00 and up** *according to size*

*Ask Your Local Heating Contractor or Master Plumber for Details*

**AMERICAN RADIATOR COMPANY**

*BRANCH OFFICES:*

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American Radiator Company *(Send to Nearest Branch Office)*

Please send me descriptive literature about your new heating and hot water supply products. H&G 9 28

Name_____

Address_____

City_____ State_____



# EXPERTS *in* EXCELLENCE

## *choose this finer Oil Burner!*

Those who are accustomed to the better things of life are able to determine value with fine precision. Because of their backgrounds, their traditions, their experience, they have become experts in *excellence*.

It is a high tribute to Electrol that so many have chosen this finer oil burner for their homes. It will mean the fulfillment of your desire for a home that is really modern.

Heat—without attention! *Controlled* heat. Not too much one hour, too little the next; but a steady, unvarying temperature. The temperature you like best. Constant comfort. Quick heat for sudden cold, or mild warmth for mild weather.

The improved Electrol is All-Electric... Entirely Automatic...Economical. Governed in every phase of its quiet operation by *The Master Control* which stands watch like a living sentinel always at your furnace door.

Wherever Electrol is sold you will find a complete oil-heating service, backed by a sound, large and growing manufacturing organization. Sizes for every type of building, large and small. Convenient terms, if desired. May we send you a copy of "The Master Furnace Man," an enlightening booklet on oil heat? Write for it today.

*A few of the many thousands of Electrol users*

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THORNE BAKER
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CARMI THOMPSON
Cleveland, Ohio

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ELECTROL INC. *of* MISSOURI
171 Dorcas St. St. Louis U. S. A.




# ELECTROL

*The* OIL BURNER with *The Master Control*

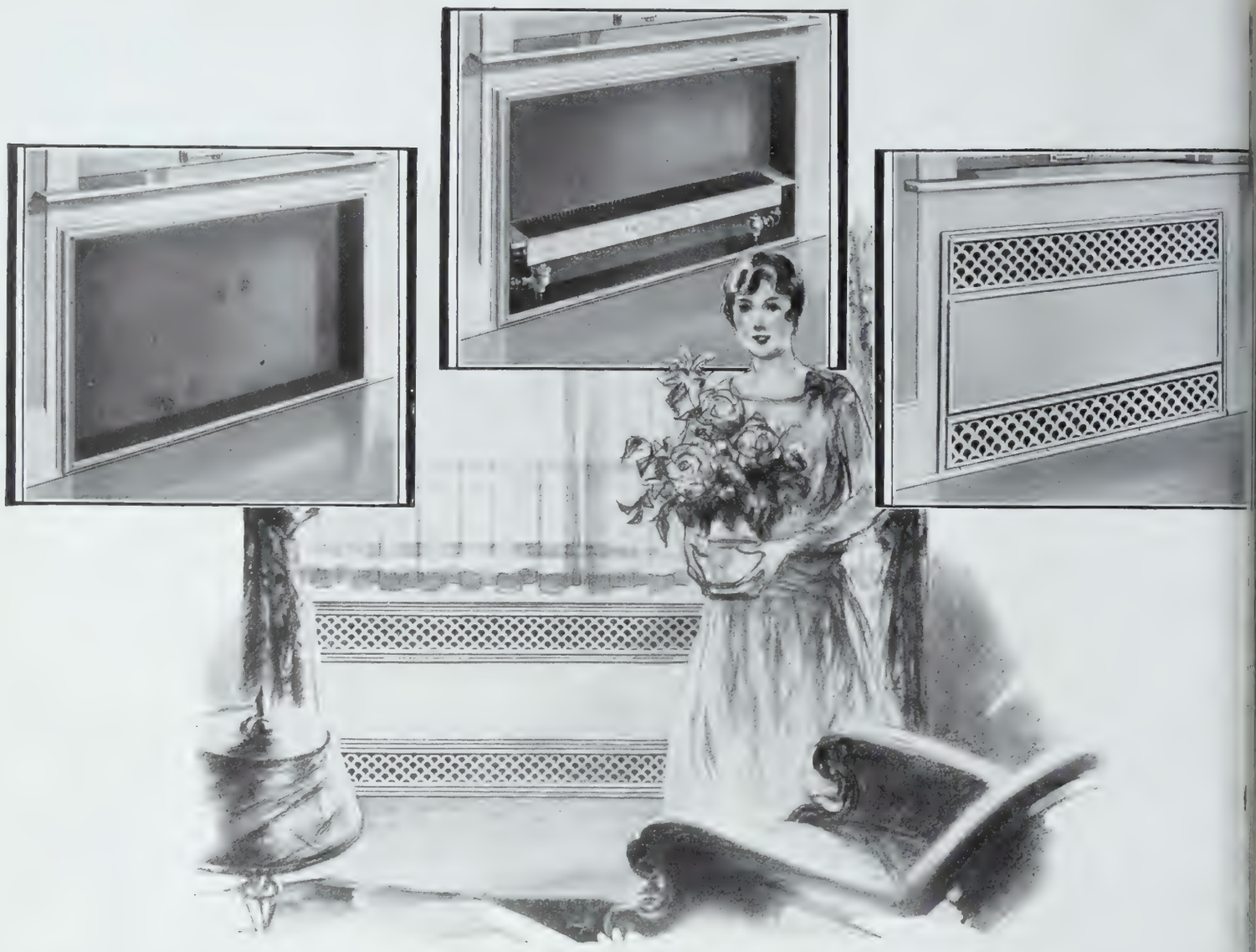
ED AS STANDARD BY THE UNDERWRITERS' LABORATORIES, AND BEARS THEIR LABEL.

Electrol Inc. *of* Missouri,
171 Dorcas Street, St. Louis, U. S. A.
Gentlemen: Please send your book, "The Master Furnace Man", and details of Electrol Oil Burner.

Name.....

Street and No.....

City.....State.....



# UNDER-WINDOW CONCEALED HEATER

## *Another remarkable development in "Successors to the Radiator"*

NOW more than ever, old-fashioned radiators are obsolete in well-appointed homes. The new Trane Under-Window Concealed Heater completely solves the radiator problem. Out of sight, out of the way between the walls, it occupies not an inch of floor space and permits complete freedom in room arrangement.

This new Trane unit is basically the same as the Standard Concealed Heater which has been so successful in thousands of homes during the past two years. It is not a hidden or recessed radiator, a radiator shield or screen, but an entirely different type of heating unit. It has the same instantaneous control—no waiting for radiators to heat or cool. And the same horizontal air currents that avoid soiling your walls and drapes.

But the new unit is a big step forward. It comes completely assembled, so your heating contractor can install it with lea delay and expense. An inge ous refinement in pipe conne tions saves a foot of wall spac And the front panel is read removable so the copper hea ing element may be inspected any time. This unit fits any ty of heating system intended f radiators. Write for free bookl

HEAT CABINETS **TRANE** CONCEALED HEATERS
PUMPS, UNIT HEATERS, AND HEATING SPECIALTIES

THE TRANE CO. (*Est. 1885*)
252 Cameron Ave., La Crosse, Wis.

Please send me your free booklet Under-Window Concealed Heat

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### *Douglas*

**...cho Manzanita.** Exclusive guest ranch. In ...ahua Mountains. Golf. Hunting. Horseback. ... Swimming. Mrs. E. E. Ainsworth, Owner.

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### *Hollywood*

**...llywood Plaza Hotel.** Los Angeles' newest hotel. ...l comfort in the heart of America's playground. ...celled service. Reasonable rates. Booklet.

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**...ntington Hotel** and Bungalows. Open all the ... One of America's finest resort hotels, over-...g the San Gabriel Valley. A Linnard Hotel.

**...ta del Arroyo Hotel** and Bungalows. Located ...e beautiful westerly residential section of ...ena. Open all the year.

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**... Mirasol Hotel** and Bungalows. "Most unique ... in America". Offering quiet home atmosphere ... privileges of golf and country clubs.

**...ramar Hotel** and Bungalows Situated on Pa... Ocean. Garden spot of California. Golf. Tennis. ...g, Country Clubs. Exclusive residential section

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### *Brook Forest*

**...ook Forest Inn.** A Swiss Chalet in the Rockies, ... all year, altitude 8000 ft. Riding horses. ... F. Welz, Mgr.

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**...urch-Wall Tea House.** Church St. at Wall. ...tire house of tearooms; dainty atmosphere, mar... food. Boxwood Manor, Old Lyme, management.

### *New London*

**...ght House Inn.** Long Island Sound Shore. ...ous estate. Golf, boat races, ocean fishing and ...g. Garage. Splendid roads. Historic region.

### *Old Lyme*

**...swood Manor.** Among the birds and flowers. ...ly modern, refreshing, summer tourist house ... farm. Bathing lodge on ocean.

### *Sound Beach*

**...enwich Inn Lodge and Crossways.** Attractive ... resort. Good train service American plan, ...cellent cuisine. Fine bathing, tennis.

### *Stamford*

**...p Grill Country Club.** Southfield Point on the ... offers universal attractions to motorists, ...smen, and summer guests. Tel. Stamford 2510.

### *Waterbury*

**... Elton.** Fireproof. The most attractive hotel in ...w England. Send for graphic map. "The Air ... Shortest & fastest route bet. N.Y. & Boston.

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### *Washington*

**...lton Hotel.** 16th at K Street, N. W. The ... and most distinctive hotel in the Capital ... Rates moderate.

**...ce Dodge Hotel.** A hotel distinctive for its ... and high standards of service. Located three ... from the Capitol. Open to men and women.

**...tel Powhatan.** A refined hotel. Single rooms ... bath $3.50 to $5.00; double $6.00 to $8.00. ... booklet and auto map on request.

**...rdman Park Hotel.** Away from noise and con... n, convenient to down-town. Single rooms ... bath $5.00—double rooms; bath $8.00.

**... Willard.** "The Hotel of the Presidents"—...ient to everything worth while in the Nation's ... Homelike atmosphere. Unexcelled cuisine.

## ILLINOIS

### *Chicago*

**...antic Hotel.** 314-328 S. Clark St. Centrally ... Near depots, theatres, shopping district. ... Café. Write for Visitors Guide No. 2.

## MAINE

### *Bar Harbor*

**...tvern Hotel.** A distinctive home, catering to ...ined clientele. Thoroughly modern. Excellent ...ine. Ideal location with all resort sports.

### *Bethel*

**...thel Inn.** Noted for its individuality and per... appointments. The rates are reasonable. Nine-... golf course on our own grounds.

### *Moosehead Lake*

**...naw Mountain Inn.** "Vacation Paradise". No ...ver Golf, all sports. Refined, homelike. Excel... cuisine. $5. to $7. per day, American Plan.

### *Poland Spring*

**...land Spring House.** Maine's Foremost Resort, ... June 22 to Oct. Mansion House, always open. ...cellent 18-hole golf course

## MAINE *(Cont.)*

### *Portland*

**Lafayette Hotel.** A delightful tourist hotel where friends meet friends enroute, and enjoy excellent service at fair rates. European Plan.

### *Prout's Neck*

**The Willows.** Enjoys the patronage of a most exclusive clientele. Comfort and good food especially featured. Golf. Oceanbathing. Ownership management

## MASSACHUSETTS

### *Boston*

**Hotel Bellevue.** Particularly accessible, located near the State House and Boston Common. Room with running water $2.50 up. Room with bath $3.50 up.

**Charlesgate Hotel.** One of Boston's best hotels. In the residential section overlooking Charles River & Parkway. 5 minutes to shopping & theatre districts.

**The Lenox** and The Brunswick. Two famous Boston hotels offering the hospitality afforded only by faultless service.

**Hotel Puritan.** On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

### *Brookline (Boston)*

**Hotel Beaconsfield.** Homelike atmosphere. Convenient to down-town Boston. Away from congestion & noise. Residential section. Rooms $3.50 up. Garage.

### *Great Barrington*

**Hotel Bartine.** "At the Gateway to the Berkshires." A delightful place to stop. Best moderately priced hotel in Berkshire. All outdoor sports.

### *Greenfield*

**The Weldon.** (Fireproof.) "The Beautiful Home Hotel". Open all the year. 225 rooms, rate $2.50 up. European. Excellent cuisine. 18-hole golf course. Bklt.

### *Lenox*

**Hotel Aspinwall.** In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

### *Nantucket Island*

30 Miles at Sea. 2 steel steamers daily. Balmy climate. Large hotels, boarding houses, cottages. Golf. Boating. Bathing. Fishing. Riding. Booklet.

### *Northampton*

**The Hotel Northampton.** New. Fireproof. 125 rooms. European Plan. Rates $2.50 and upward. On three principal highways. Garage.

### *Springfield*

**Hotel Worthy.** Fireproof. 250 rooms. Near station and shopping district. Rooms with bath, $3.00 up. Dining room and cafeteria. James T. Brown, Prop.

## MICHIGAN

### *Bellaire*

**Fisherman's Paradise.** A complete outdoor resort appealing to sportsmen! Rustic cottages. Bathing, golf. Excellent cuisine. H. D. Smith "The Indian", Prop.

## MINNESOTA

### *Minneapolis*

**The Curtis Hotel.** Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

## MISSOURI

### *Kansas City*

**Ambassador Hotel.** Broadway at 36th Street, Kansas City's finest new hotel. Permanent or transient. Suites, apartments, rooms. Center of social activities.

### *St. Louis*

**The Jefferson.** "Where the world meets St. Louis". An hotel of International Repute. Famous Cuisine. New addition now under construction.

## NEW HAMPSHIRE

### *Bretton Woods, White Mts.*

**The Mount Washington.** Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Mgr.

### *Hanover*

**The Hanover Inn.** At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports.

### *Jackson*

**Gray's Inn.** In the heart of the White Mountains. 150 rooms. Golf, tennis, swimming pool, dancing, hiking. Excellent roads. Bklt. June 15 to Oct. 15.

### *Whitefield*

**Mountain View House.** For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

## NEW JERSEY

### *Atlantic City*

**The Breakers.** Noted for its cuisine and comforts. One of the largest of the famous beachfront hotels, most fortunately situated near all attractions.

**Hotel Fredonia.** A homelike European plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

## NEW JERSEY *(Cont.)*

### *Cape May*

**Monomonock Inn.** 29 [illegible] N. Y. to Washington Mts. 30 Acre Private Grounds. Golf, Tennis Golf Course. Riding. Garage. Booklet.

## NEW MEXICO

### *Santa Fe*

**Hacienda de Los Cerros.** An all-year resort ... miles from Santa Fe. Horseback riding, fishing, picnics and camping trips. Motoring and tennis.

## NEW YORK

### *Buffalo*

**Hotel Lenox.** The favorite of Buffalo society. Modern, friendly, quiet, convenient. Excellent food. Three minutes to new Peace Bridge. Write C. A. Miller, Pres.

### *Elizabethtown*

**Hotel Windsor.** In the Adirondack Mountains. Officially recommended by the A. A. A. For [illegible] 100 private baths. Louis E. Parent, Proprietor.

### *New York City*

**Breton Hall,** B'way & 86th. Where visitors to New York will find a home-like and quiet atmosphere in place of the formal air of commercial hotels.

**Eighteen Gramercy Park South.** New residence hotel exclusively for women. Overlooking Park. Helpful service to out-of-town guests. Moderate rates.

**14 East 60th St.** For the discerning resident or visitor. A perfect home, stressing location, furnishings, beauty and service. Room and bath $4.00 up.

**The Grosvenor,** 35 Fifth Avenue. A conservative hostelry of English origin serving the most exacting demands of the traveler.

**Hotel La Salle.** Thirty East 60th Street. A dignified quiet place of residence for permanent and transient guests. Centrally located.

**Hotel St. James.** 109 West Forty-fifth Street, just off Broadway. A hotel of quiet dignity, much favored by women traveling without escort.

**The Madison.** 15 East 58th St., Hotel and Restaurant. Quiet charm . . distinction . . excellent cuisine . . recommend this hotel to the discriminating.

**The Mayflower.** Central Park at 61st St., reached by Columbus Circle's multi-transportation lines. Characterized by dignified service, excellent cuisine.

**The Waldorf Astoria.** Most famous hotel in the world. No other hotel with a more resplendent record for entertaining distinguished guests.

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**Hotel Syracuse.** Magnificent and new. Radiates a spirit of quiet dignity and repose. Every metropolitan convenience. 600 outside rooms, each with bath.

## NORTH CAROLINA

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**Grove Park Inn.** Absolutely fireproof. Open all the year. Perfect comfort. Numerous scenic attractions. Golf, tennis, riding, fishing, etc. Address Dept. C.

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**Hotel Gibson.** On Fountain Square. 1,000 rooms with bath. Beautiful Florentine Room. Roof Garden. Ball Room. Unexcelled cuisine. Wire reservations collect.

## PENNSYLVANIA

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**Hotel Bethlehem.** A new hotel, convenient and quiet in location. Luxuriously appointed, well furnished. Excellent cuisine.

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**Monomonock Inn.** Vacation in the Poconos. Rates and booklet upon application. H. D. & J. M. Geissinger. Telephone, Bell Canadensis 2-9 R-3.

### *Mount Pocono*

**Hawthorne Inn & Cottages.** Best location in Poconos. Furnished cottages, week, month, or season. Refined clientele. Golf, swimming, riding, tennis. Bklt.

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**Adelphia Hotel.** Nearest everything. Roof Garden. Caters to families. Children half price in all restaurants. Every room with bath $4 to $5 a person.

**The Bellevue-Stratford.** Its popularity evidenced by the patronage of Native Philadelphians of all ages as well as visitors from all parts of the country.

## TEXAS

### *San Antonio*

**Gallagher Ranch.** Picturesque, ideal climate. Comfortable quarters. Excellent food. Riding and all western recreations. Open all year.

## VERMONT

### *Manchester*

**Worthy Inn.** An exceedingly attractive Inn accommodating 125 guests. Located in New England's most beautiful village. Two 18-hole golf courses.

## WASHINGTON

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**The Camlin.** Seattle's most distinguished hotel. Smartly correct in guest facilities and service. Illustrated brochure upon request. H. L. Blancher, Mgr.

## WYOMING

### *Big Horn*

**[illegible] Lodge.** Semi-private club and ranch in Big Horn Mountains, Northern Wyoming. Good saddle horses and trout fishing. References exchanged.

## BERMUDA

### *Hamilton*

**Hotel Langton** [illegible]

## ITALY

### *Lido [illegible]*

**Excelsior Palace** [illegible]

**Grand Hotel Des Bains** [illegible]

### *Rome*

**Grand Hotel Des Iles Borromees** [illegible]

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**Grand Hotel.** On the Grand Canal. Central location. Near to the International Society rendezvous.

**Hotel Royal Danieli.** The most [illegible] close to the Ducal Palace. All rooms overlook the Grand Canal.

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**Hotel Regis.** Central location. Convenient to American Embassy. Rooms with private bath $3 to $15. Special weekly and monthly rates.


# WORLD CRUISE $1000 to $2500

Including hotels, drives, etc., by superb new "Caledonia," 17,000 tons. Leave New York Jan. 30 to Havana, Panama, Los Angeles, Hawaii, Japan, Hong Kong, Manila, Bangkok, Siam, Java, Singapore, Ceylon, India, Cairo, Naples, Monte Carlo, Cherbourg (Paris), New York.

**Mediterranean Cruise, Jan. 30, 66 days, $600 up.**
**Frank C. Clark, Times Building, New York**

## when September comes..

# NEW YORK!

CITY of dreams . . . More money than anywhere else in the shining world—taller buildings. Dizzier turns of fortune's wheel—the pauper up, the banker down. Broadway blazing like the Milky Way caught on the tower-tops. Fifth Avenue black with high-powered cars between the gorgeous windows. New fads, new plays, new clothes, new dance steps—jewels like Ali Baba's cave . . . The centre of the feverish modern world is here—New York.

September sees New Yorkers home again. And all the world pouring in to fill the shops, the theatres, the streets, the great hotels . . . Of course you're coming too—why shouldn't you?

*But make your reservations early, choosing those places that cater to people who want the things you want—and are accustomed to get them. Such hotels advertise in your favorite magazines—Vogue, Vanity Fair and House & Garden*

. . . and when writing to advertiser mention where you saw the advertisement . . . it is a helpful identification



# LIVE *golden days in old* QUEBEC

Québec puts on her golden gown in autumn . . . tall woodlands of scarlet and yellow . . . broad harvest-fields of bright grain . . . girdled with the incredible blue of the St. Lawrence. Year after year, Chateau Frontenac welcomes families who return to gaze on the glory of the leaves and to savor the cradled peace of the Norman harvest-home. The air has a marvellous tang in it . . . a tonic, refreshing quality. Breakfast tastes wonderful . . . ah! those little Chateau sausages! those French griddle-cakes! that maple-syrup! That brisk walk on sunlit Dufferin Terrace afterward! . . . Then, a morning at golf . . . a drive in leisured *calèche* or snappy roadster out among the Norman farms. A small boy driving a dog-cart offers madame a rosy apple . . . grandmère stops her spinning wheel to say "*Bon jour! bon jour!*". . . the village curé proudly exhibits his little gem of a church. It is all very friendly . . . perfect for an autumn holiday . . . like nothing else on the continent. Full information and reservations at Canadian Pacific, 344 Madison Avenue, New York; 405 Boylston Street, Boston; Chateau Frontenac, Québec, Canada.

**Chateau Frontenac**

*Bienvenue à Québec*




# Your Own Cruise
## *Round the World*

Go Round the World as you please, stopping where, when and as long as you choose.

Here is an unique service. You have a choice of twenty-two world ports to visit. You may make any of them or all of them points of departure for trips to the interior of the most interesting countries of the Orient and Europe.

The palatial liners in this service sail every week from Los Angeles, San Francisco, Honolulu, Yokohama, Kobe, Shanghai and Hong Kong with fortnightly sailings from Manila, Singapore, Penang, Colombo, Port Said, Alexandria, Naples, Genoa and Marseilles to New York. Stopover where you like for as long as you like. Your ticket is good for two years.

You may arrange in advance for these stopovers, assuring yourself that you will have identical accommodations on subsequent liners for each port of the cruise.

There is no service which even approximates this freedom of travel. There is no other service Round the World under one management with regular sailings. Magnificent liners. Outside rooms with beds, not berths. Luxurious public rooms. Spacious decks. An outdoor swimming pool. A cuisine that has won high praise from world travelers.

Plan your own world-cruise. Go where you please when you please. Each new liner you board brings a new group of interesting travelers for your acquaintance.

American Mail Liners sail every fortnight from Seattle for Yokohama, Kobe, Shanghai, Hong Kong, Manila and Round the World via the short route.

Fortnightly sailings from New York for Havana, Panama and California and the Orient and fortnightly sailings from Naples, Genoa and Marseilles for New York.

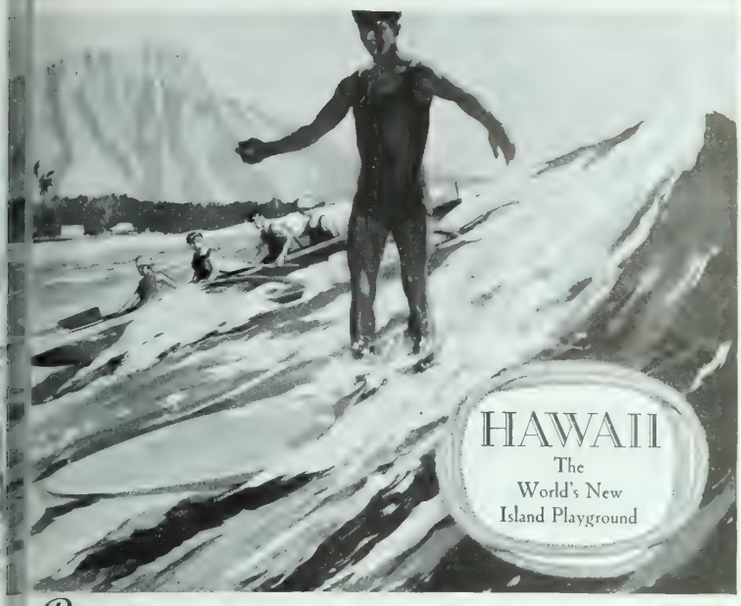
A similar service returning from the Orient to San Francisco, Los Angeles and Seattle.

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# American Mail Line
# Dollar Steamship Line

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ROBERT DOLLAR BLDG., SAN FRANCISCO

110 SOUTH DEARBORN ST., CHICAGO, ILL
1005 CONNECTICUT N. W., WASH., D.C
152 BROADWAY, PORTLAND, OREGO
21 PIAZZA DEL POPOLO, ROME, ITAL
11 BIS RUE SCRIBE, PARIS, FRANC
22 BILLITER STREET, E. C. 3, LONDO
4TH AT UNIVERSITY, SEATTLE, WASH




*Race the surfboards in*
*r outrigger canoe at Waikiki!*
*ing spray hisses underfoot—a*
*arm speeding wave is head-*
*high behind you—*

A few breathless, exultant
ments and you're laughing
the beach! Your spirits have
nd a new door opened—a
v thrill in living! — in this
-Pacific paradise so bril-
t with interests.

Vacation-time, in Hawaii, is
y month in the year. And
ry day there are things to
that you've never done be-
e. Delightfully lazy ways to
nothing at all, where you
count on a thermometer
t stays below 85° in sum-
r and above 65° all winter.

Perhaps it's winter-time—
you stepped from pajamas
bathing suit this morning
let a warm green breaker
vl you over. Your morning
er tells of the snowstorm
home—and here you are
with a slice of sun-ripened pine-
apple fresh from the fields for
breakfast!

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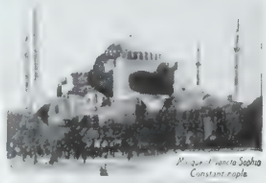
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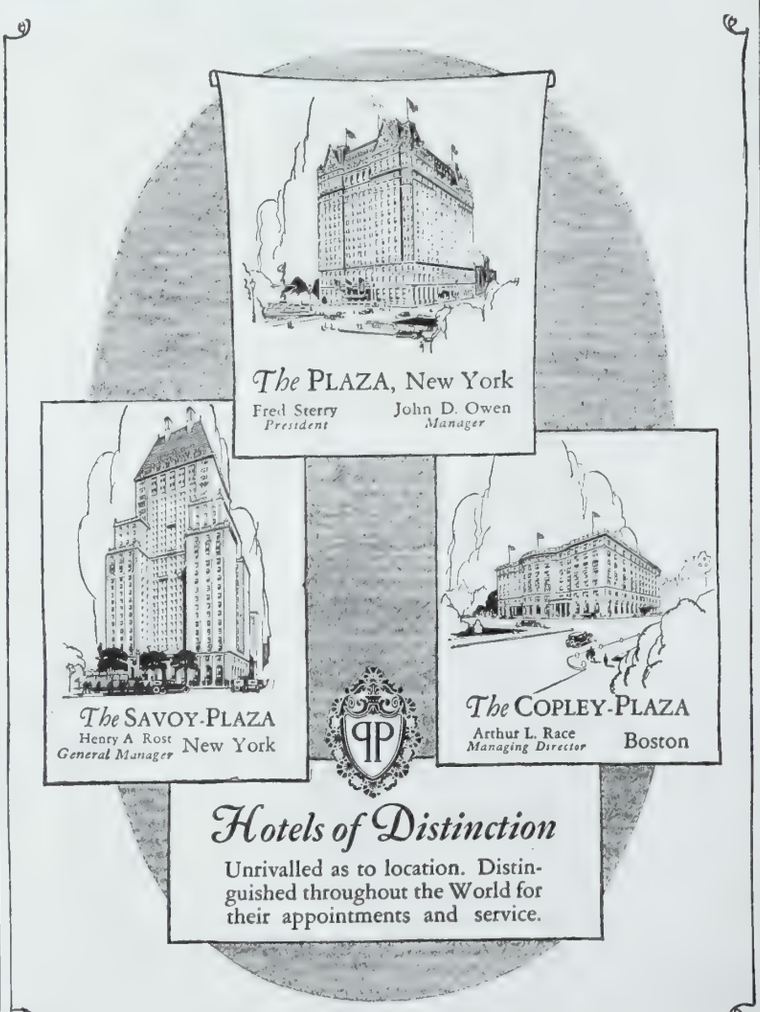
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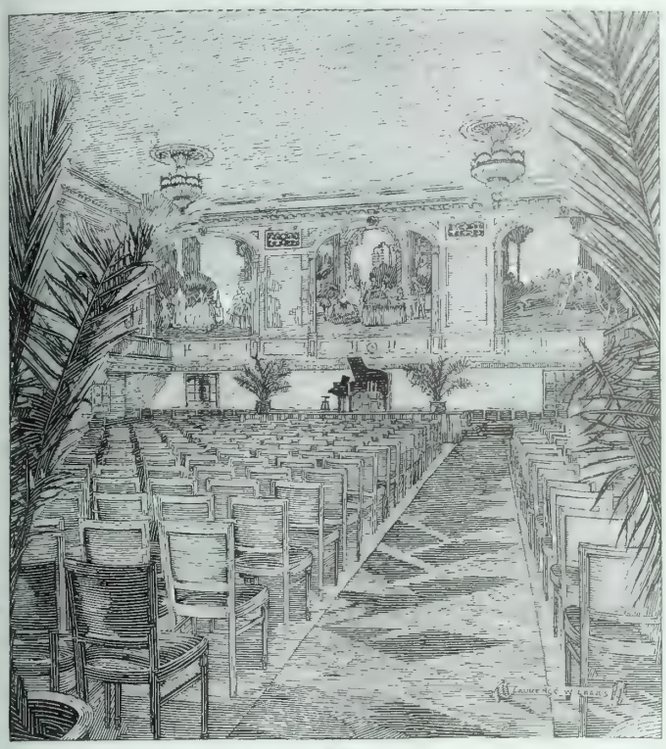
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*A bed for a "headstone." In 1770 an eccen lady ordered this marker, contrary to all cus Her judgment was justified, however, a letters on the footboard remained legible after nearby stone inscriptions were e*

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*From "The Home of Beauty" 6-room design 105*

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# Will common colds sap this energy next winter?



## *Modern Science Warns You Against an Overheated Home*

o man homes, the start of the heating season means e cold fter another. How discouraging it is to see ren's ceeks lose their summer bloom, and the en- mily "ow up" after a season of outdoor enjoyment! oday ou can largely prevent winter colds. The cause s been discovered. It is not too much cold ors, b *too much heat in the house.*

### Auto atic Heat Control Prevents Overheating

iment by noted public health authorities have con- l in a markable way the conclusion that we catch hiefly ecause we live in a dry, overheated atmos- durin the winter months. These authorities say verhe ing weakens the tissues of the nose and , so ey cannot stand the shock of sudden tem- ure chge in going outdoors.

is o y one sure way to prevent overheating: Equip your home heating plant with an automatic heat regulator. The Minneapolis-Honeywell Heat Regulator keeps a steady, even temperature without anyone ever touching dampers or drafts—thus providing real heating comfort. And clock control rouses the fire in the early morning while you are still asleep, so you have warm rooms to dress in.

The Minneapolis-Honeywell also saves money, on any fuel. Install it now, pay through the winter on our Budget Plan. Our interesting booklet, "The High Cost of Overheating," explains the ever-present danger of illness in an overheated home, presenting opinions of medical authorities. Sent free on request.



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*Executive Offices:* 2790 Fourth Ave. So., Minneapolis
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Please send your free booklet, "The High Cost of Overheating."

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# Distinctive Windows

## FOR YOUR NEW HOME

Such are Fenestra Casements! Consider these elements of their design: Small, sparkling panes, slender, sturdy, steel muntins, provide character and charm. Fine hardware-appointments, including handles of graceful design, intrigue the eye. ‧ ‧ ‧ Combined, these elements contribute the touch of an artist to any style or size of residence, frame or masonry—to mansion or cottage. ‧ ‧ ‧ And Fenestra Casements are as practical as they are decorative. Made of steel, they do not swell, shrink, stick or rattle in any weather or climate; hence always open and close easily. The outside of every pane is safely cleaned from inside the room. The use of interior screens protects draperies. ‧ ‧ ‧ Yes, you *can* afford Fenestra Casements, because they cost little, if any, more than ordinary windows. Send for a free copy of our new book, "Decorating with Casements."

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FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. CONVENIENT WAREHOUSE STOCKS.

# Fenestra CASEMENT Windows

*of* STEEL




## 3 health essentials

—to prevent the ills and discomforts that go with chilling temperatures you need

***warm air***

—to protect you against the troubles caused by parched, dry atmosphere you need

***moist air***

—to avoid the effects of dead, stagnant air you need the refreshing stimulation of

***moving air***



# Write *Health* *into the specifications*

HEALTH FIRST! It's a good slogan for home planners. Life loses its happiness when health departs—when colds, throat troubles, and respiratory ailments attack the family because of chilly rooms, or harsh, dry, stagnant air. Time was, perhaps, when these conditions were largely unavoidable. But not now.

Research sponsored by the National Warm Air Heating Association has put home heating on a new basis of scientific accuracy. Work carried on in the Warm Air Research Residence at Urbana, Ill., built for experimental purposes, has led to important improvements in heating practice.

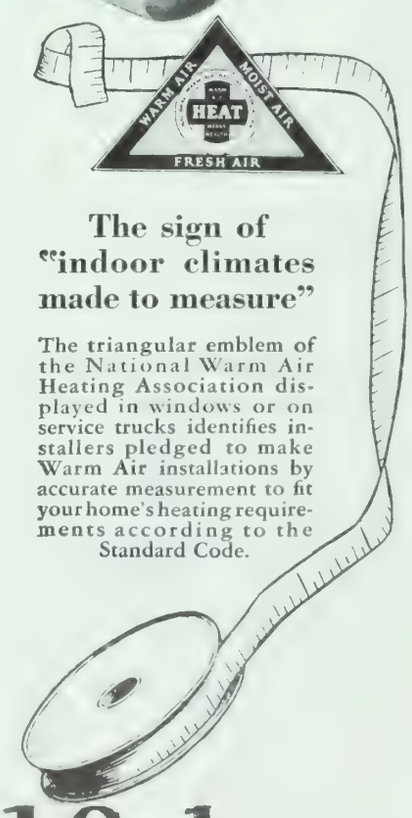
It is now possible, by specifying a Warm Air System installed according to the Standard Code, to obtain health and comfort advantages not provided adequately and economically by any other system of home heating.

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*Mail the coupon and get our attractive book "Health and Comfort with Warm Air"*

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**The sign of "indoor climates made to measure"**

The triangular emblem of the National Warm Air Heating Association displayed in windows or on service trucks identifies installers pledged to make Warm Air installations by accurate measurement to fit your home's heating requirements according to the Standard Code.

# RECIRCULATING Warm Air *installed according to the* Standard Code

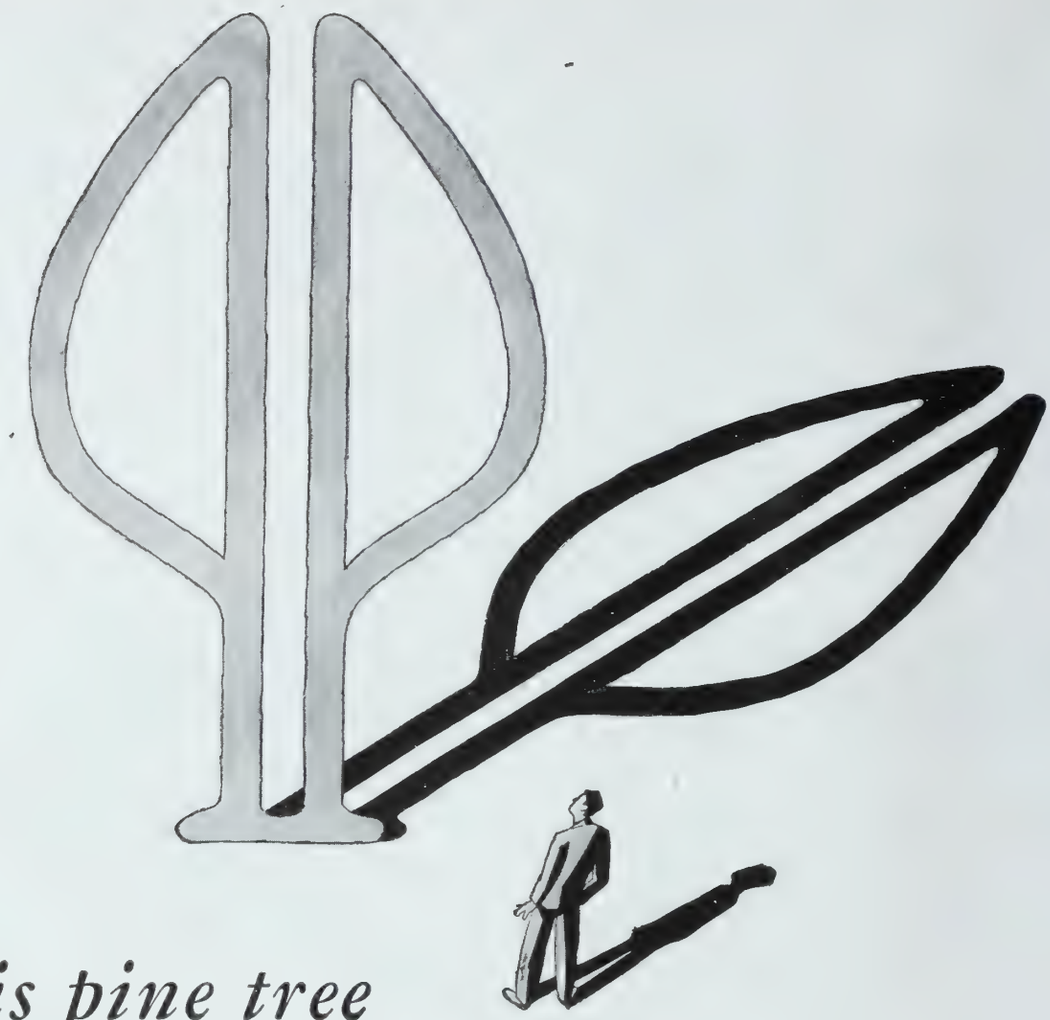
NATIONAL WARM AIR HEATING ASSOCIATION
*174 East Long Street, Dept. 2-J, Columbus, Ohio*

Gentlemen: Please send me your book "Health and Comfort with Warm Air."

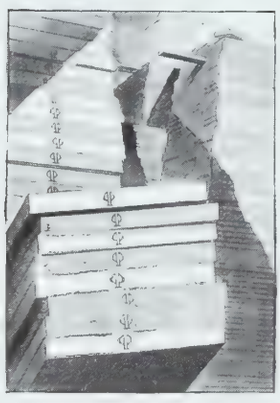
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*Street and No.* .....

*City* ..... *State* .....



# *This pine tree*
# makes you an expert judge of good lumber



*From carefully selected trees from the forests of the Northwest—cut, seasoned and graded right—this lumber is available at the better lumber yards the country over.*

PINE lumber, one of the most important materials that goes into the building of a home, has come out of the shadowland of the indefinite and questionable to take its place among the certain and known products of industry.

Builders and architects have always known the greater value of even-grained, well-seasoned, rigidly graded pine. Architects have specified it. Builders have bought it when they could, relying on their own ability to pick it by appearance and price. There was no other way to tell. The home owner, wanting the best and willing to pay for it, wisely kept out of something he knew nothing about.

Now, through the invention of a machine by which the pine tree mark is imprinted on Pondosa, this good wood comes to market so clearly identified that anyone can be an expert buyer of good lumber.

Through this pine tree mark Pondosa Pine takes its place as reliable merchandise beside trade-marked and advertised hardware; electric fixtures marked with names that mean responsibility; plumbing fixtures on which world-known names appear; heating plants, the names of which are guarantees of quality.

For sheathing, siding, window frames, sash and doors, for all interior and exterior finish and trim—for all work where a light, even-grained durable wood is wanted, buy Pondosa Pine by the mark of the pine tree from your retail lumber dealer. Western Pine Manufacturers Association of Portland, Oregon.



*On the doorway's snug fit depends much of the charm of the front entrance. Doors and sash of Pondosa Pine will stay straight and true against all time and weather.*

## Pondosa Pine

*The Pick o'the Pines*



*Mr. Bert Hene, Hene Construction Co., Omaha, was the builder of this splendid Flax-li-num insulated residence owned by Dr. Hyde in Omaha.*

# Refreshingly Cool In Summer
# Flax-Li-Num Plus 2 Air Spaces

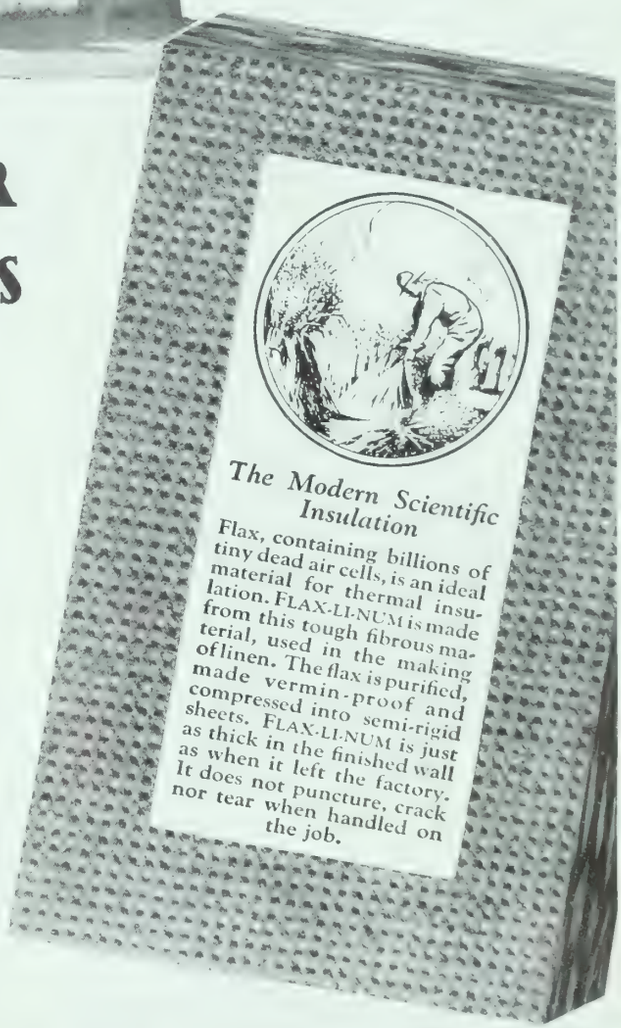
**AT no time of the year is insulation more important than it is in summer. FLAX-LI-NUM and the two-air-space method *builds* real comfort into your home.**

**The scientific soundness of this method of insulating by FLAX-LI-NUM is demonstrated by tests of the U. S. Bureau of Standards. These tests prove that ½-inch insulation, installed to form two air spaces in the walls, has the insulation value of ¾-inch insulation used as a plaster base or in contact with the sheathing.**

**In addition to its high insulation efficiency, FLAX-LI-NUM, applied by the two-air-space method, gives maximum results, using the least amount of material. FLAX-LI-NUM comes in ½-inch sheets, cut and shaped to go in the walls between the studs—and 1-inch sheets in one piece, ready to install in your roof. The ease of applying FLAX-LI-NUM and the fact that it comes already cut saves you money and gives you comfort with economy.**

**Send for facts about the two-air-space method of insulating homes.**

FLAX-LI-NUM INSULATING CO., ST. PAUL, MINN.
228 NORTH LA SALLE ST., CHICAGO 101 PARK AVE., NEW YORK CITY




# Flax-li-num

A CORRECT BUILDING INSULATION AND SOUND CONTROL MATERIAL

FLAX-LI-NUM INSULATING CO.
St. Paul, Minnesota

H. G. 9

Send me results of U. S. Bureau of Standards tests of the two-air-space method of insulation. Also send complete information about Flax-li-num.

Name..... Address..... City..... State.....

*Ritter Parquetry Flooring (Herringbone Design) in residence of J. A. Short, Philadelphia*



RITTER
APPALACHIAN OAK
FLOORING

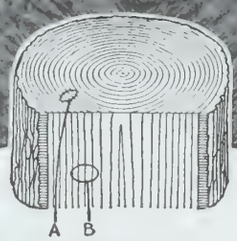
# *Too Beautiful To Cover With Rugs!*

*DO YOU REMEMBER* when it was considered essential to cover up as much of the floor as possible? Floors were then made to walk on -- nothing more.

How different today! Ritter Appalachian Oak has given us a new and exquisite conception of floor beauty. On a floor of Ritter Oak orientals are placed discriminately, even sparingly; such a floor is far too beautiful to be concealed with rugs.

The rare beauty of Ritter Oak Flooring is due to the slow, uniform growth of the trees, resulting from an ideal combination of climate, soil and drainage in the Appalachian Highlands. This slow, uniform growth produces a velvet-like texture and a super-fine grain.

Be sure to tell your architect or builder to specify Ritter Appalachian Oak for the floors and the interior trim of your new home. Write today for our booklet illustrating different flooring patterns possible with Ritter Oak.




Climate, soil and drainage in the Appalachian Highlands are ideal for the slow growth that causes narrow annular growth rings (A), which in turn produce close grain (B), resulting in a fine-grained floor, as shown in background of this advertisement.

W. M. RITTER LUMBER COMPANY
*America's Largest Producers of Appalachian Hardwoods*
GENERAL OFFICES: DEPT. H-G., COLUMBUS OHIO

MADE *IN* THE APPALACHIANS *FROM* APPALACHIAN OAK *ONLY*



This home in Buffalo, N. Y. designed by Wm. Viets for Builder, Clyde H. Lanctot, has a roof of special WEATHERBEST Straw Effect with sidewalls in 24-in. Gray WEATHERBEST Stained Shingles.

# Durable Natural Colors Enhance Values



This inhospitable house was made one of architectural beauty by using 24-in. WEATHERBEST Stained Shingles in Colonial White over old siding and for walls of new section. Home of Wm. M. Miller, Paterson, N. J. Ask for Book, "Making Old Houses Into Charming Homes" showing many other examples.

ADDED charm is given the present-day home if colors for roof and sidewalls are selected to make it seem natural in its setting.

For pleasing color effects WEATHERBEST Stained Shingles are gaining wide recognition as a better sidewall and roof material because of the superior quality of the shingles and the most dependable colors.

Only 100% edge grain red cedar shingles are used. Each bundle is broken open and shingles separately treated so that colors are even and there is a maximum penetration of preserving and binding oils. Any imperfect shingles are replaced with good ones and bundles repacked to full count, ready to lay without waste. There is sixteen years' experience behind this rigorous policy: *Not to Cheapen Materials or Process to Meet Price Competition.*

## Weatherbest STAINED SHINGLES

FOR ROOFS AND SIDE-WALLS

SEND coupon with 10c to cover mailing and handling and let us send Color Chart with Portfolio of full-color photogravures showing a wide range of WEATHERBEST Stained Shingle Homes. WEATHERBEST STAINED SHINGLE CO. Inc., 930 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

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Enclosed is 10c (stamps or coin). Please send WEATHERBEST Color Chart, Portfolio of Photogravures showing WEATHERBEST Homes in Color and floor plans. Enclose book on modernizing old homes, "Making Old Houses Into Charming Homes."

*Name*.....

*Address*.....

# What Mosaic Tiles Will Do For You!



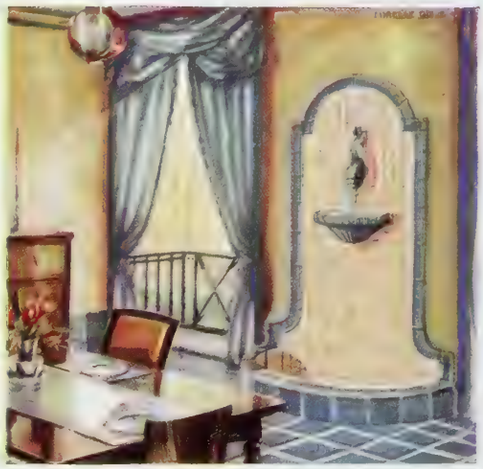
*Bathroom in Mosaic Tiles in the modern style*

With colored tiles you can make the walls and floors of your home reflect your individuality as easily and artistically as your hangings and furnishings reflect your personality and good taste.

In fact, Mosaic Tiles have been developed in an exceptionally wide range of colors, shapes and types so as to allow free reign to the individual's choice and taste. The interiors shown here illustrate two of the many treatments and color effects obtainable with Mosaic Tiles and give an idea of the beauty and charm which colored tiles of highest quality lend to any room.

### *In Addition to Beauty*

Such superlative decorative effects are possible with Mosaic Tiles that in contemplation of its beauty, its unique utilitarian properties are apt to be overlooked.



*Enduring beauty achieved with real Mosaic Tiles*

It is a fact that Mosaic Tiles provide a most economical treatment for all floors and walls. Mosaic Tiles need no repainting. They never sweat, fade, scale or stain. Floors of Mosaic Tiles do not develop unsightly worn places nor can heavy furniture mar the beauty of the surface.

They are remarkably easy to keep clean. Whether the tiles are on floor or wall, a damp cloth is usually sufficient to keep them always looking their best.

Mosaic Tiles will last as long as the house itself. And should you ever wish to sell, you will find that the time-mellowed beauty of your Mosaic Tiled walls and floors have enhanced the value of your home.

### *Consult Your Architect and Tile Contractor*

Your Architect and Tile Contractor will be glad to show you colored illustrations of how Mosaic Tiles are used in various rooms of modern homes— large and small.

See these illustrations, as well as the actual tiles themselves. The artistic possibilities at comparatively small expense, through the use of Mosaic Tiles, may be a revelation to you.

MOSAIC

*"Mosaic" is the Trade Name of tile made exclusively by the Mosaic Tile Company and is stamped on back of all Mosaic Tiles. The word "Mosaic" should be used in writing tile specifications.*

MOSAIC TILES

*The* MOSAIC TILE COMPANY

*Member, Associated Tile Manufacturers*

*Dept. HG-9*

ZANESVILLE, OHIO

New York San Francisco Los Angeles
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# Choose the entrance that fits the personality of your home

An entrance is like a guide to the character of the entire house — an index to the tastes and personalities of those who live therein.

Types of doorways almost without number lend themselves to the added charm of genuine Forged Iron Hardware by McKinney. It supplies the completing touch, the accent-note of grace and artistry. Even a plain doorway takes on new life under its spell of romance.

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*Permanent Exhibit: Room 431, One Hundred and One Park Avenue, New York*

*Forge Division,*
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Please send me, without obligation, the items I have checked. —

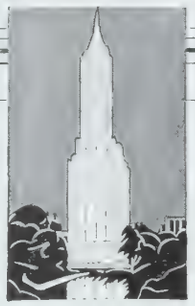
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# REAL ESTATE

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## LYMORE

The half timbered black and white House belonging to the Earl of Powis is situated about half a mile from the little County Town of Montgomery.

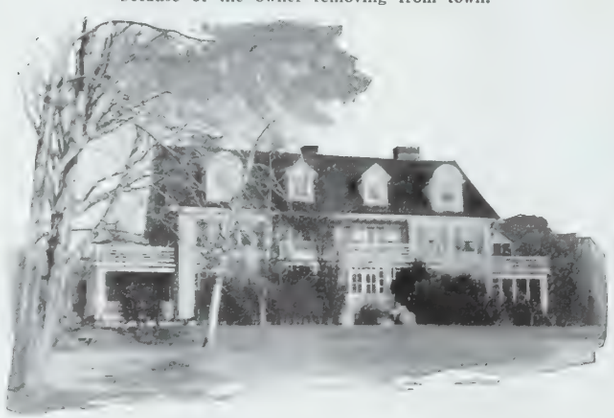
It was built in 1675 by Edward third Lord Herbert of Chirbury. The interior contains many panelled rooms, a magnificent and quite unique staircase, the landing of which forms a bridge over the Hall. There is a Minstrel Gallery above. It has had no alterations and stands, exactly as it was built in 1675, in a charming walled garden in a small park with fine old Oaks and several pieces of water. Offa's Dyke made by Offa, King of Mercia, to keep the Welsh out of England, runs through the Park.

It is about 2½ miles from Montgomery Station on the Great Western Railway. Lord Powis will let the House and Garden for 21 years at a rent of £1 per annum to anyone who will restore the House. A renewal would be considered. Failing this offer Lord Powis would be prepared to consider a sale for the purpose of removal complete for re-erection elsewhere.

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The property is within 5 minutes' motor drive from station.

The price asked represents a substantial reduction from its real value and may be further reduced by the sale of several acres in the rear with an entrance on Richbell Road.

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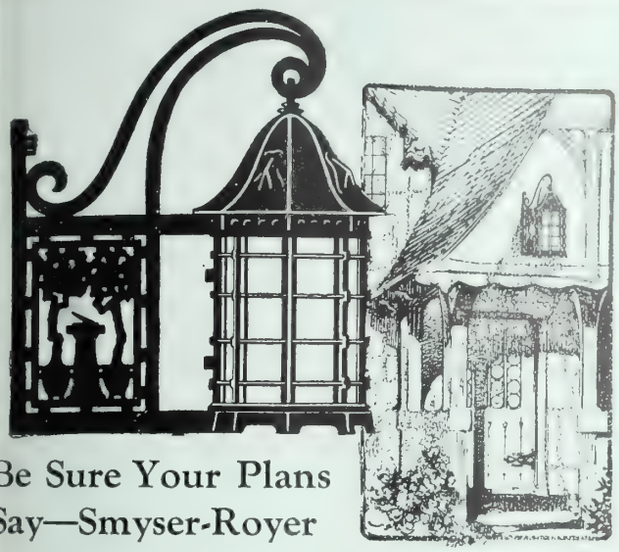
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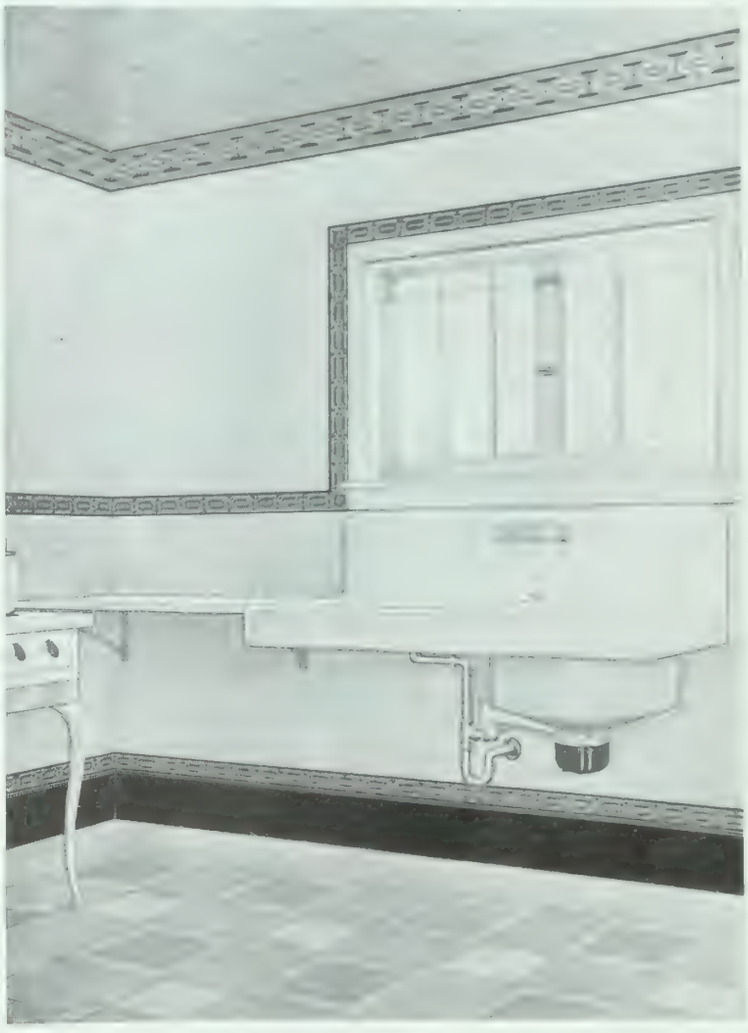
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## THE THREE SETTERS

By ROBERT S. LEMMON

I SOMETIMES think that choosing between the three Setters—English, Irish and Gordon—comes down merely to a question of color-schemes. All of them are so superlatively good in the qualities that go to make up a first-class canine companion that, for me, it is out of the question to place one above the others on any other basis. As a group they have brains, health, strength, beauty, dependability and the finest of fine all-around character. You can't go wrong if you decide upon any one of the three, so suit yourself just on a color basis.

The majority of people recognize a Setter when they see one, but not all know the distinguishing characteristics of the respective breeds. Taking them in order, the English is the dog with plenty of white in his coat, usually intermingled with black, orange, lemon or black-and-tan. The Irish is true to his name in the matter of color, which is a solid, deep mahogany red in the best specimens, and a somewhat lighter tone in those which are not so perfect. And the Gordon, comparatively uncommon in this country but on his way to regaining the recognition which he so richly deserves, is a black dog with touches of tan on muzzle, eye-brows, cheeks and toes.

For very many years the Setters have been bird-dogs, bred and trained to point or "set" feathered game and thereby indicate its whereabouts to the man behind the gun. In this rôle they have been developed to a state of proficiency which, carried on through many dog generations, has had a deal to do with expanding their mental capabilities. Further than this, the close association with Man which their work entailed has bred in them a companionability and faithfulness which few if any other breeds can match.



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They are keen-scented, active, speedy and graceful dogs with a world of stamina, of course—no other type could cover the thirty or more miles a day in the field which modern bird-hunting conditions often demand. It is greatly to the credit of those who are guiding the destinies of the Setters that they have not sacrificed these qualities in their desire to produce dogs which can win at the bench shows. In fact, the aim of the Setter men today is to breed dogs which can succeed in three activities: on the bench, in the competitive field trials, and as actual hunting companions for their individual sportsmen owners.

Many of them are succeeding in this aim, with the result that the well-bred Setter of today is probably an even finer dog than ever. As a specific proof of this statement the modern Gordon may be cited. Time was when he showed a certain almost coarse heaviness, but now his sponsors have brought him back to a fine keenness of brain and body that ranks him with the best of the English and Irish.

If I may conclude this too-brief article with an admonition, don't think that the Setters are solely and essentially hunters. It is no exaggeration to say that they are also as fine all-around members of the family as could be found in a long, long journey.


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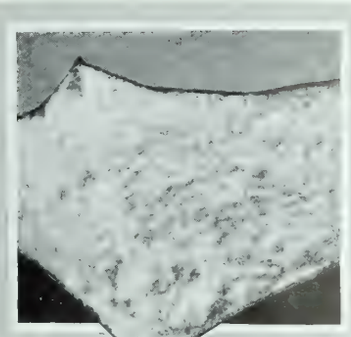
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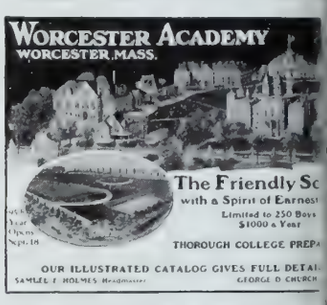
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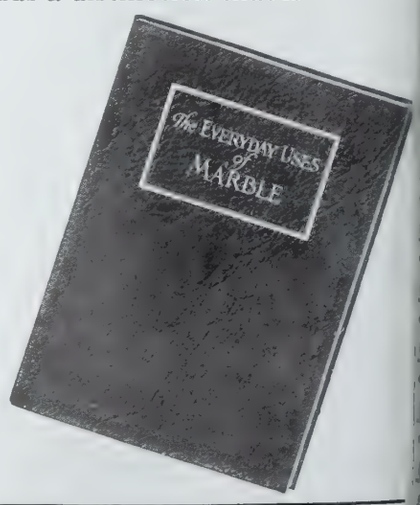


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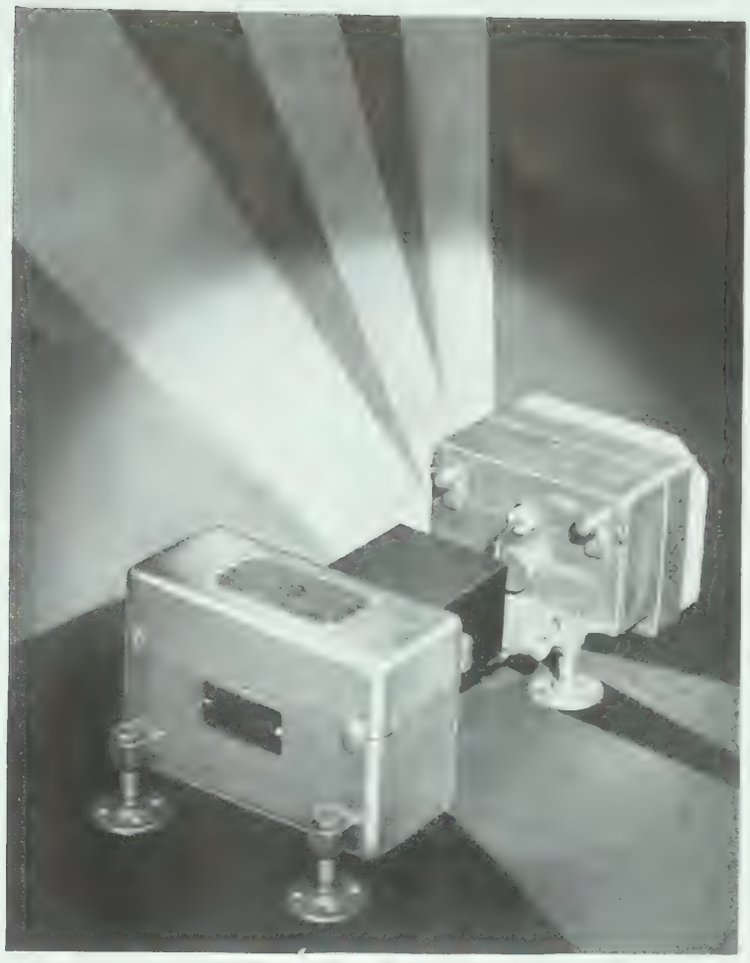



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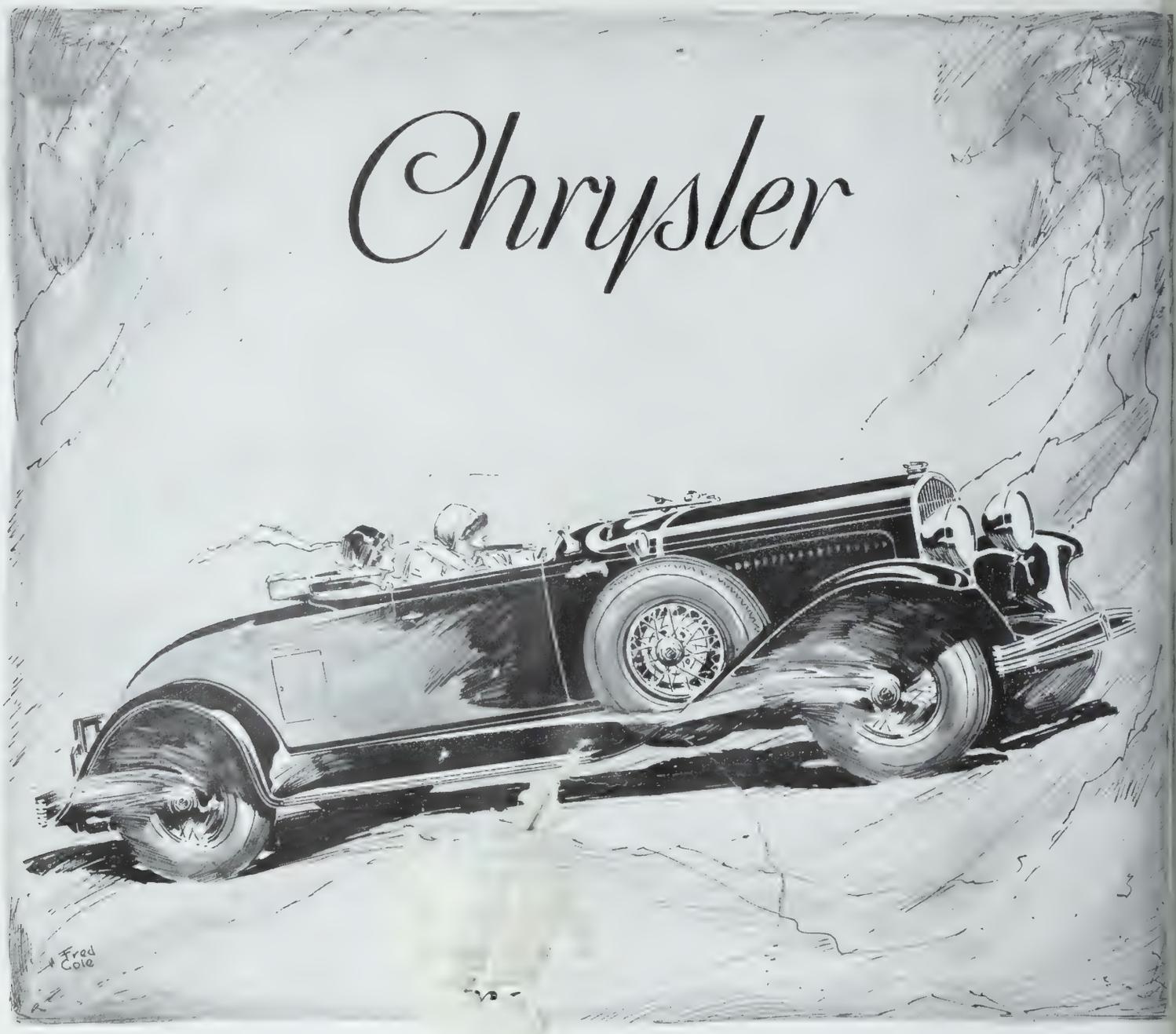
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# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

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## SEPTEMBER, 1928

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AMONG the quaint relics of American commerce is the country *general* store, which sells everything from a harrow to baby's ribbons. Its career began in the assorted wares carried by pack peddlers of a previous generation, those picturesque, sharp and untiring nomads who laid the foundations of our rural retail merchandising. When the general store reached the town and the town grew to the stature of a city, the merchant called it a *department* store. Today scarcely a town but boasts its store where all manner of goods are to be found, each in its separate department. This would seem to be an ideal way of serving the multifarious needs of a populace, and so it was considered until the *specialty shop* came into being.

During the past decade specialty shops have sprung up like mushrooms. Each shop has its own line or group of lines of wares, and the endeavor of the owner is to offer only the smartest and most exclusive examples in its chosen line. It may be hats or brassware or chintzes or perfumes. It may be any one of a hundred of the groups into which merchandise can be classified.

The theory on which the specialty shop is based is sound. Its owner has devoted his or her interest and time to the study of one line of goods—its sources, its styles, its uses. New uses have been found for commonplace wares and new lines of wares evolved to satisfy the public's voracious demand for the latest creation. The specialty shop has helped speed up the tempo of taste. It has offered a service that is valuable because its interest is restricted and its wares presumably exclusive. It also has added color, individuality and a lively air to our shopping streets, for its owners, bent on attracting trade, spare no expense in the decoration of their shops and the tempting presentation of their goods.

This evolution of the specialty shop has stamped its impression on the character of our department store. Just as in the old country general store the goods were generally jumbled together without an effort to make them tempt the purchaser, so the department stores, until the past few years, have been merely vast warehouses of mixed goods. From the specialty shop, the department store learned its lesson. Today the smartest department stores are great groups of specialty shops—stores within stores.

Since we started with the peddler ancestry of the general store, let us dig up the genealogy of the specialty shop. For there were specialty peddlers in the old days in addition to the men who carried a general assortment in their packs. Some of these specialists carried medicines and cosmetics, some dyes for the homespun cloth the farmer's wife would weave, some concentrated on hardware, some on soap, some on baskets.

Behind the great department merchant of today looms the ghostly figure of the old pack peddler who went from settlement to settlement selling his general stock of homely wares. Behind the smart owner of the specialty shop you can see, if you look long enough, the shrewd countenance of the nomad merchant who gained a reputation, among the housewives, for just one article.

VOLUME LIV NUMBER THREE

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# THE BULLETIN BOARD

*THE Third Trial.* From E. A. Bowles, one of the great leaders of English floriculture, comes this bit of advice: "Always try a new plant thrice. The first time you plant it the weather may prove to be the worst in your gardening experience, and you will fail. The second time you'll probably set it in uncongenial circumstances of soil and exposure, and again you will fail. But try the third time, and you usually succeed." Mr. Bowles' famous garden at Waltham Cross, filled with rare treasures and plants difficult to raise, proves that he has learned this bit of garden philosophy from repeated experiences.



*BIRDS Between Walls.* Readers of House & Garden some years ago will remember our accounts of the Rose Garden at Sing Sing and the landscaping of the grounds under the direction of Warden Lewis E. Lawes, with Charles Chapin as head gardener. The latest addition is an aviary set in the middle of the gardens. It is a twelve-sided building of glass so that all the inmates and visitors can see the birds. At present the bird collection, assembled through the generosity of friends, numbers 127. Meantime, also, the gardens continue to grow, recent acquisitions including a contribution of fine ornamental trees and a shipment of 1500 Chrysanthemums.



*AMBROSE Still Waits.* When—or if—you travel northward toward Nyack on the Erie Railroad, you may be fortunate enough to do so on a "local". In that case, you will get a glimpse, at a station above Englewood, called Hudson Avenue, of a priceless relic of the past. By the edge of road that runs at a right angle to the tracks, is a stone mounting-block, and beside it stands a life-size cast-iron figure of a small colored boy, with hand upraised to hold the reins of the hitched carriage.

Dear me, I wonder how many years it is, now, that he has stood there, patiently holding out his hand to take care of the old surrey that never comes. It used to drive over every Sunday—but let's see—Aunt Emma's kids that used to come over for Sunday dinner—they're all grown up by now, with kids of their own. I can remember how that surrey looked, coming down the road, Uncle Roger driving. Brown derby, linen duster, yellow shoes. Smart looking turnout—and always there was the little colored boy awaiting the reins.

I must say, I'm glad to see that his massa doesn't neglect him. The little fellow's resplendent in bright paint—yes sir, right over the cast iron. Tattered coat, red; tattered breeches, white, which contrasts effectively with the deep chocolate of head, arms and legs. I shouldn't wonder if his name was Ambrose—but anyhow—there he stands, patiently waiting for the reins when you drive up in a horse rig. . . .

*AUTUMN WITCHCRAFT*

Ye that love autumn—lo! the woodlands blaze
  Bright as a herald's coat; with yellow fern
And scarlet maple, luridly decays
  The mighty summer, and the hill-tops burn
With transient gold, and far-off gables flare
  In sudden glory, and spectral glints and gleams
  Flash and are gone again on distant streams;
Building strange palaces of lustrous air,
  Phantasmagoria of earth and sky,
  Wildly transfigured clouds tower up and coldly die.

Like a departing empress summer goes
  With banners through the woodlands, for her feet
Bright tapestries of the red and yellow rose,
  And a low melancholy music sweet
Goes with her as she goes:
  All things that fade and fall
With a strange haunted sound
Upon the astered ground,
On sad September eves,
The golden apples falling and yellow leaves,
  And phantom voices that through the twilight call.

Summer is gone, and Autumn dreams alone,
  In russet cloak pacing her garden walks,
With gusty leaves fantastically blown
  About her, and shivering whisper of dry stalks,
Aster and dahlia and crysanthemums
  For her companions, ghosts that once were flowers;
  While the grey rain drips through her ruined bowers,
Where all the merry summer birds are dumb.
Yet in her eyes for those who love her well
  There is a light nor spring nor summer knows,
A sorcery of sorrow, and a spell
  Earth never yet hath given to girl or rose;
And he who looks too long in her deep eyes
  Must go the same strange journey that she goes.

RICHARD LE GALLIENNE



*COLLECTORS' Horizons.* The collecting hobby, as it is pursued through a course of years, becomes a series of narrowing horizons. At first the sky appears to be the limit and the collector acquires right and left. As his experience and taste and knowledge increase, his interests diminish in quantity and increase in quality until he reaches that state where his interest centers on one group alone. Etchings may be his chosen field. He begins by collecting all kinds. As the years pass and his taste is sharpened, he may chose only the modern etchers. And in time these modernists may come down to one nationality, or one school or even one man.

It might be possible to attain this final stage of collecting at one leap—to start from scratch and concentrate on one great artist or group of collectible objects; but then such a collector misses all the fun by the way, all the delectable experiences of swapping and acquiring. In this journey of narrowing horizons, there's a vast lot of delightful and memorable scenery.

*FURNITURE Without Ancestry.* If you observe the swirling torrent of Modernism in decoration from a long and tranquil distance you begin to realize that its creators seem determined to attain two purposes: to use materials in ways they have never been used before and to create furniture without ancestry. When you see a bed covered with snake skin you realize that here is a new purpose for the dead rims of reptiles. Those who are using up this skin doubtless intend to go St. Patrick one better. Such strange employment of material is one of the things that make people gasp. The other is the complete severance with the past, the complete renunciation of period styles and all inherited influence. Since most of us think and see along accustomed and well-worn tracks, leading far back into past experience, this furniture that apparently starts from nowhere gives us a jolt. We have to re-focus our eyes and readjust our taste to comprehend it. Perhaps it is for these reasons that at any exhibition of Modernism people say to each other, "Well, what do *you* think of it?"



*AS To Authors.* Bruno Paul, who writes on Color Schemes for Modernist Rooms in this issue is Director of the State Schools of Fine and Applied Arts in Germany. He recently visited this country to supervise exhibitions of his work at R. H. Macy & Company in New York. . . Howard Major, who writes on Trellis, is an architect practising in Palm Beach. His latest book is a study of Greek Revival Architecture in America. . . Douglas Leechman, author of the article on Harness Brasses is connected with the National Museum at Ottawa. Apropos of his subject, the old custom of decking harness with brass ornaments has now been transferred to trucks, especially Italian-owned trucks, of which the hoods carry all manner of quaint and amusing decorations. Presumably even motor trucks have to guard against the evil eye.



*DRAIN Pipes As Decoration.* Observant Americans visiting England invariably comment on the fact that whereas American builders and architects artfully conceal the plumbing in the walls, the British expose their pipes to public gaze. This open plumbing openly arrived at disfigures many a fine house in England the drain pipe will run down the front façade and in rooms the pipes crawl over the walls and ceilings. It is customary for the English plumber not to begin work until the house is practically finished. He and his pipes are an architectural after-thought and their exposure doesn't seem to offend the esthetic sense of the natives. Well, there's no use going to war about that.



Dick Dawson

# BOOKS AND FURNITURE

*Rare old furniture takes on an added interest when it provides unexpected places for books. This lovely painted commode in the morning room of Mrs. Edward R. Tinker's New York apartment contains narrow shelves for finely bound volumes. Against a flowered green and copper paper hangs an original Chippendale mirror*



# A LIVABLE STYLE FOR THE TOWN

*The Decorative Appointments of 18th Century England and France are Admirably Adapted to City Houses and Apartments*

DIANE TATE AND MARIAN HALL

EUROPEANS of the 18th Century led very much the kind of lives indulged in by cultivated Americans of today. They spent the greater part of the year in the country, coming to town in the winter months to enjoy music and theatres and to see their friends. Their real home was in the country, and while the city house was by no means as elaborate or large in scale as the out-of-town dwelling, it was none the less distinguished in its decorative appointments and furnishings.

The fashion of spending only the winter months in town, passing the remainder of the year away from city turmoil and dirt is growing increasingly popular in this country. And because New York and other large American cities are gay places from November to March, the decorations of the winter *pied à terre*, whether it be a tiny apartment or a spacious house, should be brilliant. For this pleasant scheme of things one naturally wants a happy background and nothing suits our lives and moods so well as the furniture and appointments of the 18th Century.

*The rooms illustrating this article, furnished in the 18th Century style, are in the New York apartment of Edward R. Tinker. Below is the entrance hall*

The interior decorations of this period are particularly well adapted to a smart apartment in town. In the first place the furniture of the 18th Century, whether of France, England or Italy, has the indelible stamp of distinction. Secondly, it is extremely livable, and in the third place, it has the necessary sophistication to make it an ideal choice for the house or apartment that is to be lived in and used for entertaining during the formal winter months.

To illustrate this livableness and the adaptability in general of 18th Century decoration to present day needs we have selected a New York City apartment





*The walls of the Directoire dining room are marbleized yellow, with the baseboard finished a deep green shade. Curtains are Empire green taffeta*

furnished in this manner, the residence of Edward R. Tinker. The furniture is a mixture of French, English and Italian pieces, this intermingling of nationalities creating a more distinctive effect than when the furniture of one country only is used.

On entering the apartment, the entrance hall of which is shown on page 75, it is a pleasant surprise to find a cheerful hall with windows in place of the dark foyer characteristic of so many New York apartments. We have emphasized this feeling of light by painting the walls a soft yellow and by using yellow taffeta curtains. A sense of space is also achieved by panels painted to look as if they were recessed in niches. The door trims and wainscoting are mauve and the furniture is of the 18th Century—the whole scheme of this hallway preparing one for the decoration of the rest of the apartment.

The living room is a large room of fine proportions and it has not been overcrowded with furniture as is so often the temptation when there is plenty of space. Small rooms are not nearly as apt to be cluttered up with useless pieces, the very fact of having to consider space being a great safeguard. This living room has been arranged to accommodate a good many people and yet there is ample space left to move around in.

We were fortunate to find a superb Aubusson rug, thirty feet long, which decided the coloring of the room and is its great decorative feature. The ground is a dull mulberry and the border, corners and center medallion are the gayest things imaginable, full of blue, yellow, pink and white flowers. The cherry colored moire curtains were suggested by other tones in the rug. The walls here are blue.

All the furniture on either side of the fireplace is 18th Century French, except the sofa, which is English but covered in a linen of French design. The bookcases are copies of one from a French room in the Metropolitan Museum of Art and are painted the same blue as the walls. The overstuffed sofa at the other side of the room is Directoire, covered in damask the same cherry color as the curtains. On either side of this piece are chairs



*At one end of the room are Regency consoles surmounted by mirrors framed in emerald green glass. The rest of the furniture is Italian Directoire*

*In Mrs. Tinker's morning room wall paper in copper, white and green is used above a green dado. The curtains are gold and copper striped silk*



covered in the French linen used in the fireplace group. The consoles flanking the sofa are Italian Directoire with mirrors above them taken from the same period.

After sunlight there is nothing so important to the life of a room as proper lighting at night. Just as sunshine is all the same color value, so the light diffused at night should be in one tone. Nothing so quickly takes away from the charm of an interior as an array of different colored lights —a red light in one place and a spot of yellow in another. On the other hand, in a large room with a great many lamps, it would be monotonous to have all the lamp shades made of the same material. In this room the shades are of different fabrics that repeat the same colors throughout. For instance, the lamp shades on the table near the fireplace are of cream, blue and pink striped taffeta, and the shade on the large alabaster lamp at the opposite end of the room is of flowered taffeta, pink flowers on a deep cream ground. The other shades in the room are the same deep cream color as the background of this shade. The result is a diffusion of even-toned light in an agreeable color.

Another detail that adds vastly to the effect of a room is flowers, provided they are used with restraint. It is almost as bad for the appearance of a room to have vases of flowers on every available flat space as it is to have no flowers at all. It is, of course, great temptation when one has gardens and greenhouses, but even the display of flowers can be overdone and a room too full of them has often a sentimental air.

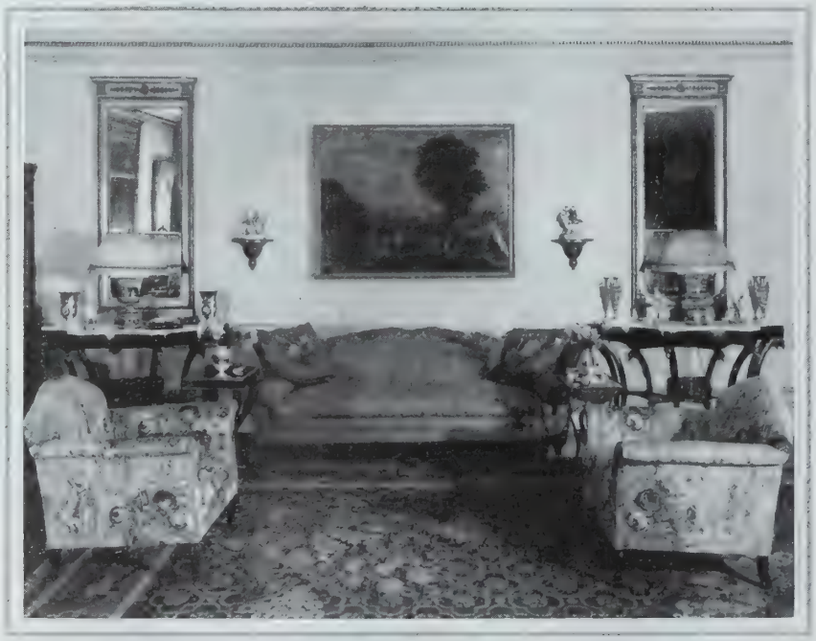
A pleasing color scheme combined with a collection of fine old furniture is the outstanding feature of the Tinker dining room where the walls are marbleized yellow as a background for Italian Directoire and English Regency furniture. The chairs, dining table, large console table and mirror are all Italian and are finished the dull reddish-brown color touched with gold that is so typical of Italian furniture of this period. The chair seats are covered in a Directoire linen that has a bright yellow back-

(*Continued on page* 146)



*Pumpkin colored walls in the small sitting room are enlivened with interesting old wall paper panels. Toile de Jouy in red and tan covers the desk chair*





*A superb Aubusson rug with a mulberry ground and a gay flowered border in blue, pink, yellow and cherry red determined the coloring of the living room. The walls, woodwork and bookcases are blue with touches of gold; the curtains are cherry red moire and the large armchair is done in gold brocade*

*In this well-balanced living room group the sofa, done in cherry colored damask, is flanked by mahogany consoles over which hang gilt Directoire mirrors. The chintz covering the armchairs in this arrangement and the sofa in the fireplace group has a blue ground and flowers in rose and mauve*





Dorothy Peterson

*An engaging color scheme of yellow, cream and green distinguishes Mrs. Tinker's bedroom. The Directoire bed, painted cream and gold, is upholstered in green and yellow striped taffeta. The drapery, the window curtains and chair covering are plain green taffeta and the rug is in mulberry and green*

*English and Italian furniture of the 18th Century has been used in this man's bedroom which has walls covered in a modern paper with a putty ground patterned in terra cotta and brown. The bedspread is old chintz in henna, green, and yellow and the chair is [illegible] in green and [illegible] silk*

# THE GARDEN AS AN ATLAS

*Trace the Record of Plant Wanderings and Search for Foreigners in Your Own Gardens If You Would Most Enjoy Them*

DURING the past few years England and the Continent have seen a strange race of invaders. Americans, these, women mostly, intent on seeing gardens. Into whatever great gardens abroad you go, you encounter their dialects—at Wisley and Kew and through the rocky labyrinth of the Edinburgh Alpines, in the Bagatelle Roserie, in the ancient Botanical Garden at Padua, through the perfumed fields of Grasse, among the trim borders of the Bavarian suburbs, in the South African wildflower veldts. Traveling to see gardens has given a new zest and a splendid purpose to those who would stir from their own hearth-fires. The world has become a flowery atlas.

One of these days some enterprising company will bring out a gardener's gazeteer, a blossomy Baedeker, a new geography, where the Roses will be starred along with the cathedrals. And those who read this book will find a fresh and unflagging community of interests with people in other lands.

MOST of us start a journey with the notion that we are going to see how different from us other people are; when we reach home we realize that we have found very few differences, that people the world over are merely human beings who respond to the same stimuli and are quickened into activity by the same purposes as we are. Of no sphere of human interest and work is this more true than of gardening.

The brotherhood of man becomes a brotherhood of trees and shrubs and flowers. Here is an interest, found universally, about which it is not conceivable that men may ever fight. Know and love flowers, and you have a passport to every country and people in the world. Bring to a foreign land an intelligent interest in these affairs, and you need no letters of introduction.

PERHAPS the most poignant observation the traveling gardener will make is that flowers travel too. Along the roadside, not a hundred yards from where this is being written, a bank of Day Lilies lifts its multitude of coppery cups. So common are they through the Connecticut countryside that most people think them native to this State. Just what is the tale of their travels? Brought from China when our Yankee ships penetrated the Orient, they were first planted in gardens of New England. Being a roaming race, they escaped from these enclosures and have spread up and down the roads. If you go to China you find them growing there.

Among the perennial borders of England you encounter the yellow and white spires of Verbascum—the Verbascum that grows wild in our dry meadows, now wonderfully improved and cultivated. The same is true of the wild Asters that scatter their blue and white stars over our autumn meadows. English plant lovers took these wild forms, hybridized them, enlarged the flowers—and now we buy them back!

The first five minutes in any garden will afford enough romance and adventure to keep the mind busy for days. In the small section of herbaceous border that this study window frames I see the following:—Delphiniums in which there are strains from Bath and Wrexham in England, Oregon, and Delaware; Astilbes hybridized into glorious colors in Germany; Madonna Lilies from the north of France; Hollyhocks, of which the seed came to my garden from India via Porto Rico; Day Lilies, wonderfully improved since their first wandering from the Chinese meadows; Zinnias that first grew in Mexico; Regal Lilies that Mr. Wilson brought back, and at the price of great suffering, from China; and far down on the lower meadow fence, the hurdles are covered with billows of Paul's Scarlet Climber, that not so many years ago was introduced from England. Truly every garden is an atlas, and the romance of wandering springs from every inch of soil.

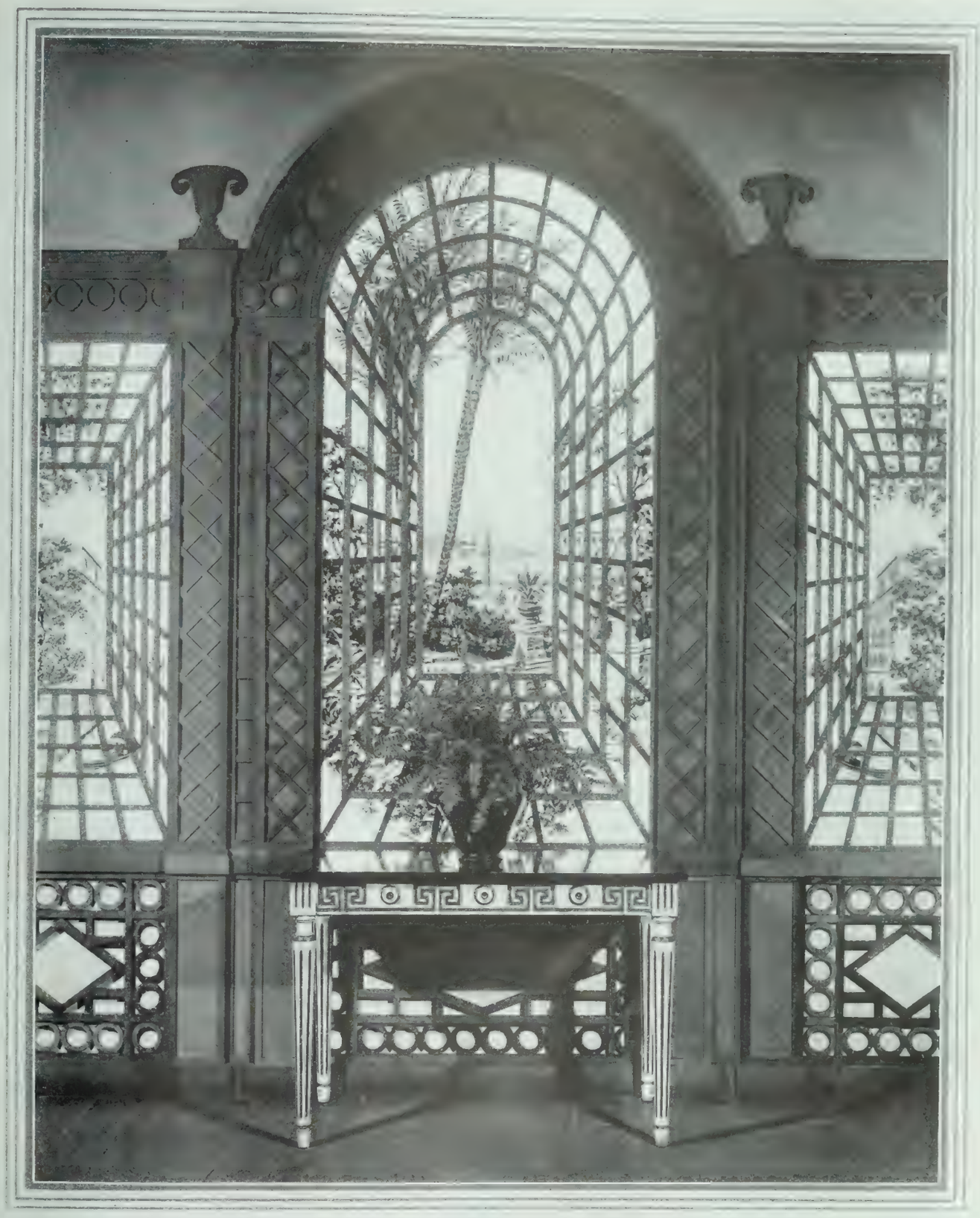
DURING eight weeks abroad this year, in such time as I could spare, I sought out gardens and gardeners, and the camaraderie that met my interest was instant and unforgettable. A busy park superintendent in Budapest gives over an entire morning to explain the new Roserie he is planting on St. Margaret's Island in the Danube; an editor in Berlin, whose passion is Cacti, lays aside his proofs to swap experiences with this strange race from our American desert; a dozen Iris lovers in England take me under their wing; on the way home a manufacturer from Ohio relinquishes a bridge game to wax enthusiastic over his luck with Geraniums and Orchids. In none of these cases had I anything of value to contribute to these strangers, and in very few instances can I honestly say they had much to add to my own gardening experiences. There wasn't much to be got out of it on either side. It lacked that give-and-take which is the life blood of commerce. What cemented our interests was that our interests were the same. We both found satisfaction, tranquillity and exaltation of spirit in our enjoyment of flowers. By chance, should any of these people come this way, I trust they will find the same satisfaction, tranquillity and exaltation in my garden. For even as we Americans travel to see gardens, so might many people from foreign lands come here with the same purpose.

IN gardens on the Continent and in England, Americans are apt to suffer an inferiority complex. Because gardening interest is almost universal abroad and is just beginning to be aroused here, we have a notion that we must take the lower seat in the presence of these peoples who have gardened for hundreds of years. This is rather silly. True, we are younger in the game than they; true, fewer people per capita find their pleasure and recreation in gardening here than abroad, yet we need not be ashamed of our gardens or our contributions to the gardens of the world. Now and then some wandering flower lover from these foreign countries comes over here, and is amazed at the progress we have made. The intelligent and speedy work for horticulture being carried on here now commands the respect of all nations.

Consequently, when that new flowery Baedeker, that blossomy atlas, comes to be composed, America will occupy, and deservedly, a leading place among the garden countries of the world.

RICHARDSON WRIGHT



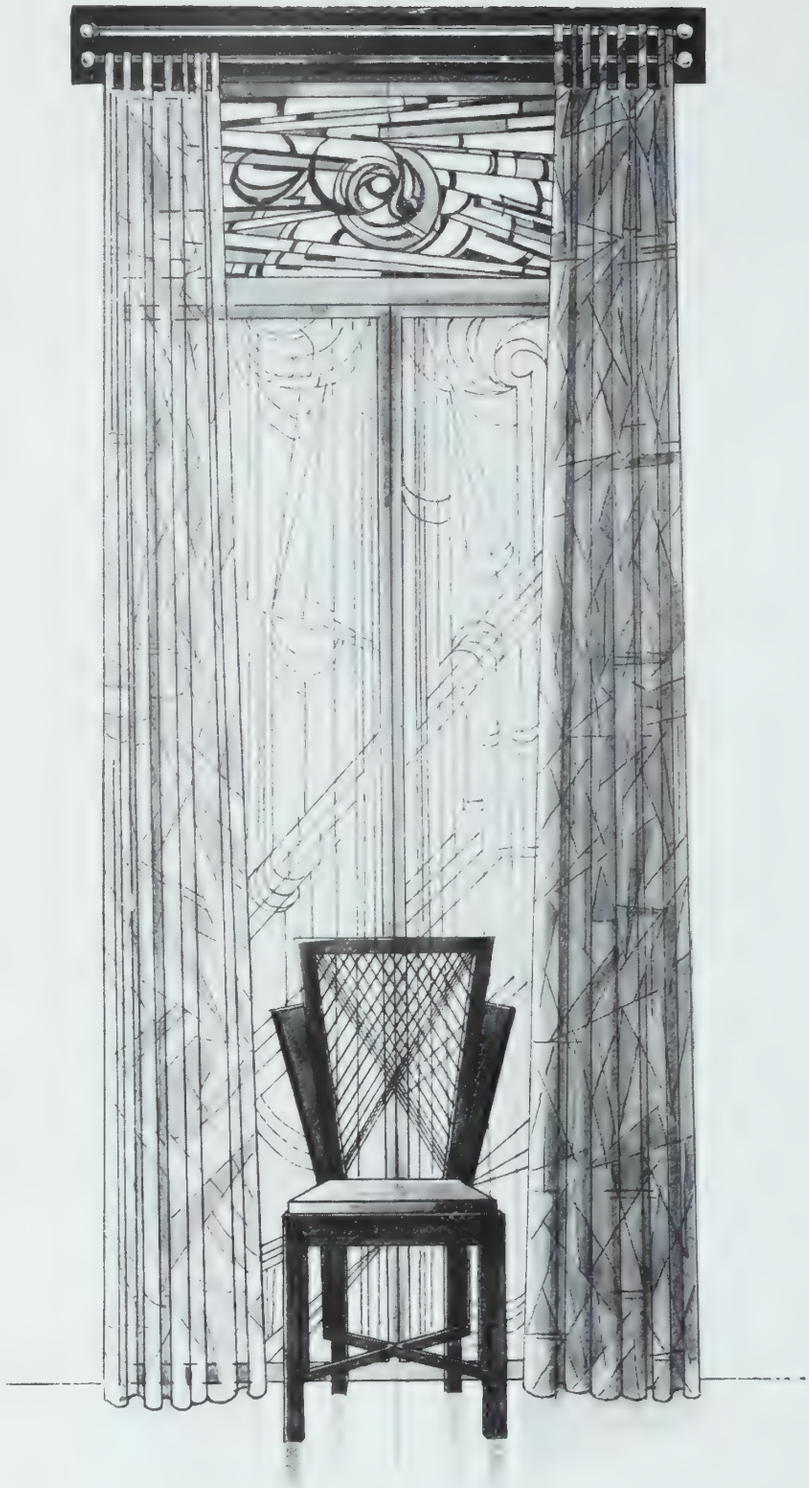


G. W. Harting

# VENICE IN NEW YORK

*Trellised arches, cleverly arranged to form a false perspective, frame and give the realistic illusion of reality to Venetian scenes painted in brilliant colors on the roller blinds behind. By this means the piazzetta, the Doge's palace, and the lagoons of Venice are made to appear. Decoration by Warren Cox*

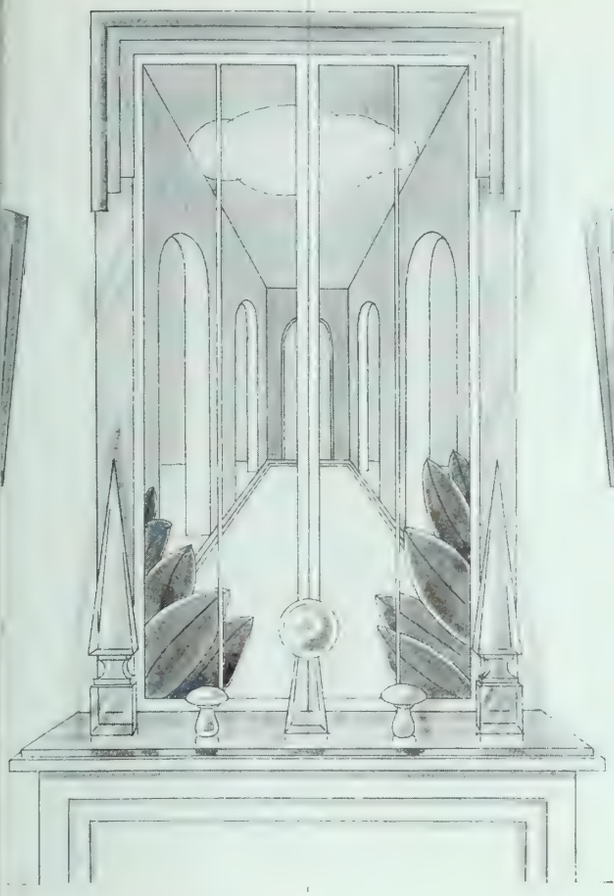
# WINDOW TREATMENTS FOR CONTEMPORARY ROOMS



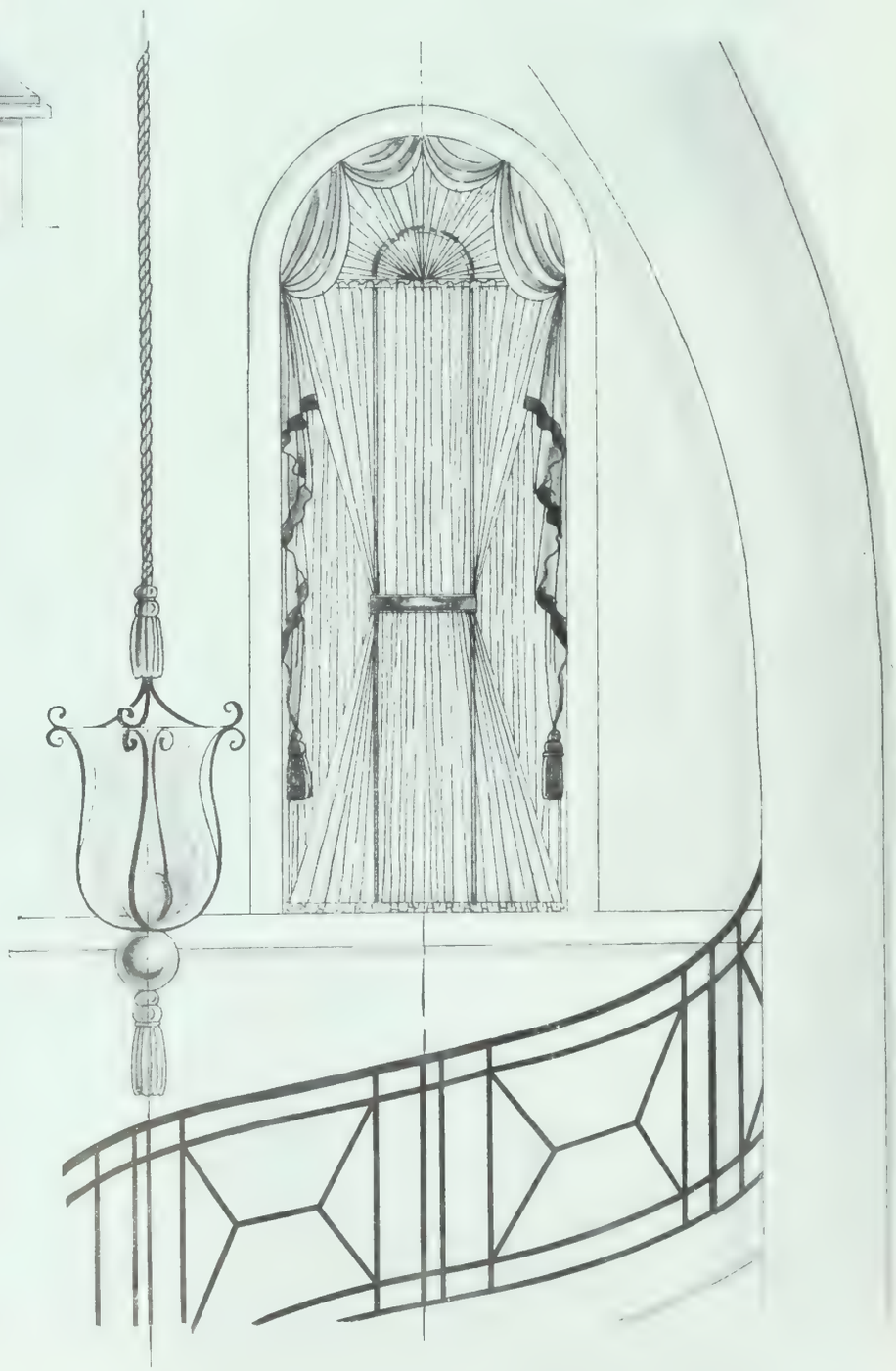
*At the left is a striking treatment for a French door in a modernist room. The hanging at the left side is embroidered voile suspended from a clear glass rod attached to a black glass plate; the other curtain, of brocade in the design of the voile, hangs from a white glass rod. Doors are clear engraved glass. The transom is carved black, sanded and clear glass*



*A modern treatment for a country house window without outside blinds consists of inside shutters formed by panels of sanded and engraved glass framed by mirrored borders which conceal the wood framework underneath. These fold into a recess backed with mirrors and the window frame is chromium plated metal. The reclining chair and mirror-topped tables have chromium plated supports*



*(Above) This delightful treatment for a sunny window in an apartment does away with the conventional hangings and glass curtains. Here only one curtain is used—a roller shade painted to represent the window and a perspective view beyond. The trim is set with mirrors and the pelmet is of engraved and mirrored glass. On the mirrored radiator top is a collection of crystal ornaments*



*The curtains next to the glass on the stairway window sketched at the right are of soft ivory-colored gauze held in the center by an emerald green glass ornament. Over this is a simple scarf drapery made of chartreuse green gauze, edged with a band of emerald green and finished with a green tassel. The window treatments shown on these pages were designed by Robert E. Locher*



*Blue and purple feather Delphiniums, exquisite in color and contour, grace the Lalique vase above. The white and purplish Christmas Roses in the pewter tankard are also made of feathers*



*Orange Tiger Lilies in single, double and budded sprays, all made of selected feathers, complement the beautiful vase of Lalique glass which is shown in the interesting group above*



Dyke Duryea

*Bright feathery Marigolds mingle happily with blue Anchusas in a copper luster jug. Flowers on this page are shown through the courtesy of the Arden Studios*

To satisfy the perennial urge for a garden inside the house during the long winter months, Mr. Jac, an Englishman, who was the first to make jewelled and crystal blossoms, has recently designed beautiful flowers made entirely of feathers which actually vie with natural blooms in their reality of effect.

Two stories—that of a vagrant bee visiting one of Mr. Jac's exhibits and lighting upon flower after flower in vain search of honey, and the tale of a New York decorator who was criticised for placing her feather Gladioli too near the fire, causing them to wilt—bear witness to the exquisite beauty of these life-like blooms.

## FLOWERS THAT FOOLED A BEE

# MODERN DESIGNS IN SILVER



Harvey White

*An absence of meaningless ornament and a simplicity of form mark the tray above, the motif of which is engagingly named "Ebb Tide". In common with the best in contemporary silver design, this piece avoids all suggestion of the bizarre. International Silver Company*



*A very charming feature of the tea caddy at the left is the decorative use of carved jade for the handles of both spoon and lid. This piece also employs the setback planes found so often in modernist architecture and furniture design. Courtesy of the Gorham Company*



*From the edge of the cup, around the carved ivory handle down to the narrow base, this silver water pitcher is one continuous flowing line. It comes from Denmark and is shown through the courtesy of Fingen Swan*



Harry Whale

*(Above) The border of this sandwich tray is engraved in a design of half circles and inset at intervals with pieces of jade. Jade tops the handle of the serving spoon. Gorham*



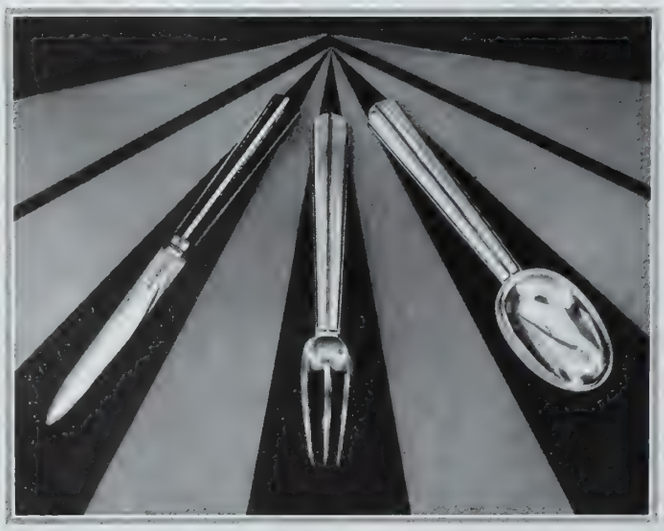
G. W. Harting

*(Above) Infinitely pleasing in its suggestion of strength and orderliness is this simple design of straight lines and varied levels. The square dish may be used as a platter or tray. By courtesy of Reed & Barton*

*The grooved design of the handles on fork and spoon below is a new note in flat silver. The knife handle of ebony inlaid with ivory is also desirable. French silver imported by Wanamaker*



*The simplicity of the design above accentuates the beauty of the silver. The shining bowl section of this compote is without ornament; the base and shallow standard are gracefully fluted. Reed & Barton*

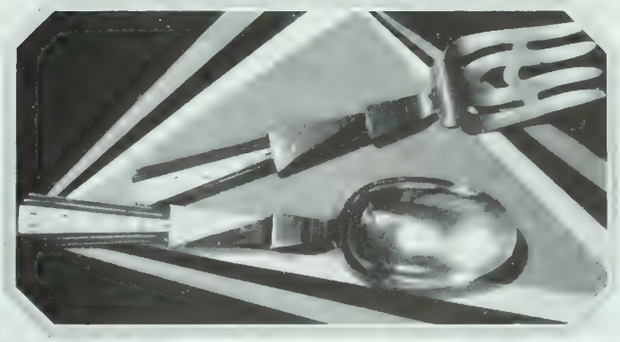


Dana B. Merrill

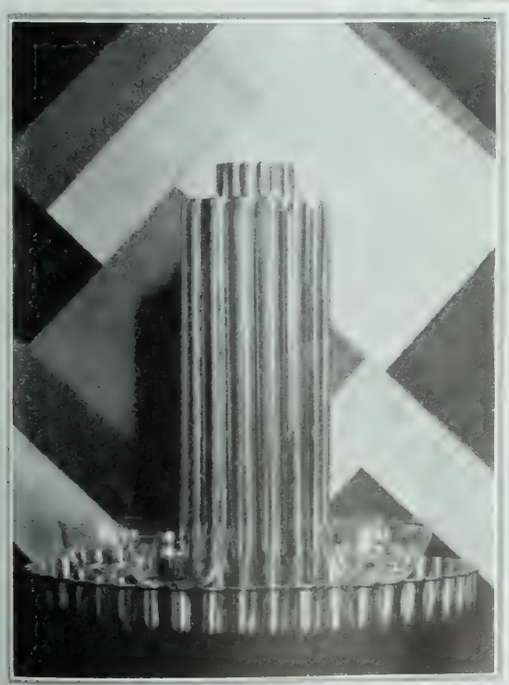


Harvey White

*Darting lights of the Far North inspired the design above. The border is engraved in swirling lines and handles on both tray and compote are carried out in the same spirit. International Silver Company*



*The ubiquitous skyscraper motif is again apparent in the handles of a silver salad spoon and fork. Sections of these are given an oxidized finish to accentuate the architectural effect. From Gorham*



*(Left) This graceful cocktail shaker of Danish origin is fluted from top to base. The tray on which it stands has a pie-crust edge also fluted. From Eugene Schoen*

*(Right) The convivial grapè, exquisitely wrought, surmounts the top of this shaker. The silver glass is a graceful variation of accustomed forms. Georg Jensen*



# FURNITURE OF THE AMERICAN COLONIES

*An Outline of the Characteristic Pieces, Their Derivations and the Regions Where They Were Made*

PAUL HARNESS

AMERICAN Colonial Furniture, like that of the French Provinces, covers many period styles in point of time, and many local styles because of space. The English Colonies, along the Atlantic coastline to the southern boundary of Georgia, followed contemporaneous English styles, except in New York where the Dutch were located until the English took over the City which brought English styles into fashion there long before the Federal period. Dutch styles persisted, however, in the surrounding countryside of New Jersey and Pennsylvania, which accounts for the existence in these districts of many interesting and curious pieces of furniture, almost isolated among the accepted types of English origin. The French Colony of Louisiana long maintained its independence, and naturally followed Parisian fashions. The Louis XV mode was as much appreciated and perpetuated as in the French Provinces. In fact, it held sway in the old French Quarter of New Orleans well into the 20th Century. Although Spain long kept a foothold in Florida and California, Spanish-influence was not appreciable in furniture until its 20th Century revival, when the southern and western coast-line became the winter playground for the United States.

The English styles which appeared from the early 17th Century, when the first settlements were made in Massachusetts and Virginia, until the Federal period (1790), were Jacobean, William-and-Mary, Queen Anne and Early Georgian—including Chippendale. Of the cabinet-makers of this period, the greatest was William Savery of Philadelphia (1722-87), who ranks equally with any of his contemporaries in England. Acquaintance with the work of this master craftsman was not revived until the 20th Century. Knowledge of his work had been lost, when a label was found in a lowboy in the historic Van Cortlandt Manor House in New York. Since that time a number of pieces have been definitely attributed to him, and others ascribed to him. They form a notable showing of American design and workmanship. But this work was done in the late Colonial period, after the country was well settled and had become very prosperous.

Accepting the period divisions of The Metropolitan Museum in establishing its American Wing, the early Colonial period (1630-1725) includes the most primitive types of the first settlers, and the succeeding styles until the Rococo mode appeared, which held sway under George III in England. This later period (1725-90) includes the greater refinement of structure and ornament of this distinctly French style, and prepares the way for the classic revival of the Adam Brothers, which captivated American taste in the early Federal era. The two periods are summed up thus:

EARLY COLONIAL (1630-1725)—*Jacobean*: *Construction*: Rectangular, of oak, hickory, pine, etc. *Ornament*: Turning, applied turned spindles and moldings, flat carving, sometimes colored, upholstery and cushions, velvet, leather, Turkey-work, etc. *Articles*: Bed; daybed or couch; chest; court, press, and livery cupboards; wainscot,



*This walnut highboy of 1760-75 is attributed to William Savery and is thoroughly typical of his work. From The Metropolitan Museum*

*A highboy of Savery characteristics in which are found the flaming torch finials, shell ornament with scrolls and swan-neck pediment*

urned—spindle, slat-back, and lad-
ler-back, Cromwellian and Restora-
ion chairs; desk-box, bench, stool,
ettle and table.

*William-and-Mary*: *Construction*: Rectangular; curved aprons on tables, highboys, etc.; curved underbracing; walnut, maple, etc. *Ornament*: Turning, molding, carving of Flemish type; inverted cup, bell, trumpet, and vase turned legs; veneer, japanning and painting; upholstery of fine textiles with chintz added. *Articles*: Chairs increased and elaborated; banister-back; cane seats and backs; chest of drawers, desk, highboy, lowboy, bed, cabinet, etc.

*Queen Anne and Early Georgian*: *Construction*: Curvilinear, cabriole legs without underbracing; foot—claw-and-ball, slipper, snake, etc.; vase-shaped and fiddle-shaped chair backs; walnut, mahogany, maple, etc. *Ornament*: Carving discreetly used on chair top and knee of cabriole leg, shell motif popular; veneer and inlay, japanning; rich upholstery of velvet, needlework, damask, haircloth, etc. *Articles*: Small tables multiplied, for tea and gaming; corner chair, wing chair; china cupboard; cabinet; secretary; upholstered stool; bench, easy chair and sofa.

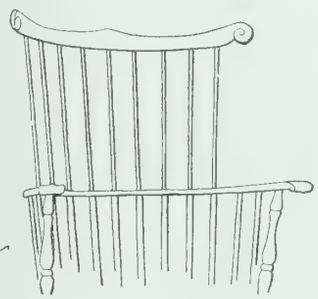


*A William-and-Mary type in walnut, the legs with inverted cup turnings and curved underbracing. 1680-1700. Courtesy The Metropolitan Museum*

LATE COLONIAL (1725-90)—*Chippendale*. *Construction*: Curvilinear, with cabriole or straight legs; block front desk and secretary; walnut, mahogany, early maple, etc. *Ornament*: Rococo carving Chinese fretwork and imitation lacquer, marble topped pier table. *Articles*: Tables increased—tip-top, pedestal and tripod in popular use.

Furniture varied widely in the different Colonies. New England generally used cottage types except in the finest homes. New York, Philadelphia and the rich Southern planters of Georgia, the Carolinas, Virginia and Maryland, either imported the finest furniture from England or had it made in the same elaborate and costly modes of the day. The most notable pieces of the finer sort are the Jacobean court-cupboard and wainscot chair, of oak; the William-and-Mary highboy of walnut, and the daybed of beech or other wood; the Queen Anne secretary, easy chair, and sofa, of walnut; the Savery highboy and lowboy of walnut, or similar Chippendale types in mahogany; tall floor clocks in the late Colonial style; and the pie-crust tip-top tables. Of cottage type are the simpler forms

(*Continued on page* 128)



*The characteristic comb-back variety of Windsor arm chair*



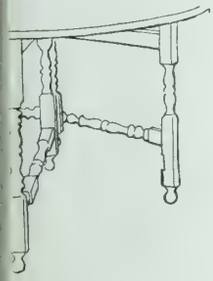
*Typical of the 17th Century Colonial work is this oak wainscot chair that shows strong early Jacobean influence. Metropolitan Museum*



*An interesting provincial chair back of the crested type*



*Butterfly support for a table*



*American Colonial gate-leg table*



*(Right) A representative web foot*



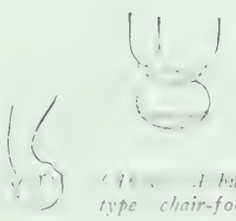
*(Left) The true Spanish foot*



*A typical cabriole style of desk leg*



*Daybeds in the Restoration or Carolean type of the Jacobean style resemble the chairs of this style. 1680-1700. Courtesy of The Metropolitan Museum*



*(Left) A ban type chair-foot*

# THAT SLEEP MAY BE A GENTLE THING

*The Best Assurance of Obtaining Refreshing and Invigorating Slumber Is A Good Bed and Mattress*

ELIZABETH HALLAM BOHN

FURNISHINGS, lighting, color scheme and ventilation do their part in luring the spirit of repose into the bedroom, but upon the bed depends the amount of good that sleep does its user. Science has drawn the veil from our personalities, has proved that exciting or depressing colors in the bedchamber cause wakefulness and nervousness. At the problem of providing a substitute for sleep, however, she still admits defeat. So, accepting it as a necessity, we turn our resources to "knitting up the ravelled sleeve of care" in luxurious comfort by providing beds of surpassing beauty and perfect construction.

Frames may be of wood or of metal—the satin loveliness of fine finishes or colors of rainbow softness add greater charm to designs for every background. Simple low couches show modernist influence, lovely adaptations reflect the mode of the Empire. Day beds borrow motifs from graceful chair backs of every period and open out into ingenious twin beds for studio or small apartment. Perhaps in no branch of crafts has more altogether satisfactory progress been made than in creating beds in harmony with the settings of the moment.

### PRACTICAL REQUIREMENTS

Strength, correct size and durability are the practical requirements of the bed frame. The sleeper's most uneasy movements must call forth no vocal protest, and the bed must be tailored to fit. Stretched out feet and the inches demanded by the pillow add considerably to one's standing height: extra length can be cleverly inserted in either a new purchase or into great grandmother's priceless old sleighback for the comfort of the six-footer who is weary of cramped knees and flattened toes in the standard six-foot-three length.

Twin beds of three-foot width or three feet six inches occupy the center of the stage today, and sizes graduate up through "three-quarters" widths to the four-feet-six of the full size double bed.

Height, too, needs thought in the selection of a new bed. For neither young feet nor very old should climb to an eminence high as great grandmother's four-poster, with its flight of steps to assist the ceremonial entry into the enveloping feather bed.

The bed may be impressive as the Great Bed of Ware, with covers and canopies of priceless fabrics, but it is to the homely springs that we look for the foundation of comfort. The box spring is, without question, the flower of the family. Many strong coils of fine steel are ingeniously anchored to a base of seasoned wood by an intricate hand-tied spider web of strong Italian hemp, which yields noiselessly to the sleeper's movements. The key to comfort lies within these coils, the length of the wire determining the resilience. The top edge is a strong yet yielding cable of rattan. Covered with burlap and a layer of soft cotton padding, the springs are ready for their final casing—of exquisite brocade for the elaborate chamber; of fine ticking, plain or in delightful colors for the more modest room.

### THE SPRINGS

The open coil spring is a worthy member of bedroom society. Identical with the box spring in principle, its coils are fastened with wires instead of the hand-tied cord. They rest uncovered on a metal foundation and for homes in large cities, where constant sanitary supervision is necessary, are ideal.

Some prefer the wire "fabric" springs, those of cable or "piano" wire, or the flat steel slat combined with woven wire. Stiff steel springs at top and bottom add greater life and satisfaction to these. On the amount of wire built into it depends greatly the virtue of the woven wire spring. These types are reasonable in price and easy to clean with brush or vacuum.

Time was when a "mattress" meant only a hair mattress. And to many today fine horsehair denotes the height of mattress perfection. Remade and renovated from time to time, the hair mattress comes near to achieving immortality. The finest quality is made of the long tail hair, with occasionally a top and bottom padding of softest lamb's wool. The mane hair is a good second. Beware all else. "Classified hair" is cut from live horses, disinfected, seasoned and curled. The government guarantees that the conditions under which it is prepared are sanitary.

Then there is the "silk floss" mattress, soft and fluffy, the product of the Kapok tree of the Indies. Its oily nature makes this filling especially practical in climates of mist and fog, but its tendency to pulverize shortens its life under hard steady wear.

Of the cotton felt mattress much can be said. Built up, layer on layer, of sheets of high grade cotton, the ticking is hand-tailored over all. It packs but little, and while not making over as happily as the hair variety, with sunning and airing it gives excellent service at a most moderate cost.

When it seemed that science had exhausted every resource, a stroke of genius introduced the box spring principle into the mattress itself, marking the final advance toward perfection in mattress construction. This invention was so simple and sensible, it is a wonder it did not make its appearance long since. Hundreds of tiny sensitive coils of the finest steel are buried in luxurious upholstery to give a firm buoyancy—the very apex of comfort. The spirals, each in its individual casing of fabric, are padded top and bottom with finest hair or felt. The springs extend to the edge of the mattress, keeping it indefinitely in firm, smartly boxed lines. Tiny disc ventilators provide free circulation of air through the interior. With a casing of brocade to match the box spring on which it rests, or in a smartly tailored cover of ticking on an open spring, it is literally the last word in luxury.

### GOOSE FEATHER PILLOWS

The historic goose contributes to sleep the final touch of ease. His feathers pluck clean, unlike those of the chicken or turkey used for less demanding tastes. Dainty pillows of diminutive size, or the standard conservative dimensions to fit the regulation pillow case, are filled with down, feathers or a combination of both, while horsehair provides a harder underpillow, cooler in time of illness.

The purchase of bed linen today is a compromise between the most Sybaratic luxury and the stern reality of the budget. Spreads of fluffy marabou or exquisite silks, of candlewick cottons or dainty cretonnes, with the rich piles and gorgeous colorings of more substantial fabrics for the glorification of the day bed—these outer covers all serve to conceal the same essentials of the well dressed bed.

Whether sheets be of crepe de chine embroidered by deft French fingers, colored linen or the conservative smoothness of fine percale, the comfort requirement is the same—they must be long enough. Three-quarters of a yard or even a full yard must be allowed for tucking in over the quilted mattress pad, to keep them smooth and taut. And blankets must be light. Of close napped wool, of camel's hair or cotton, they imprison within their colored meshes the million little air pockets which make for warmth and comfort. Mothproofing processes successfully repel the most ravenous invaders and fine muslin covers snap over their woolly surfaces to protect against the necessity for too frequent trips to cleaner.

# A LITTLE PORTFOLIO *of* GOOD INTERIORS



T. H. & Knell

*Built-in ... a feature of modernist decoration abroad, ... more widely adopted in this country ... it at a premium. The outstanding ... in ... York apartment is the built-in ... which ... arched openings and ... Bernhard, decorator*



Tobbe & Knoll

*The modernist rooms in the portfolio this issue illustrate the decorative as well as practical aspects of built-in furniture. Above and on the opposite page are views of a pent house studio in a New York City apartment. The book case and the desk are black lacquer with ivory moldings; the walls above the shelves are blue*



*A living room in the same apartment has sky-blue walls surmounted by a frieze of brown satin outlined with silver moldings. The lights here are concealed in the lower portions of small decorative wall niches which are lined in silver leaf and hold crystal vases containing living flowers. Lucian Bernhard was the decorator*





*Tibbs & Knox*

*The other end of the alcove of the studio shown on the opposite page contains a built-in bed covered in gray velvet. The ceiling of this niche is finished in silver leaf and lights are concealed behind a molding which is also used to hold three vases of fragile bright blue glass—a vivid color note against the gleaming background*

*The walls in the outer portion of this studio room are lemon yellow with moldings and niches finished in silver leaf. The ceiling here is of peach color over a black and gray cornice, and the rug is black. The walls and curtains of the conservatory beyond are a soft sea green. Lucite bowl*

# TEN DON'TS IN DECORATION

*Ten Well-Known Decorators Outline Ten Things Not to Do in The Ten Main Branches of Decoration*

*For twenty-five years the interior decorating pages of House & Garden have endeavored to feature rooms furnished in accordance with the principles of distinguished decoration. This policy of suggesting by means of text and illustrations the right way of doing things is continued in the present list of "don'ts", only in this instance the subject is approached from an entirely new angle—through the negative. Believing that a knowledge of what not to do in the beginning will save endless worry and mistakes later on, House & Garden has asked ten decorators, five men and five women, to each outline ten "don'ts" in one particular phase of decoration.*

## IF YOU ARE A MODERNIST

PAUL CHALFIN

Don't ask everybody if modernist decoration has come to stay. It has been here for forty years and its feet are firmly implanted in American soil.

Don't bow down to everything French. We are tactless to import French Modernist furniture for the Modernist homes of Frank Lloyd Wright.

When casting about for the clue of self-expression in Modernism, don't be intrigued by the triangle on the drafting table—modernism is more than triangles.

When I was a child, I was given tools in the stable-loft to change barrels into chairs, and piano cases into kitchenettes. Don't mistake the same complex for a salutary sign of "modern" if you feel like making a lamp from your carburetor.

Often I have sat in front of country stoves and wondered what prompted these nickel cadenzas. When the furnace first imposes its sublime expressionism upon you, don't carry the decoration of the cellar into the living room—calling it Art.

The shark, the snake, the zebra and the plush horse have a strangle-hold on Paris fashions. Don't place jute bagging, wire glass and corrugated zinc among the as yet unsighted riches of Nature.

Don't use silver walls. They are only leaden walls in abeyance.

When one stroke of lightning in black on two scarlet screens constitutes your hostess a Modernist, don't go home and with two strokes of lightning try and be one yourself.

Finally—do look with an open mind into "this thing". The available antiques are now ninety percent fakes. Jacobean houses and Spanish villas in these parts are durable scenery, with good plumbing. Shortly we shall outgrow the one's sham, and the other's show. We have grown a new appetite and a new courage for the future.

Don't huddle up against the past. "Love it and leave it alone".

## CONSIDER THE COLOR SCHEME

ELEANOR MCMILLEN

Don't use colors which are antagonistic to your temperament.

Don't make use of light-absorbing colors in dark rooms.

Don't use brilliant colors over too large an unbroken area, lest they be overpowering.

Don't introduce color combinations which do not conform with the laws of color harmony.

Unless the openings in a room are fairly evenly spaced, do not use contrasting colors in walls, woodwork and doors.

As textiles play an important part in the color schemes, don't use fabrics which may be beautiful in color but have an unpleasant effect on the other textiles in the room.

Don't use textiles which may be the proper color but are wrong in texture. Texture is as important as color.

Another important thing to be considered in selecting a decorative scheme is values in color. Don't disregard values as they are as important as color.

Don't disregard exposures and reflected lights when choosing colors.

Don't forget that the distribution of various colors is important. No successfully complete room has equal areas of two colors.

## CHOOSING AND HANGING PICTURES

ELIZABETH AVERELL ROGERSON

Don't hang pictures all over your house and on the bathroom door. A painting is a carefully organized symphony in color and should be accorded the same deference as a rare jewel.

Don't buy a picture because the artist is a friend of yours without determining his ability. A work of art is a good financial investment and should be subject to the same scrutiny as stocks and bonds.

Don't put off too long the purchase of pictures. Even children should be encouraged under wise counsel to collect.

Don't buy or hang a painting that is unsuitable in character, size, color or design for the room in which it is to be installed. Works of art lose much of their interest in discordant surroundings.

If you can't afford the best, don't have your portrait painted by an inferior artist.

Don't hesitate to secure the advice of the artist who paints your portrait as to where to hang it and how to light it.

Don't be afraid to purchase pictures by American artists. Some day the best of them will be "Old Masters".

Do not fail to get expert advice when purchasing pictures so that from the beginning your collection may be intelligently formed.

Don't forget that the artist needs and deserves your appreciation and support. You have the possibility of becoming not only a possessor of works of art—but in the larger sense—a patron of art.

Don't hang a picture where it must be artificially lighted if you can possibly hang it where it will be daylighted; where it will be spotlighted if you can give it diffused light; with glass where it will reflect the pattern of windows and room furnishings.

## THE BACKGROUND OF A ROOM

HENRY F. BULTITUDE

Don't ask what is being done now in decoration. Express your own thought and get the best practical aid you can to help carry it out.

If you employ decorators, do not let them carry out their pet ideas. It is your environment that is being created.

Don't produce bizarre effects in the background that submerge both furniture and occupants.

Don't say this room shall be papered and that one paneled without considering the purpose of the interior in question, and the type of furniture to be used.

When planning a room, don't be mesmerized by the term "period". Create an environment satisfactory to yourself.

Mahogany should not be used for paneling. It is almost never satisfactory unless so toned down that it looks like something else.

Don't use wall paper because it looks pretty, but consider its effect in relation to the other furnishings in the room.

Because green is much used in decoration, don't say green rooms are ordinary. A good thing is worth doing often—but only if it suits your requirements.

Remember that both walnut and oak make a good background for furniture of these woods, but should not be used with the delicate mahogany furniture of the 18th Century. A painted, papered or fabric background is best suited to mahogany.

Don't forget all decoration has a

(*Continued on page* 132)



John Wallace Gillies

*Great freedom in design and materials is allowed for houses built within the price range of this article. The home of John Slattery at Bronxville, N. Y., is an example*



*A close view of the entrance gable shows an interesting treatment which has been achieved through the use of stone, brick and half timber. Lewis Bowman, architect*

# HOW MUCH HOUSE FOR YOUR MONEY?

*Costing from $35,000 to $40,000*

C. STANLEY TAYLOR

WHEN the home building budget permits an expenditure of $35,000 to $40,000 for the house alone—perhaps $55,000 to $60,000 in total for the entire estate—it may be safely said that luxury considerations begin to take predominance over the more purely practical matters in the mind of the average prospective owner. Unless space requirements are exceptional, this expenditure will provide for all normal family needs, with facilities for modest entertaining. No longer must the utmost care be exercised to control design and specifications lest the budget be exceeded without provision of the really essential elements. Obviously if $15,000 to $20,000 will build a comfortable, attractive home, and it most assuredly will, doubling the expenditure permits a freer choice of design, materials and equipment, and admits of a broader expression of individuality in a house of equal or even somewhat greater size.

This very fact, this greater freedom if you will, is oftentimes a stumbling block, especially to those who establish their budget limitations at $35,000 to $40,000 for the same reasons others limit their home building investment at $15,000; that is, because it is all they can logically afford to spend out of their savings or maintain on their income.

There is indeed for most home builders a vital reason why cost estimates should not be exceeded, whether all of the funds go for necessities or a part of them for luxuries. The feeling that the budget is large enough to permit a broader range of choice in design and construction matters merely shifts the cost problem from controlling the expenditures for necessities to keeping the total expenditures for luxuries down within reasonable bounds.

This diversity of design, construction, equipment, and finish is sufficiently broad when considering homes within the present price range to make it difficult to specify what can and what cannot be had in a home of this value. Any one of a number of expensive details may be incorporated if other things are sacrificed. One family may go in for luxuriously appointed baths, another for a paneled living room, another for an unusual architectural effect. When two important members of the family have contrary ideas—and expensive tastes—the budget may be in real danger of being seriously inflated, or else there may be need for a family compromise to save the situation.

Perhaps the most important matter to keep in mind in any home building enterprise—important [illegible] last until the invest



S. H. Gottscho



ment aspect of home owning can be wholly neglected—is that of consistently developing the house in all details without undue emphasis on special features of extreme individuality, approaching eccentricity. Real estate values are based on averages; that is, the market value of a home depends upon its appeal to the tastes and desires of the typical home owner capable of buying a house within the given price range. A forty thousand dollar home in which twenty thousand dollars has been spent for fine paneling, at a corresponding sacrifice in space and accommodations may only have a twenty to twenty-five thousand dollar value on the market, unless the seller can wait to find a purchaser who not only wants the fine paneling but will pay its real cost to secure it.

Thus a well balanced home retains its market value longest for it has the widest appeal. A false front, hiding shoddiness, is only slightly worse from a real estate viewpoint than a commonplace exterior concealing some element of luxury within. Though a home may be built without a conscious thought of ever selling it, necessity or desire may alter the situation completely; a circumstance altogether too

(*Continued on page* 148)



*Although a rambling house costs more than one symmetrical in plan, this one was constructed for between thirty-five and forty thousand dollars*

*Photographs and plans on this page are of the residence of F. T. Lyons at Port Washington, Long Island. Wesley Sherwood Bessell was the architect*



# DATA ON MATERIALS AND INTERIOR FINISH IN THEIR RELATION TO THE COST OF BUILDING

*This is the last of three reference pages devoted to the major factors that affect the cost of home building in the higher cost ranges discussed by Mr. Taylor in his series "How Much House For Your Money". The preceding reference pages discussed the influence of architectural style and types of construction, and appeared in the July and August numbers.*

### SPACE LIMITATIONS

The first step in determining how much house can be had for from $35,000 to $40,000 is taken by adopting a unit cost per cubic foot of volume appropriate to the style of house, and its general quality of construction as outlined in these reference pages and the accompanying articles, and determining the space and volume limitations from the table below.

| | $35,000 Cu.Feet | $37,500 Cu. Feet | $40,000 Cu.Feet |
|---|---|---|---|
| 50¢ | 70,000 | 75,000 | 80,000 |
| 60¢ | 58,400 | 62,500 | 66,750 |
| 70¢ | 50,000 | 53,600 | 57,140 |
| 80¢ | 43,800 | 46,875 | 50,000 |

To a considerable degree the success of a home building venture depends upon maintaining a careful balance between the several basic elements, to the end that there shall be a consistent quality throughout, without sacrificing sound construction to obtain luxuriously extravagant finish and without neglecting the interior treatment for the sake of having an expensive architectural style or unusually elaborate mechanical equipment.

In the following paragraphs are given suggestions for the selection of materials and interior finish appropriate to various price ranges, from 50¢ to 80¢ per cubic foot. These suggestions, studied in connection with the data given in the two preceding reference pages, will serve as an approximate guide to the type of house that can be had for a given expenditure.

### 50¢ TO 60¢ PER CUBIC FOOT

*Floors:* Important living rooms, first grade (clear) hardwood strip flooring or chemically treated blocks in parquetry patterns; also highest grades of resilient flooring such as rubber or cork composition tiles. Second floor rooms and service parts in lower grades of hardwood or cork compositions in sheet form. Bathrooms and possibly kitchen in tile or in resilient flooring materials.

*Walls:* Plastered walls throughout, except limited amount of tile wainscoting in bathrooms. Walls papered or painted, with limited paneled effects using wood moldings over the plaster. Antique plastered effects in living rooms through use of plastic paints in simple textures.

*Ceilings:* Plain plastered ceilings throughout; possibly limited use of plastic paints for special textures in one or two rooms. Ceilings tinted.

*Woodwork:* Standing trim (door and window casings, baseboards, picture mold, etc.,) mostly stock designs in soft woods suitable for painting. All trim of simple pattern, cabinet work in stock patterns only and reduced to a minimum.

*Special Features:* Fireplace mantels, built-in cupboards, kitchen and pantry closets, stairways and banisters, etc., all of stock pattern or very simple design.

*Hardware:* Good quality of hardware in simple and inexpensive pattern. Wrought iron if any, of stock types.

*Lighting Fixtures:* Simple and inexpensive stock fixtures in bedrooms and service parts, selected stock fixtures for living rooms.

### 60¢ TO 80¢ PER CUBIC FOOT

*Floors:* Best quality hardwood strip or wide plank flooring, or chemically treated blocks; also resilient flooring materials (rubber or cork composition) and hard masonry composition resembling quarried stones in special areas, such as entrance halls, breakfast rooms, etc.; tiles for special areas and in baths and kitchens.

*Walls:* Plastered walls throughout, except tiling in baths and kitchens; some panelling in one or two living rooms. Painted and enameled work over textile base; high quality papers, glazed and antiqued if desired; antique plaster effects in plaster or plastic paints, with occasional parge ornamentation. Limited use of decorative tile work in Mediterranean style living rooms.

*Ceilings:* Plain plastered ceilings with simple cove moldings in upper floors; plaster ceilings with applied ornamentation or parge work in living rooms. Also beamed ceilings, using solid or built-up wood members or compositions of similar appearance; well developed wood or plaster cove moldings.

*Woodwork:* Standing trim in second floor mostly stock design for painting. Living rooms specially detailed in hard woods for painting or natural finishes.

*Special Details:* Mantels, bookcases, cupboards, window seats and other built-in details specially designed or in selected stock patterns where suitable.

*Hardware:* First quality hardware in stock patterns throughout; occasional wrought-iron or bronze pieces made to order.

*Lighting Fixtures:* Selected stock fixtures for second floors and service parts, with stock or custom made fixtures for living rooms.

### OVER 80¢ PER CUBIC FOOT

*Floors:* Same as above, permitting use of more expensive woods, and freer use of tile and quarried stones. Tiles throughout baths, kitchens, laundry, pantry, etc.

*Walls:* Similar to preceding price range, with greater use of paneling, carved woodwork, and fine craftsmanship. Greater use of tiles throughout baths and in service rooms; more extensive use of stone and tiles for trim and special decorative details.

*Ceilings:* Vaulted and groined plaster ceilings in one or two important areas, with decorative plaster-work freely used. Also ceilings beamed in solid timbers, with or without polychrome decoration. Reproductions of period ceilings of all types.

*Woodwork:* Specially detailed trim in all but purely service areas, with some carving or composition ornamentation. Fine cabinet work in all built-in details.

*Special Features:* Carved and cut stone or composition fireplaces and overmantels, fine cabinet work in stairways, including curved flights, ornamental grilles in metal or carved woodwork in doorways and windows, and concealing radiators, etc.

*Hardware:* Similar to preceding price range, permitting more extensive use of custom made units where stock patterns are not adequate.

*Lighting Fixtures:* Important living rooms provided with fine solid bronze, wrought-iron, crystal, and other types of specially made fixtures; high quality stock patterns elsewhere.

### VARIATIONS IN COST

As noted at the beginning of this series of articles, costs have been based on Metropolitan New York averages, representing probably the maximum construction cost area of the country. In other large cities these prices will usually prevail but may be considered conservatively high. In smaller cities and large towns where building costs are known to be lower, the figures here used may be reduced 10% to 15%. In rural areas up to 25% may be taken from these figures, or the cubic foot volume limitations may be correspondingly increased.



*An early Egyptian copper camel amulet, representing the feather of Maat, who was the ancient Goddess of Truth*

# COLLECTING HARNESS BRASSES

## *For An Amusing and Inexpensive Hobby Try Martingales And Other Horse Adornments*

DOUGLAS LEECHMAN



*Each British regiment had its own device set on martingales, as witness this heraldic stag*

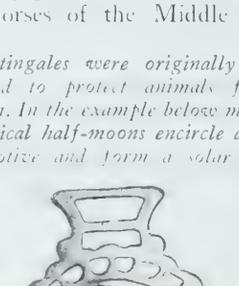
IT is a matter for much rejoicing when one hits on a hobby which is not already "done to death" and when it is, at the same time, a hobby of considerable interest in itself, the rejoicing is prolonged. Such a hobby is the collecting of horse brasses.

Horse brasses are ornaments or amulets cast in brass and used in the decoration of horse harness. They have been in use for many centuries in Europe and the Near East and were introduced to North America, in all probability, as early as the horses themselves. Whether the Spanish conquistadores used these amulets or not, remains to be discovered, but they were certainly to be seen soon after the arrival of the Pilgrim Fathers.

Originally their purpose was to keep away the evil eye and all other undesirable occult influences. Nowadays they are purely ornamental, or is it just possible that some old teamster would regard the loss of one of his brasses as prophetic of some ill luck in store for him or for his horse? In Egypt and in Asia Minor, where they are used very extensively on horses, donkeys and camels in conjunction with large numbers of blue beads, their magical purpose is considered to be the essential one, and their decorative effect is of quite secondary importance.

These ornaments are referred to in the Bible, in the eighth chapter of the Book of Judges, which is said to have been written about the year 1450 B.C.; it is known that they were used in Roman times and I believe that there is a reference to them in Chaucer. Their history since then is practically continuous. In England, they are still in daily use, and a horse fully decorated for the cart-horse show will carry as many as eighteen brasses on his face-piece, martingale, saddle and traces. A special form, known as a "terret" or "flyer", is worn on top of the horse's head and is considered to be a conventionalized remnant of the stately plume which was worn by all the war-horses of the Middle Ages.

*Martingales were originally believed to protect animals from harm. In the example below mythological half-moons encircle a locomotive and form a solar disc*

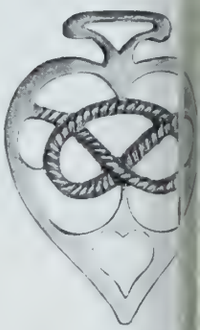




*A crescent holding an eight-pointed star was one of the oldest of designs that were used for these harness brasses*

*In the example at the left the brass sun disc is decorated with the conventional wheel form executed in white metal*

It is in the designs used, that the early magical significance of the amulets is most apparent. Fundamentally nearly all of the fifteen hundred odd varieties which are estimated to exist trace back to the sun's disc, to the crescent moon or to the conventional heart, each of which is a symbol of magical influence according to folklore. A large proportion of the brasses are circular in shape: this the solar disc; very frequently, a smalle circle is cut out of the upper part of th disc, leaving a crescent below, in whic case we have both the sun and the moo symbols combined in one amulet. Sometim stars are used and occasionally we see pure geometrical figures.



*The Staffordshi knot set inside heart form was t local expression one British saddl*

In certain parts of England, especially Kent, we find that the brilliantly polishe amulet which the horse wears on his fac piece is still referred to as a "sun-brass" a it is worthy of note that various shining a glittering objects have often been held have especial occult powers; thus we ha the use of quartz crystals by prim tive medicine men to hypnotize wit certain spiritualistic manifestatio cannot, it is said, take place exce in subdued light; ghosts have to r turn to the abode of shades with t coming of the light of dawn; and

(*Continued on page* 140)

# A GLOSSARY FOR PORCELAIN COLLECTORS

*The Second of Two Articles Which Outline the Various Kinds, Places of Manufacture, Processes and Objects*

MR. AND MRS. G. GLEN GOULD

PORCELAINS are the aristocrats of china, and admittance to their exclusive circle demands a certain *savoir faire* which is indispensable. Glazes, colors, designs and processes were considered in the August number of House & Garden. Among the other things one ought to know are the names of objects and the differences between those from East and West—that is, the oriental wares and the European, and the American as distinct from both.

Here are the passwords that admit one to portals always open to the magic of an understanding of the beauty of this superlative work of the potter, which has passed its trial by fire and not been found wanting.

*A jour*—Pierced designs in openwork, minutely achieved in 18th Century Chinese porcelains and very popular in bolder patterns in Europe and America.

*American*—Porcelain was produced in the Federal period, early 19th Century, at Jersey City; Philadelphia; East Liverpool, Ohio; Baltimore; Bennington, Vermont; Greenpoint, Long Island; and Trenton, New Jersey. Dinner ware, busts and Parian groups were made, together with other ornamental wares, many of them curious. Much English china was used in both the Colonial and Federal periods, including sprigged and luster ware, blue and white china, and rustic wares like those decorated in "lavender and straw."

*Basketwork*—Imitates weaving and was popular in ornaments or fancy dishes for the table in the 19th Century.

*Beaker*—A wide-mouthed vase or a tall drinking vessel.

### THREE COUNTRIES

*Beleek*—English, a pearly lustered ware, glazed, with a fine Parian body washed with metallic luster and fired at low heat. Similar lusters used in France and Germany in the mid-19th Century.

*Berlin*—Meissen workmen perfected porcelain in the Royal Prussian works, 1750. Notable for modern crystalline glazing.

*Blanc de Chine*—Plain white china, pure white or of yellowish, bluish or greenish tinge; used in ornaments, statuettes, incense burners, perforated dishes or utilitarian pieces. Chinese models were followed at Chelsea, Meissen and St. Cloud.

*Bow*—English, mid-18th Century; early used American Cherokee clay called *Unaker*, later made bone china. The product is similar to Chelsea and Derby, as workmen went from one pottery to another. Mark, an anchor and dagger.

*Bristol*—English, about 1770 to 1781. Bristol enameled ware imitated Dresden, even to the mark. Very hard milk-white body. Specialized in oval and round plaques with flowers and foliage in full relief; finer than Derby floral biscuit work. White or colored statuettes; hexagonal vases in Chinese style, covered or uncovered, necks plain or perforated; relief ornament; salmon scale grounds. Beautiful table services; later made thin cottage china with scattered bouquets and festooned ribbon borders.

### AN ITALIAN WARE

*Capo di Monte*—Italian porcelain and pottery, 1736-1821, and modern reproductions. Early imitated Japanese pottery; later made soft paste porcelain; table china was fine, transparent and of almost eggshell thinness. Ornamental wares designed with forms of sea life: shells, seaweed, coral, etc., naturally colored, conspicuous for red coral handles; figures of nymphs and cupids painted in natural flesh color by stippling. White bisque bas-reliefs and statuettes. Sèvres was later reproduced at Buen Ritrio where the Capo di Monte tradition was followed until 1812.

*Cauldon*—English, early 19th Century; bone china with rich luscious glaze and fine color decoration, noted for purity of body and general excellence.

*Celadon*—Chinese. A decorative type of both porcelain and pottery in large vases, plates and plaques, plain or decorated with incised patterns or molded ornament, the glaze colored in tones of gray and green, crackled or clear; largely exported in Middle Ages throughout the world. Known to old Portuguese traders as *Martabani*, from the Gulf of Martaban, Burma, from a town on which gulf it was re-exported. The name Celadon was given to it by the French from the gray-green costume of a rustic lover in a popular 17th Century romantic play. An opaque blue-green or blue-gray is the color most prized, sometimes called *Kinuta* by the Japanese, from a famous mallet-shaped vase of this tone. Sung celadons in shades of blue-green to dove-gray show softness of color because the glaze is not transparent. They have great charm of shape, glaze and decoration. Ming celadons have a more glassy glaze, in the same colorings. The *Ying ch'ing yao* is most highly prized for its misty blue glaze, very thin and translucent, in a sugary white, or thick and opaque; tones vary from white with a blue tinge to a light blue. This ware was formerly accredited to Korea. Chinese poets praise the *Ju yao* as, "Blue as the sky after rain, clear as a mirror, thin as paper, resonant as a musical stone of jade."

*Chelsea*—English; early wares, made in the mid-18th Century, show moon-like disks of greater translucency than the rest of the body. Later they resemble the bone china of Bow. Oriental and Continental wares were copied, in the early period, even to their marks. First they imitated the French and later the German. From 1760-65 the productions approached in fineness the cabinet pieces made at Sèvres. There was an artistic decline from 1780-90 with an indiscriminate use of gold.

The early Chelsea mark is a relief anchor in a raised oval. Later the anchor is in gold and colors, or an encased triangle is used with "Chelsea" in script below it. Chelsea was widely noted for its ornamental figures and groups, which were gilded and colored in vivid hues of apple-green, turquoise, *bleu de roi*, etc., and the claret color for which it was famous. William Duesbury, the painter, owned both the Chelsea and the Derby works in 1769 or 1770, and the Bow works six years later. Chelsea-Derby ware was produced during his joint ownership of the two works.

### SEVERAL CHINESE KINDS

*Chinese*—Names are derived from ruling dynasties: T'ang (618-906), Sung (960-1277), Chin (1115-1260), Yüan (1277-1368), Ming (1368-1644); or from Emperors of the Ch'ing Dynasty like K'ang Hsi (1662-1723), Ch'ien Lung (1736-1796), and Chia Ch'ing (1796-1821).

Early Chinese porcelains were white glazed or colored like celadon. T'ang porcelain has graceful outlines and noble forms. The poet Tu says of the porcelain of Ssechuan: "The fine white bowls surpass hoar-frost and snow." Sung wares show greater refinement of body, a wide range of glaze colors in monochrome, depth of glaze and heightening of color; simple shapes; principal varieties are Chün, Kuan and Ting wares. Chün wares were made at Chün, Hunan Province; the glaze is

(*Continued on page* 156)



# A GARDEN AT KULMBACH

*In Germany the Modernist taste has found its way into garden design, and has proven pleasing and suitable. Here at Kulmbach, the lovely little Bavarian town near Nuremburg, is laid out this modern garden, decorated with contemporary statuary and garden structures. P. Bonatz and F. E. Scholer, architects*





*One of the terraces in this Kulmbach garden is pictured above, is supported on the front edge by a grassy bank and on the rear by a broad border backed by a vine-clad wall. Surmounting this wall is a pergola that leads to the octagonal garden house*

*The pool and bathhouse have been made a feature. Set between high walls, the pool has privacy. At the farther end is the bathhouse, its central pavilion flanked by dressing rooms. This shadowy pavilion affords a pleasant place for informal hospitality*

# CONSIDER THE LATTICE AND TRELLIS

*Treillage and Latticework Have Yet to Receive the Adequate Architectural Attention Which They Deserve*

HOWARD MAJOR

TRELLISES and lattices are very often of great value in transforming an unattractive home and in lending additional charm to an already attractive one. Cleverly placed about a doorway, verandah or balcony, they add interest to the character of the house, usually producing a quaint, livable appearance without ostentatious display and proclaiming the good taste of the occupants.

Further, treillage and latticework have the practical advantage of being quite inexpensive. The absence of mill-run moldings and the simplicity of component parts brings the cost far below that of other decorative measures of a similar type.

Strange to say, the trellis has been overlooked as a decorative adjunct to the house although in the garden it is frequently seen. Possibly this neglect is due to the unalluring usage to which lattice was put during the "gay nineties". As we all recall, the houses of that period were elevated several feet from the ground upon a series of masonry stilts, and the unsightly catch-all between house and ground was invariably concealed by latticed grilles. This omission of foundation walls has fortunately been allotted its site in the Victorian Graveyard, beside the cast-iron sculpture, tortured woodwork, cozy corner and other unmourned dead.

Passing over the Victorian use of lattice, we arrive at its appropriate usage in the 18th Century. Today, there is much interest in the authenticity of architectural precedent, and one would hesitate to adapt lattice to a Georgian or Spanish house unless certain of its propriety. Fortunately, there are many examples extant of the trellis employed in Georgian, Colonial and Spanish architecture.

Throughout England we see many lovely trellised doorways and balconies on Georgian residences. Some have square-headed canopies and some circular. A few have square-headed entrances through the trellises; others have arched openings. The frames of the trellis are built of one and seven-eighths inch "square stock," arranged in a studied manner to emphasize their structure. Lattice filling the space between the frames may be as small as one quarter by seven-eighths inch, designed in a number of patterns and in a variation of scale —the scale increasing with the thickness of the lattice. The prevalent design is of diamond-shaped openings varied with square, rectangular and, occasionally, circular ones. The slats usually run diagonally, although horizontal and vertical slats often relieve the general design scheme.

In Colonial architecture the trellis was utilized for porches and summer houses rather than for entrance porticoes. As these features had wider spans, the frame was of somewhat larger section. Occasionally the lattice would serve as a refreshing relief from the more usual balustrade. The lattice-enclosed summer house was a welcome retreat from the noonday sun.

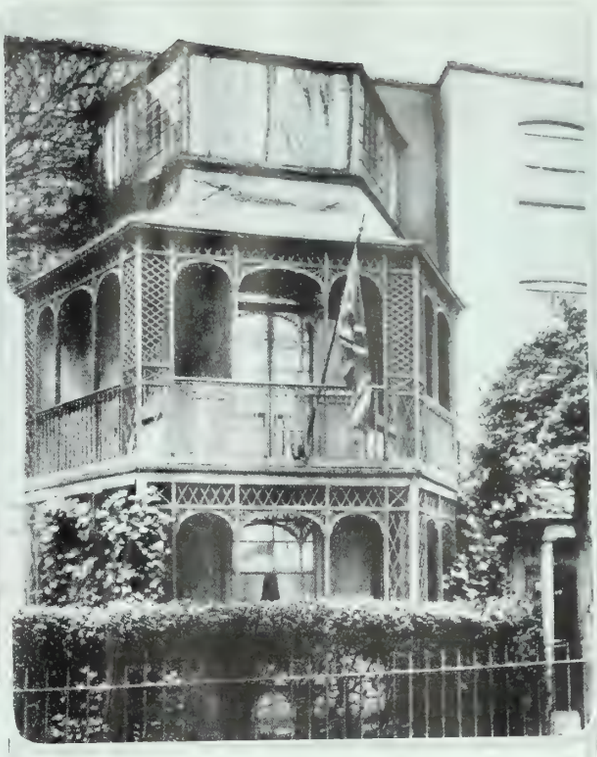
In Bermuda many 18th Century homes followed the English custom of the trellised entrance, often adding shuttered doors to the opening, effectively excluding the tropical sun. The Bermudian designs for trellised porticoes are simpler than the English, harmonizing with the naïve but delightful architecture of this tropical island.

In Spain and her new world colonies lattice was employed for shutters, for projecting window enclosures and for balconies, the Spaniard desiring subdued light, circulation of air, and, above all, seclusion for his women. The Moorish invasion left its mark, for the lattice-like architectural features of Spain reveal a decided Hispano-Moresque influence. In our Southern states, where Spanish architecture is so much in vogue, many interesting effects are obtained by the employment of this Hispano-Moresque lattice for balconies, shutters and projecting window enclosures. As these lattice frames are invariably hinged, the amount of light desired in the room may be regulated. Under a tropical sun, this is a most important feature. Because of the highly decorative quality of the lattice, expensive window hangings are superfluous and the resultant saving will pay for the lattice which, unlike curtains, does not have to be renewed every few years.

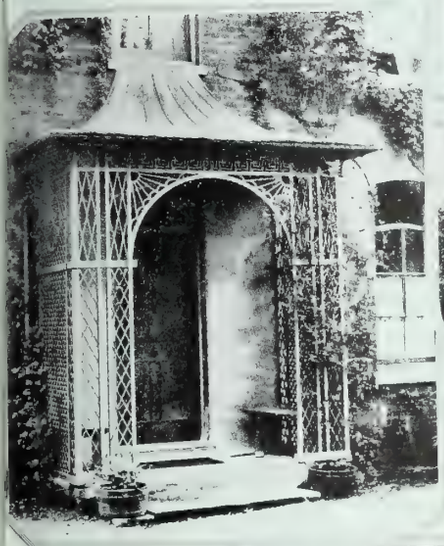
Trellises, particularly on the ground floor, offer a logical support for clinging vines. Indeed, one can hardly visualize them without such leafy adornment.



*A balcony on this house illustrates an appropriate use of Hispano-Moresque lattice. Howard Major, architect*



This two-storied porch of trellis and lattice on a residence at Barnes, England, indicates the [illegible] be incorporated into [illegible]



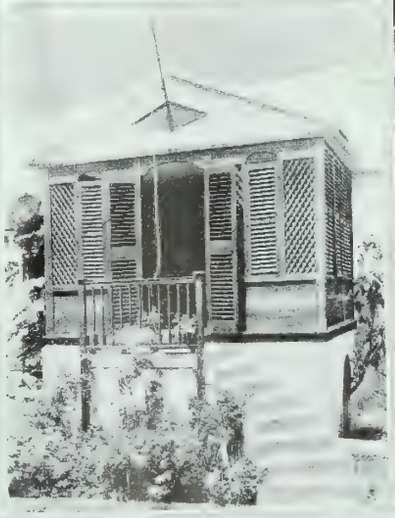


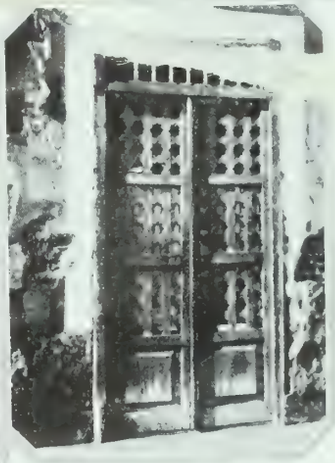
(Above) A quaint trellised entrance fronting "The Limes", Kingston-on-Thames, England, adds a distinctive interest to the main façade

(Below) [illegible] often have shuttered doors in order to regulate the amount of sunlight admitted



From this trellised doorway at Dorking, England, and other examples shown, an idea may be gained of the variation possible





(Above) Similar to the trellised entrance opposite is this porch at Leatherhead, England, showing another handling of arched openings

A shuttered doorway at Vera Cruz, Mexico, employs lattice to give seclusion and subdued light, while allowing air circulation



An attractive summer house at Newburyport, Mass., offers a pleasant retreat from the direct rays of the sun while taking full advantage of the summer breezes



*A panoramic view, extending across the opposite page, of part of a modern American nursery. It suggests the immense size and scope of the business which has been developed to produce good trees and shrubs for our home grounds*

# WHAT IS THERE BEHIND THE BUSH

## *Some General Observations and Specific Facts About the Industry Which Supplies Our Ornamental Shrubs and Trees*

F. F. ROCKWELL

WHEN you buy a tree, what have you?

"A plant", you say. "A bit of stem, with a few leaves on one end, and a bunch of roots on the other." Possibly it is not even that, for it may be dormant and resemble a dead stick with a few straggling fingers where the roots should be. Even if it is a growing tree—a nice little evergreen, for instance, with its feet all neatly bound up in burlap—it may seem very "cute", but after all not the stalwart specimen, shoulder high, that you had pictured in imagination when you ordered it.

Did you ever stop to think what is back of that little tree for which, it may seem to you, the nurseryman is unreasonable in asking a few dollars?

To begin with, it has probably taken from four to eight or possibly ten years to grow it. Some of the commoner shrubs may be grown in two or three years, but they constitute a class by themselves.

And if it is a comparatively new variety, it has required another five to ten years to work up a stock of it before commercial propagation for sale could be commenced.

New varieties, also, do not just happen. If it is a natural species, brought from some far corner of the world, it may represent years of adventurous exploration among the untravelled hinterlands of strange countries, possibly at real risk of life and limb on the part of the explorer. And if it be a horticultural variety—one bred by the hand of man under cultivation, or within a *hortus*, or enclosure, as the old Romans had it—then it may be the culmination of several generations of infinitely patient work by quiet-eyed but purposeful gardeners who dreamed dreams of greater beauty, and wrought their visions out in the silken texture of a petal; or achieved the soft tint of dawn or the golden fire of a sunset in the final blending of elusive and reluctant pigments; or found and fixed new forms of foliage or character of growth, for the ultimate beautification of gardens such as yours and mine, around the circle of the world and in centuries yet to be.

And so you see, even at a cursory glance, that there is something more to this nursery business than merely "putting sticks in the ground and letting 'em grow", as some sophomoric garden writer has described it. It is not so many years ago that a visiting European nurseryman said to me:

"There are no nurserymen in America; there are only farmers—growers of Peach trees and Privet. For the finer ornamental you always have come and always will con to Europe. Even if they had the skill an the patience, which they haven't, your lab costs over here are too high. And it tak at least three generations to make nurseryman!"

Of course, what he said was not tru even then, for there have always been som real nurserymen in America. Such nam as Ellwanger and Barry, Green, Hubbar Meehan, Stark, were known around th world as well as throughout the Unite States. But it was a fact, of course, that i the early days fruit trees constituted th most important item in the average nursery man's list; the varieties of Apples, Pears an Peaches offered ran into the scores, some times into the hundreds. And it was a fac that such ornamentals as were grown wer mostly of the rough-and-ready type suite to a new and still unlaundered civilizatio but one generation from the wilderness an with little time and less mone to spend on ornamental plant ing. American nurserymen o that period grew the eas things, because that was th type of plants in demand, an not because they were unabl to grow the more difficult sub jects. And they always wil grow the things which are demanded of them.

Take, for instance, the lis of rock garden subjects. A few years ago you would scarcely



*Hybrid Rhododendrons are grown to perfection in the open by maintaining a heavy mulch all over the ground*



*In these large nurseries everything possible is done to insure the soundness and uniformity of the stock and to facilitate its handling. Through such a plant the material moves as smoothly and logically as in a mechanical factory*

ever find a rock garden plant mentioned, except incidentally, in any but the catalogs of a few little known specialists. Today there is a rock garden list or section in almost every catalog one may pick up, and rock plants are being grown by the thousands where day before yesterday they were grown by the dozen. But the demand came first. How such demands happen to arise is interesting; we will have another word to say later on concerning that.

But the thing which more than all else disturbed my European friend was the lack of order and apparent waste of space in American nurseries. He repeated to me the story of the American nurseryman who, upon a buying trip abroad, was out in the field inspecting some blocks of stock in a Dutch nursery. His host, noticing him peering around with a rather anxious expression on his face, asked him what was the matter. The answer came—"Oh, I was just looking about for a place to drop my cigar ashes!"

The extreme neatness with which the nurseries overseas, and especially those in Holland, were conducted made this incident almost utterly lacking in any exaggeration. Naturally these men, all of whose operations, even to digging the ground for planting, were carried on by hand with painstaking care, usually in beds only a few feet wide and but fifty feet or so in length, looked askance at American growers ripping up acres with horses or tractors, planting in single rows three feet apart, running through them with horse-drawn cultivators, digging trees with machines —and burning their surplus in brush piles as big as hay-stacks! Even the wrapping of grafts, almost a religious rite executed by life-long experts in an old-world nursery, was here accomplished on a large scale by an ingenious Yankee contraption of revolving cams and dextrous steel fingers!

But the nursery industry in America has changed, especially since the World War and the passing of the Plant Quarantine Act, which wrought cruel disaster to many of the foreign nurserymen growing particularly for the American market. Today, many of the leading American nurseries are handled cleanly and systematically enough to win the approval, even the admiration, of the experts from the other side. Indeed, several of them have ex-Dutch nurserymen as owners or managers, and in many others men with old-world training are in charge of important technical operations.

The European methods, however, have not been transplanted to America. At best, they have been adapted. America is developing a technique of her own in the nursery industry, and both the skill of the Europeans and the American tendency to cut down or eliminate hand work have entered into it. We are now well on the road to something akin to the mass production methods which have given American manufacturing a distinct character of its own, recognized and copied the world over.

For it is the genius of American industry to do things by multiplication, where others have done them by addition. It has not been possible, and probably never will be possible, to machinize many of the operations in plant growing, especially in the production of the finer ornamentals. Nevertheless, we are today successfully handling many of the most difficult things, plants which less than ten years ago were not grown commercially in this country at all, on a scale which knocks the breath out of such old-world nurserymen as occasionally come to visit us and see if our latest baby industry, which they predicted would never survive the rough treatment bound to be administered to it here, is getting beyond the bottle stage.



For they find such things as hybrid Azaleas and Rhododendrons, the rare ornamental evergreens, hybrid Lilacs, Japanese Maples and so on growing by the thousands where they looked for hundreds. Even the difficult Koster Blue Spruce, which refused to grow over here under the same methods employed

(*Continued on page* 182)

*Another type of nursery, here devoted to hardy trees, shrubs and evergreens. Courtesy of the Amawalk Nursery*



*The pod-like fruits of Robinia Michauxii, clothed with crimson hairs, are almost as beautiful as the pink blossoms which precede them*

# ROBINIAS—A NEGLECTED GROUP OF PLANTS

## *Among the Locusts Are to Be Found Some of the Most Delightful Flowering Shrubs and Trees*

E. H. WILSON, V. M. H.
*Keeper of the Arnold Arboretum*

THE genus Robinia is a small group of trees and bushes confined exclusively to North America east of the Rocky Mountains with a couple of species in Mexico. The majority are found in the southeastern United States and especially on the Appalachian Mountains. To these different species the common names of Black Locust and Rose Acacia have been given. The name Black Locust applies strictly to *Robinia pseudoacacia*, the largest and best known member of the family. The other species are usually distinguished as Acacias with some distinctive name prefixed. They all agree in having pinnate leaves and pendent, racemose clusters of flowers, strongly suggesting those of the Wisteria and often fragrant. Most of them are shallow rooting plants which thrive in poor and hungry soil. In fact, many of them will grow in almost pure sand and gravel; also they are good for planting in rocky situations. The low-growing sorts, especially the Rose Acacia (*R. hispida*), are very admirably suited for the clothing of sunny banks.

With the exception of the Black Locust, Robinias are not seen in parks or gardens nearly so much as their merits warrant. Around abandoned home sites in Massachusetts and elsewhere the Rose Acacia is often seen growing among coarse grasses and shrubs indicating that at one time it was a favorite garden plant. The bush sorts require severe pruning to keep them within bounds. Unfortunately, all of them are brittle and the tree sorts suffer from attacks of boring insects, but in late June when in blossom their faults are forgiven them for no bush or tree is more floriferous or more pleasing in appearance. When the flowers are past many of them bear in rich abundance fruits covered with crimson hairs which are almost as beautiful as the flowers themselves. They may be propagated easily from root cuttings or by grafting on understocks of the Black Locust. Those species which fruit are readily increased from seed. Their one drawback as garden plants, apart from the brittleness of the branches and their proneness to attacks of boring insects, is their suckering qualities, so it is well to plant them by themselves lest in shrubbery or lawn they become a nuisance.

*R. hispida*, which seldom exceeds three feet in height, is one of the most delightful of native shrubs. By proper pruning it may be kept as a low bush not more than a foot high and if planted close together in a bed it forms, when in blossom, a very pleasant picture. Its flowers, the largest of its group, are borne many together in short, dense racemes and the rachis, flower stalk and calyx are covered with short, rough hairs. The corolla is a bright and cheery rose-pink, almost red in the bud, with a pale lemon-yellow blotch in the center of the standard. The racemes of flowers are garlanded along the entire length of the shoot and when in blossom are a gorgeous sight. The leaves are a rather pale green and almost smooth on both surfaces. For stony banks, sandy, gravelly places or among rocks there is no finer June-blossoming shrub. Like the rest of its family it suckers freely and is shallow rooting, but when planted by itself, as it should be, it is easily kept in bounds and by pruning its low height is maintained. The fruit, which is hairy and glandular, is rarely developed. It spreads and renews itself by means of sucker growths extending many feet in several directions in a single season.

This Robinia is a native of our Southeastern States, being especially abundant on the mountains of Tennessee, and has been grown in cultivation since 1743.

Very graceful in habit and foliage is *Robinia Kelseyi*, which appeared about 1901 in the nurseries of Harlan P. Kelsey at Highlands, North Carolina, and subsequently was found wild on the southern Appalachian Mountains. It is naturally a bush with relatively slender

(*Continued on page* 186)



*Robinia Slavinii is a hybrid between Kelseyi and pseudoacacia. Its pale lavender-pink blossoms make it one of the loveliest of the genus*



*Properly grown, many Robinias develop spreading forms that are almost Oriental in effect. This is one of the R. Michauxii plants in the Arnold Arboretum*



*(Left) R. hispida is the Rose Acacia. Though it seldom exceeds three feet in height, it is one of our most delightful native shrubs. Its flowers are the largest of the group*



*(Above) Robinia Hartwigii, with clusters of white blossoms suffused with pink, is a late-flowering species. A bush or small tree from twelve to fifteen feet high*

*(Right) Grace is characteristic of R. Kelseyi with its crimson-pink flowers. This is another native species growing wild in the southern Appalachian region*









Harry G. Beaty

# TULIP NOTES FOR SPRING HARMONIES

## *A Symposium of Suggestions*

LOUISE BEEBE WILDER

TO Tulips the May garden owes much of its gaiety and charm. Indeed, if we plant the quaintly stiff earlies—and I hope we all do, for they have a very special place in the spring pageant—April, too, must acknowledge a very considerable debt to them.

Let us begin with these earlies and consider some of the brightest and best of them. Do you know Jenny? She is a most delicious and glistening bright pink Tulip, very squat and very early. Clumped about beneath a Japanese Cherry Tree shrouded in pale blossoms Jenny provokes more "oh's" and "ah's" than anything else of her season. Then there is Rising Sun. This kind I bought in Edinburgh last summer because the rain had fallen in that imperturbable Scotch manner for days and days on end and the name sounded cheerful. This spring the sun assuredly shone from the border where these great yellow cups looked up. De Wet is well known but never gets very cheap. But what a color! Old copper, flame and sun-kissed oranges all seem to have gone into the beauty of its composition, and it is finely fragrant besides.

And say what you will, a fragrant Tulip is a more precious possession than one with no perfume. Many of the earlies, however, have scented attractions, which is a point in their favor to be remembered when the list of gorgeous Darwins and Breeders threatens to grow so long as quite to exclude the simpler earlies.

Only a little less splendid than De Wet, and of something the same orange-bronze coloring, is Fred Moore. This kind is fragrant also and a good deal cheaper. Without Flamingo I should not like to face the

*(Top) Later than most of the Wild Tulips, T. persica does not open its fragrant, yellow and bronze blossoms until the end of May. Lovely for rock garden*

*(Center) Pink Tulips and Nepeta mussini combine well in a border or atop a retaining wall. A variation would be to use Phlox divaricata instead of Nepeta*

*Kaufmanniana is the first of the Tulip species, or wild forms, to bloom. Its flowers are large and creamy with brilliant carmine markings and yellow centers*

spring. Its color is that of the American Beauty Rose and the petals are delicately crinkled. Pink Beauty, well named, has more stem and carriage generally than most earlies and blooms a little later. Vermilion Brilliant, if you want a splash of sheer scarlet, White Hawk to stand about the fluffy bushes of Pink Flowering Almond, the indescribable Hobbema *(Le Rêve)*, Proserpine, a glowing carmine, Yellow Queen and the old Cottage Maid in pink and white freshness of garb are all worth planting. A bit too red-and-yellowy to please my eye, Prince of Austria should yet be given a corner in some out-of-the-way place for the sake of its quite irresistible perfume.

The old and still the most usual way of using these early Tulips is neatly ranked in beds, or as edgings for borders or beds. But try a few clumped about the borders among the shrubs and beneath the flowering trees as we plant other Tulips. They respond enchantingly to this freedom. The double earlies, it must be confessed, are heavy headed and often their beauty is sullied by flying mud in the swift spring rains. But give yourself a few, planting them at the edge of borders where they may lay their satin cheeks against clean grass during the storms. They are delightful for cutting and to hold in the hand. Murillo is a lovely old sort, delicately pink and pleasantly inexpensive. One would want its sport Safrano (Tea Rose) and the lovely Peach Blossom. Rose D'Amour I had long ago and must again procure because its memory is sweet. The old Yellow Rose, not always listed nowadays, is delicious to hold in the hand or to fill generous bowls in the house because of its quite exquisite fragrance. Marechal Niel, like its lovely Tea Rose namesake in coloring, is most beautiful.

Some of the shrubs and flowering trees in bloom with the early Tulips are Japanese and Orchard Cherries, Flowering Almonds, pink or white, *Prunus triloba*, *Prunus tomentosa*, Japanese Quince, *Spiraea thunbergi*, *Magnolia stellata*, *Viburnum carlesi*, White Kerria and the double-flowering Peaches.

As the earlies leave off, the May Tulips

(*Continued on page* 170)







*(Top) The early-flowering type includes, among many other good ones, Tulipa pulchella. This is a splendid dwarf with blended mauve, yellow and lilac blossoms*

*(Center) Rosa hugonis makes a delightful background for May Tulips. The informal use of these bulbs with blossoming shrubs and trees is full of possibilities*

*A fitting and lovely lavender and yellow effect comes to the garden through the use of Phlox divaricata as a companion for the somewhat taller Tulips*



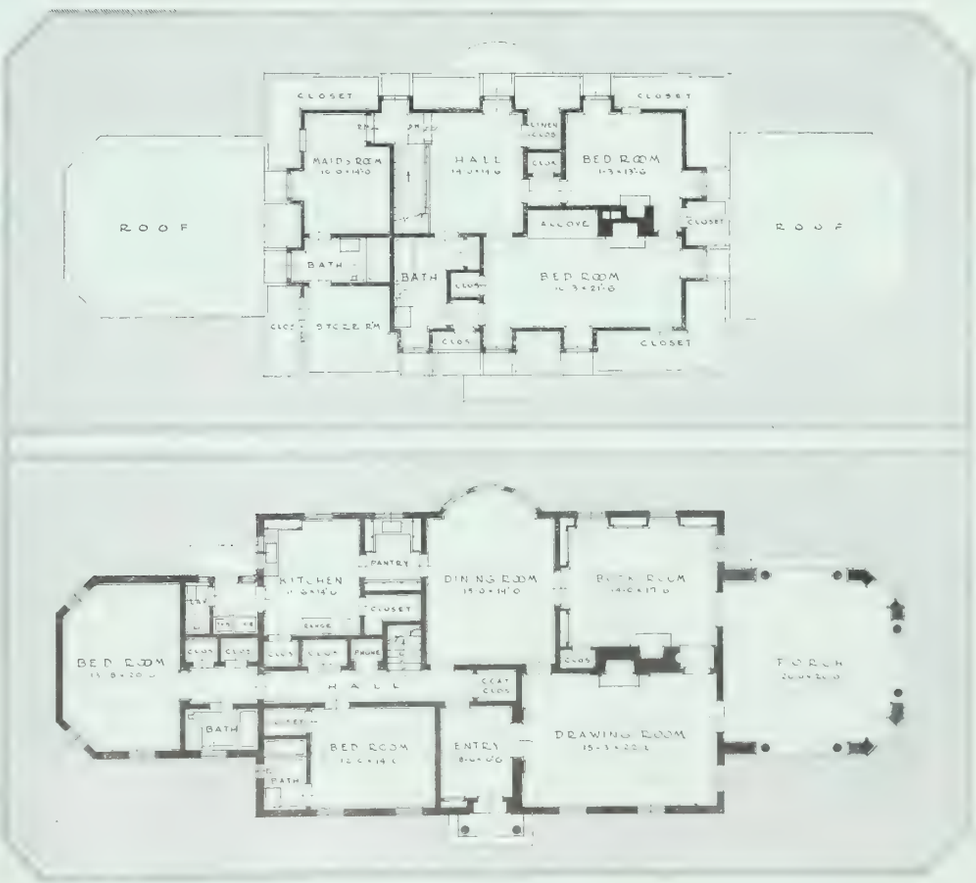
*Upon an estate which borders upon Hampton Roads the residence of James S. Darling carries out the classic tradition of Virginia Architecture*



*Merged with the Classicism of this house is a distinctive French influence also discernible in the 18th Century designs of Jefferson*

OVERLOOKING HISTORIC HAMPTON ROADS






*Outside the drawing and book rooms is a living porch designed as a loggia supported by Ionic columns. Triple-hung windows in the rear façade raise to allow entrance to the terr*

*To take advantage of high ceilings, the principal bedrooms are on the first floor. Three bedrooms, a store room and a large hall make up the second floor. Albert G. Clay, architect*

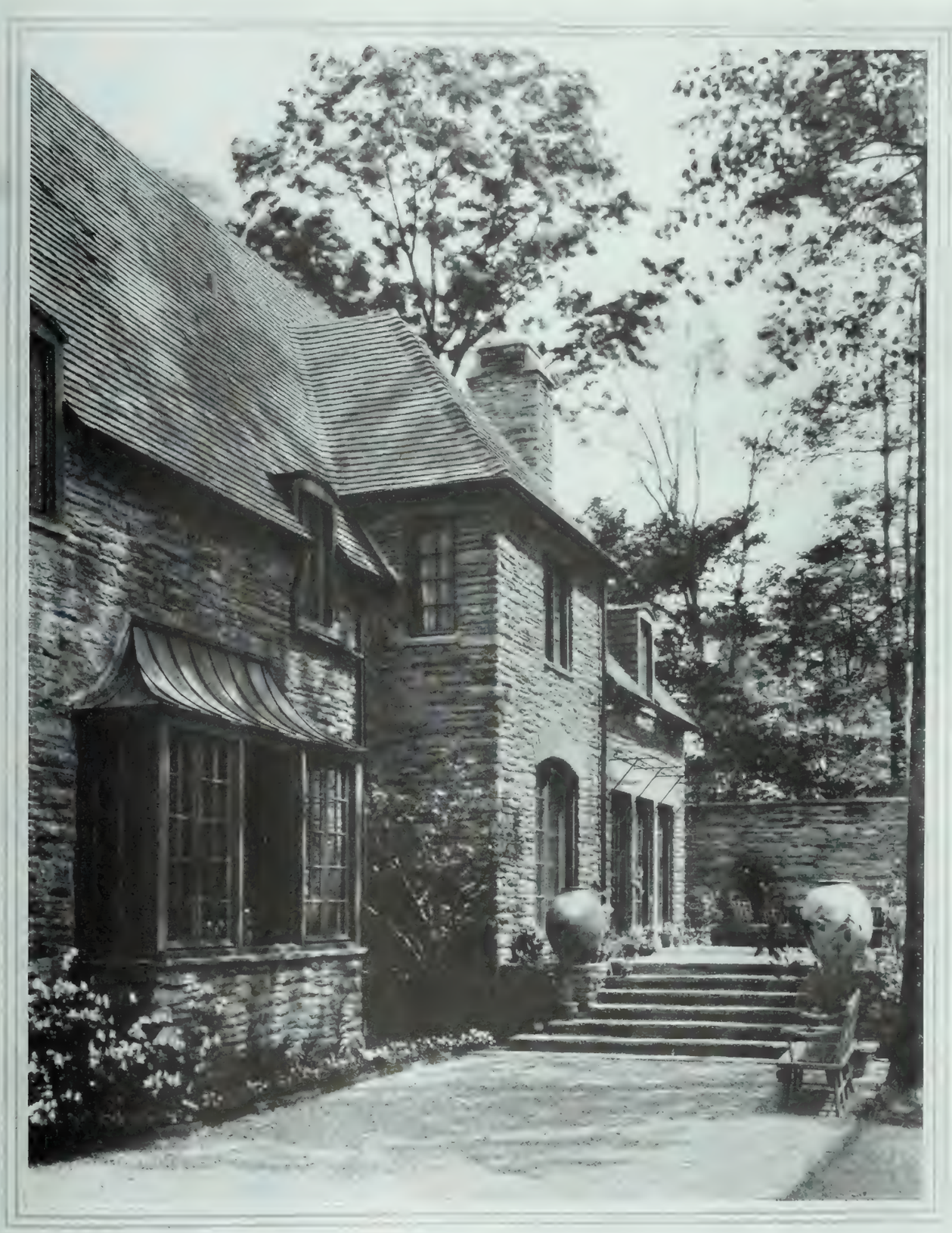




*On the place of* [illegible] *G. Wonnell, at Santa Monica, California, is this little adobe house set against the rear garden wall, serving both as a lodge and a retreat*

*Whitewashed adobe in Southern California is a favorite and successful material for small buildings. Here it is used in native style. John Byers, architect*

# A LODGE DONE IN WHITEWASHED ADOBE



## THE WALK AS A TRANSITION TERRACE

*Skirting the base of this house like an embroidered band, is a broad terrace walk—now flagging, now broad steps, now pebble—marking the transition between the house and the garden. The home of Charles Willing, Chestnut Hill, Pa., of which other views are shown on the two following pages. Willing, [illegible] and Talbott, architect*





*Built of native gray Chestnut Hill rubble stone, this house and its garden occupy a series of carefully planned levels contrived on the side of a fairly steep hill*

*From the entrance to the hall a walk flanked by colorful flower borders goes down a side of the garden. Small potted plants are ranged along the terrace retaining wall*

*Over the east wall a pleasant vista of garden and house is secured. The garden is contained within definite architectural bounds which give coherence and meaning to it*



# A HOUSE AND GARDEN ON VARYING LEVELS



*Around the end of the screen wall projecting from the house wall, the garden may be entered from outside. A wrought-iron lantern hangs above a platform from which one may ascend on the left to the house, and on the right to the garden*



*Front façade, east end and service wing are all visible in the photograph at the right above. Stone stairways across the front are the same ones seen from another angle in the small illustration to the left*



*Detail of west end showing balcony and window of master's bedroom; also door from living room. This is the Chestnut Hill, Penn., home of Charles Willing. Willing, Sims and Taylor, Architects*



*This dining room in a German house has walls, ceiling, doors and trim painted dull white. The honey colored parquetry floor is covered with a Persian rug in blue and tawny yellow. The furniture is lemon wood. Bruno Paul, decorator*

# COLOR SUGGESTIONS FOR MODERN ROOMS

## *Color Plays a Leading Role in Modernist Decoration, Due to The Simplicity of New Furniture Forms*

BRUNO PAUL

COLOR is an essential factor in the creation of a fine interior. Proportions may be perfect, the arrangement and assembling of the pieces satisfying to the good taste of the owner, but if a mistake is made in the color harmony, or if the colors themselves are too obtrusive or exciting, the effect is ruined and the esthetic value of the room destroyed.

An intelligent as well as a sensitive handling of color is necessary to the final decorative effect of a room. Give an amateur and an artist the same palette and watch the result. The artist can work miracles by subtle blendings of tones while the amateur, nine times out of ten, tries for his effect with a multitude of colors and too much emphasis laid on strong contrasts.

In a home interior this is not restful and therefore not good. The walls, draperies and upholstered pieces are, after all, nothing but a background for the occupant. These factors should not intrude upon our consciousness. The individual colors, according to the room they are intended for, may be strong, but their blending should produce a subtle harmony without which no room is successful from the decorative standpoint.

Our homes are for recuperation and rest and nothing destroys the desired atmosphere of ease more than a thoughtless and abusive usage of color.

### ENTRANCE HALL

*Walls:* Smooth plaster painted a very light lemon yellow. As a contrast to this interesting color, the baseboard and mirror frame are finished an intense Chinese red with a lacquer surface.

*Ceiling:* Finished the same color as the walls.

*Furniture:* Small bench and stool lacquered Chinese red, with cushions covered in black patent leather tufted with gray buttons.

*Door and Window Trim:* Painted in the same Chinese lacquer red as the mirror frame mentioned under "Furniture"

*Floor:* Linoleum in two shades of ligh and dark gray in a checkered diamon pattern.

*Glass Curtains:* The curtains on th window and door are of stretched yellow voile patterned with large gray dots.

*Lighting Fixtures:* In addition to th candles in the side brackets, concealed ligh is reflected against the ceiling. The oute rim of the silver candle brackets is of th same color as the mirror frame, and doo and window trim an intense Chinese red

### LIVING ROOM

*Walls:* Here the background is smoot plaster painted a light rose tone.

*Ceiling:* The ceiling is the same ros shade carried out in several tones darker.

*Cornice and Baseboard:* These featur as well as the plaster moldings are a ligh ivory color.

*Furniture:* The woodwork of the tabl

and chairs is of black ebony and the table tops are of gray and black Italian marble. The covering of the upholstered chairs and sofa is rep silk in a striped pattern in shaded tones of blue.

*Mantelpiece:* An interesting mantelpiece gives character to this end of the room. It is ivory marble with a black marble top and a border of black marble.

*Floor:* Black ebony covered in a carpet having a dark blue ground and a design in three tones of pink.

*Draperies:* The curtains in this room are light rose silk in the exact shade of walls. They are bordered with three-inch bands in black, blue and ivory.

*Chandelier:* Metal, finished a pale gold color and hung with crystal drops.

### DINING ROOM

*Walls:* Smooth plaster painted in a plain dull white.

*Ceiling:* The same shade as the walls.

*Doors and Trim:* Painted the same white as the rest of the background.

*Furniture:* The buffets, dining table and chairs are made of selected lemon wood highly polished. The chair seats are covered in royal blue morocco leather.

*Floor:* Parquetry floor in honey color, covered with an old Persian rug having a deep blue ground and a design executed in yellow-honey tones.

*Draperies:* The soft curtains of royal blue silk are unlined. They are edged with silk fringe of the same color, two inches wide. The under curtains are of white batiste linen, patterned in a large diamond design.

*Lighting Fixtures:* The brackets are made of silver. The chandelier hangs on a royal blue silk rope ending in a tassel.

*Hardware:* Whale-bone polished.

### BEDROOM

*Walls:* Painted chartreuse green. The cornice and plaster moldings are finished in a soft ivory shade.

*Ceiling:* Finished in the same manner.

*Furniture:* Painted a darker tone of chartreuse, ornamented with silver moldings in a dull finish. The upholstered pieces are covered in a shaded heliotrope silk.

*Floor:* Covered with a carpet in four shades of tête de nègre.

*Draperies:* Transparent chartreuse green silk. The under curtains are of silk voile in ivory color.

*Bedspread:* Heliotrope taffeta quilted.

*Lighting Fixtures:* The side lights, as well as the chandelier, are silver with alabaster bowls. The chandelier is hung on a chartreuse colored rope. The shades of the reading lamps are heliotrope silk.

*Mirror and Picture Frames:* These are of wood covered with silver leaf.





*A feature of this German living room is the modernist carpet with a dark blue ground and a design in three shades of pink. The walls are a pale rose*

*Woodwork lacquered Chinese red accents the lemon yellow of the walls in this entrance hall. The mirror, with its engraved panels, is framed in lacquer red*



*Designed in the early 19th Century manner of the South and built of yellowish pink marble quarried in the nearby mountains, the home of Col. Sam Tate at Tate, Georgia, presents a delightful picture*



*By their splendid proportions the houses of the period and their modern prototypes achieve a nobility of demeanor which creates a lasting impression on the observer. Walker and Weeks, architects*

# A GEORGIA RESIDENCE OF IMPOSING DESIGN



*The living room is paneled in pale brown walnut. It is furnished with a fine assortment of period furniture of the 18th Century. The chandelier is an original Georgian fixture. Porter & Porter, decorators*



***Col. Tate's** dining room walls are painted old white. On the floor is an old Chinese rug in soft gray, green, blue and coppery red. Curtains are of antique damask in reddish copper with mauve light-*

# CARRYING OUT THE PRECEDENT OF THE SOUTH





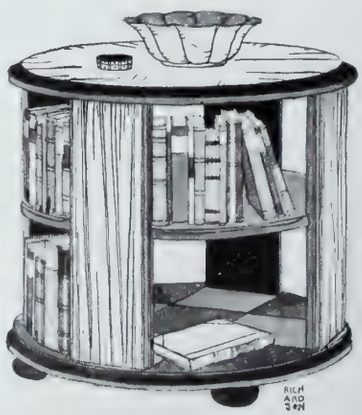


*Delicately executed is this table of French inspiration which incorporates such woods as amboyna, holly and mahogany. Ivory inlay and drawer pulls add further to its ornamentation. W. & J. Sloane*

# TRENDS IN TABLES

*(Left, above) Round table of honey colored maple with three fluted legs ornamented with black. Other color combinations obtainable are silver and black, and terra cotta and silver. Lord & Taylor*

*(Left) Imported from Germany, these separate furniture units will build a two or three tiered table or serve as benches. They may be had painted in black, green or coral. Courtesy of Rena Rosenthal*



*Above is a round book table which measures thirty inches in diameter and twenty-six inches in height. It is built of thuya and zebra wood beautifully combined and worked into a block pattern. Lord & Taylor*



*A vermilion lining adds interest to this table of thuya wood which contains shelf room for books and small objects. It also comes painted in a combination of silver, green and dull gold. Lord & Taylor*



*(Above, right) By embodying black plate glass and steel, materials much in demand just now, this three tiered table accurately reflects the modern trend in decoration. From the Frankl Galleries*



*(Right) This small almost heart shaped French table is of beautifully veneered walnut with a highly polished mahogany top. This is shown through the courtesy of the Park Avenue Galleries*



*Practical and decorative is this American made coffee table which stands but sixteen inches high. It may be obtained in Circassian walnut or painted in coral and silver. Courtesy of Lord & Taylor*

# *The* GARDENER'S CALENDAR *for* SEPTEMBER

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season*

## FIRST WEEK

BY this time the Delphinium clumps which were partially cut back after their June blossoming (and even some which were not so handled) have made plenty of new growth and will soon be flowering again. It will help them make this second effort a success if they are given special encouragement in the form of manure water, one of the most safe and satisfactory quick-acting stimulants which the gardener knows.

Early September, too, is the time to increase the stock of Oriental Poppies by division. They have entered their fall growing period now, and almost any scrap of root will take hold and start to form a new plant if it is cut off and reset in a suitable location. In consideration of the difficulties many people have with growing Oriental Poppies from seed, this plan of root division is particularly useful once the original stock has been established.

Among out-and-out new planting operations the setting out of Narcissus bulbs comes especially to mind at this season. If a supply of these corms can be secured and planted during September the effort will be well repaid, for Narcissi like to get into the ground well ahead of cold weather. Most other hardy bulbs can wait until October or even later, but do try to put down the Daffies early.

All summer the wise gardener has been building up a compost heap out of the odds-and-ends of discarded plant material from lawn, beds and the grounds in general. Such stuff gradually rots down into the finest of humus, but it should be forked over occasionally to hasten the disintegration and make the texture of the resulting humus more uniform through the whole mass.

## SECOND WEEK

UNLESS one is a real dyed-in-the-wool Gladiolus fan there is more than a good chance that, after several years' planting of these splendid flowers, the different varieties have become somewhat mixed up. Labels have a way of getting lost or misplaced, the bulbs themselves are not infrequently jumbled together by some careless person during their winters in the cellar, and in various other ways confusion of varieties is likely to occur. About the only way to straighten out the tangle is to mark the plants as they come into flower, using a different kind of string for each type and, at digging time, collecting all bulbs into their respective piles according to these identification symbols.

Flowering plants of various kinds which are intended for the house this winter ought to be potted up at about this time. If they are lifted now from the garden and set in containers of good, fresh, light soil they will be ready for bringing indoors during October. Better see to it that they are given plenty of water and that the earth in their pots is fairly rich.

While you are working in the garden with these future house plants, take a look at the Cosmos and see how it is weathering the gale, so to speak. The tall form of this beauty needs thorough staking to safeguard it against autumn winds, and unless you keep an eye on it it is quite likely to outgrow the support which has already been given to it.

Assuming that you have saved seeds from your own garden this year, have you considered how to store them through the winter? One of the most satisfactory receptacles is a covered tin box which will protect them from the inroads of marauding mice.

## THIRD WEEK

ANY time after the middle of the month it will be safe to gather the wild Lily bulbs which, while they were in flower, you marked for transplanting. They have ripened by this time and are in condition to be dug and moved. Duplicate their natural growing conditions as closely as possible, particularly in the matter of soil and moisture supply. Most hardy Lilies appear to like a somewhat acid soil in which there are thorough drainage and a goodly proportion of leaf-mold.

Among the cultivated Lilies, *candidum* ought to be planted as early in the autumn as the bulbs can be obtained. In setting them, tilt the bulbs a little on their sides so that water will not settle among the scales and cause rotting. This is one of the few Lilies that do not like deep planting; no more than an inch or two of soil should cover the bulb.

And then there are the Narcissus plantings. Where these have been established for five years or so they are quite likely to have become so crowded that the blossoms lose in quality as well as in numbers per bulb. In such cases it will be worth while to dig them all up now, reset the largest bulbs six inches apart in the old locations, with a handful of bone-meal mixed into the soil for each group, and plant the small ones in some other place where they will have a chance to grow.

As general fall planting gets under way one is reminded again of the value of mulching for the broad-leaved and coniferous evergreens. Especially when members of these groups have been recently transplanted, a fall and winter covering of Oak leaves or peat moss will go far toward bringing them through in good condition.

## FOURTH WEEK

SOIL condition and constituents have a good deal to do with the success of all kinds of bulbs. Many of these hardy standbys will flower after a fashion, of course, under conditions which are not really to their liking, but they won't and can't do their best. It always pays to familiarize yourself with the special preferences of any bulb class before planting time and see that they are provided for. One requirement is common to practically all of them, and that is thorough loosening up and stirring of the soil below as well as above the bulbs.

A light frost is likely to come along any night, now, and if you are weather-wise and on the watch you can generally forecast it by a few hours. A still, clear evening—especially one without wind—is usually the kind that sends the mercury down into the thirties. Even though light, these early frosts are likely to nip some of the more tender garden flowers. This is particularly to be regretted because there probably will not be another frosty night for a week or more, during which time the victims would have been perfectly safe. There is comfort in the knowledge that you can generally prevent such tragedies by spreading newspapers over the tops of the tender flowers in the evening before the damage is expected to be done.

Soon, now, the transplanting of wild shrubs can be done. Many of them will look a bit straggly as you find them growing in the woods, an inevitable result of overcrowding. But if they are cut back severely when they are set out around the grounds they will develop, in a few years, a denseness and symmetry which they rarely know in the wild.

*OLD DOC LEMMON SAYS—"I dunno whether folks got the idee from Nature or Nature got the idee from folks, but 'tain't no use denyin' thet both of 'em hev changed things a lot these last few years. Aireoplanes, radios, ottermobiles an' the like o' thet hev made life mighty diff'rent from whut it was when I was a young feller, an' along with 'em it seems thet the Clerk o' the Weather's been runnin' a race to see how much he can bust the old rules 'bout runnin' his job, too.*

*"There used to be a time when summer was summer an' spring was spring, an' even winter an' fall done purty much whut they'd ought to. But no more. The hull blamed calendar acts like it hed been drinkin' applejack all night, so thet a man don't hardly hev no idee whut to expect in the line o' weather. Far's I can see, there's only one thing 'bout it thet ain't changed, an' thet's the way each season hates to back out an' make place for the next one. No diff'rence there, an' mebbe there won't never be.*

*"Ye know how 'tis—freezin' weather comin' back away towards the end o' April, fall days carryin' on sometimes 'till dern near Chris'mas. As for summer—wal, sir, it seems sometimes like she never would give up—'specially since these hard-cider springs we've been hevin' lately hev kep' her from startin' in for a month after she'd ought to. I s'pose mebbe she figgers thet she's the kind o' kingpin of 'em all—the one when Nature comes to a head, like—an' thet she's got a right to say to autumn, 'Git out o' the way 'till my job's done!'"*

# *Philadelphia* PEPPER POT




## *From the glistening tables of Colonial aristocracy*



Everybody ought to know this delightful and famous old soup, so rich in the traditional hospitality of the proud Philadelphia Colonial aristocracy. No other soup is quite like Philadelphia Pepper Pot. It is distinctly an American soup which even the French have not surpassed for piquancy and zest.

* * *

A rich stock, velvety-smooth and subtly blended by Campbell's special Pepper Pot cook, with hearty pieces of delicious meat, diced potatoes and carrots and wholesome macaroni dumplings. Seasoned with savory thyme, marjoram, fresh parsley, sweet pimientos and freshly-ground black peppercorns.

Such distinction! What definite personality! No wonder its hearty goodness and pungent savor win instant favor with those who taste it for the first time. Enjoy real Philadelphia Pepper Pot, made for you by Campbell's from a favorite old Colonial recipe. It's a soup your appetite remembers! Your grocer has it, or will gladly get it for you. 12 cents a can.




*A Man's Soup*

# Campbells' Soups

LOOK FOR THE RED-AND-WHITE LABEL



A FRENCH PASTORAL

*The shepherd lad has chosen an exquisite Greek ruin from which to pipe to his attentive sheep. Three ducks are coming to the concert, too . . . a delightfully detailed picture paper of coolness, charm and restraint. In a variety of color combinations. Actual width 22 inches.*

# Growing Up With Beauty



OUR tastes change and develop as we mature—some things in which we took delight as children no longer satisfy us. Other objects have an essential and fundamental beauty which unfailingly appeals to our sense of decoration and good taste. Such things can never grow tiresome or trite.

THE wall papers produced by the Thomas Strahan Company for more than 40 years have such enduring decorative value. Looking at "A French Pastoral," for example, a child would see the happy piper, eternally playing to his lambs, while a more sophisticated eye would appreciate the soft colors and the quaint balanced pattern.

IN manufacturing, we hold to the high standards set by Thomas Strahan in 1886. Unable to find papers which fully satisfied his artistic conceptions, he determined to make his own, convinced that people prefer the truly beautiful, if it is obtainable.

*Ask your dealer or decorator to show you Strahan Papers.*

THOMAS STRAHAN COMPANY

*Established 1886*

*Factory:* CHELSEA, MASSACHUSETTS

*New York Showroom*
417 FIFTH AVENUE

*Chicago Showroom*
6 NO. MICHIGAN BLVD




*Curtains of sheer gauze are hung under valances of eggplant colored chintz in a sun room in the residence of Mrs. Richard Porter Davidson, Washington, D. C. The walls are green. Madeleine McCandless, decorator*

## SUGGESTIONS FOR THE DECORATOR'S SCRAP BOOK



*(Right) The background in this small powder room consists of 18th Century wall paper panels surrounded by brilliant yellow woodwork. Joseph B. Platt, decorator*

*Below is a charming group in Cincinnati residence of Mrs. M. Schmidlapp. The cabinet has black and gold colum Diane Tate Marianh decorator*



# For Home ENTERTAINMENT at its Very, Very Best

## *Radiola* 18 *and Victor instruments combined in units of compelling beauty*

BEAUTY to brighten the eye of the connoisseur . . . to gladden the heart of the true music-lover . . . you sense it immediately in the new Victor combination instruments, three of which are pictured and described herewith.

The Victor Talking Machine Company, the Radio Corporation of America, and leading designers and decorators have collaborated to produce these media of home entertainment. Not merely fine musical instruments, but excellent pieces of furniture in the new manner. Beautiful, but not bizarre. Intensely practical, yet delightful to live with day after day.

Before investing in any radio, see the new Victor instruments. There is nothing finer to be had, and the price-range is really attractive.



*Model Seven-twenty-six. Victor adjustable-volume Electrola, combined with the new all-electric Radiola* 18, *with built-in speaker. Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. List price,* $425, *complete with tubes.*



*Model Nine-sixteen. Victor adjustable-volume Electrola, which reproduces record-music electrically, combined with the new, all-electric Radiola* 18. *Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. List price,* $750, *complete with tubes.*



*Model Seven-eleven. Victrola with Radiola* 18. *Antenna-plate brings in nearby broadcasts without aerial, permitting instrument to be placed wherever there is a light-socket. Unusual value at* $250, *list price, complete with tubes.*

*The New Orthophonic*

# Victrola *with* Radiola

VICTOR TALKING MACHINE COMPANY

CAMDEN, N. J., U. S. A.

# A grand of rare beauty . . . pure tone . . . full volume



*The beautiful Brambach . . . . William and Mary model*

# BRAMBACH

## *Baby Grand*

*4 ft. 10 in. long*

THE first touch of your fingers on the Brambach's gleaming keys tells you that here is an instrument designed for the music lover. With its pure tone, rich resonance, ample volume, it possesses every quality that makes the grand piano a symbol of excellence. And with its rare woods, graceful lines and lustrous finish it is truly an instrument of beauty, especially in its many period models, lovely and authentic. Visit the nearest Brambach dealer—see and hear the Brambach today. A grand piano in every note, in every line, yet scaled to fit modern interiors, it is the perfect instrument for teacher, for studio, for home.

You can arrange liberal terms for the convenient and easy purchase of your Brambach. $675 and up, *f. o. b.* N. Y. Period and Art Models $700 to $1600

BRAMBACH PIANO COMPANY, 613 West 51st Street, New York City

Gentlemen: Please send me the paper pattern showing exact size of Brambach Baby Grand.

THE BRAMBACH BABY GRAND

Name_____

Address_____

City _____ State_____




*Above is an effective grouping of small pieces of furniture in a small bedroom in the New York residence of Joseph B. Platt. The color scheme is salmon pink and olive green*

## ROOMS IN THREE STYLE



*Panels of old Chinese wall paper combine effectively with 18th Century furniture. William Lawrence Bottomley, architect. Nancy McClelland, decorator*



*This end of the library in the Washington residence of Mrs. Richard Porter Davidson shows an interesting furniture group against a 17th Century French tapestry. The walls are antique green. Madeleine McCandless, decorator*

# *Delicate, flowerlike, exquisite . . . the* LADY CONSTANCE *bride*

Is it you—the girl who likes simplicity, yet prefers it adorned with delicate ornament? Who chooses the slender, tapering loveliness of Sheraton and Chippendale, rather than the more elaborate French, or the more severely simple Early American?

Then the Lady Constance pattern in Towle Sterling is in perfect harmony with your taste—a genuine expression of your personality.

We invite you to see—at your jeweler's—this version of your instinctive preference, done in precious Sterling. Examine it closely. Feel its perfect balance. See its slender, tapering lines; its delicate, tenuous garland ornament—a charming modern example of genuine Georgian-American feeling.

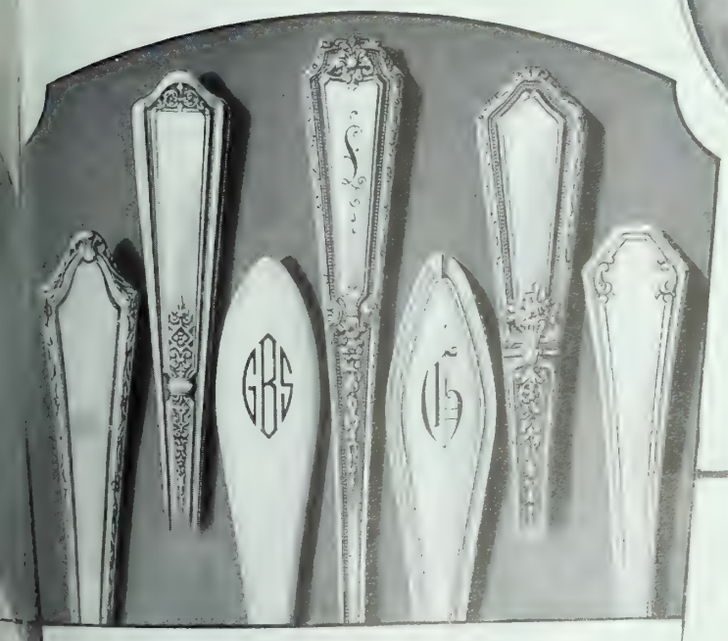
You may not yet quite realize how important it is that your solid silver pattern should express *you*. The full realization will come only after years of companionship with its sympathetic beauty.

So, unless the Lady Constance gives you this feeling of spiritual kinship, you should seek further. Perhaps you will find yourself more strongly drawn to the smartly modern Seville pattern, or the richly decorative Louis XIV, or the utterly simple La Fayette.

But, whatever your type, there is a Towle pattern that does express you. For, to express individual personality is the whole philosophy of Towle designing. Since 1690 and the first William Moulton, founder of the present Towle Silversmiths, Sterling by these craftsmen has ever been the embodiment of feminine loveliness and charm.

TOWLE

*Sterling Silver Exclusively*



Seville Louis XIV D'Orleans
Virginia Carvel La Fayette Mary Chilton Lady Mary



*Charming, assured, preferring both ornament and simplicity—this lovely, vivid girl finds the Lady Constance pattern in Towle Sterling an exquisite answer to her deepest preferences. (Gown imported by Mary Walls)*



*Silver Lore—in a lovely Elves-and-Silver Book!* A word on silver history. Charming photographs and helpful charts to show you how to set your table for all sorts of functions. Directions on caring for your silver. If you will fill out the coupon in full and send 25 cents for postage and handling costs, we shall be delighted to mail you this book for your library.

The Towle Silversmiths, Newburyport, Massachusetts
Please send me *The Book of Solid Silver*. I enclose 25 cents.

NAME _____

STREET _____

CITY _____ STATE _____

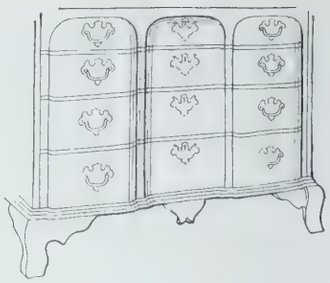
*My jeweler's name is* _____ _____ G-9

The modern curtain mode is Quaker transparent net

Modern art and modern decoration demand utility as well as beauty. Quaker Tailored Net and Fringed Curtains in the new Craftone Filet are delightful, transparent Net Curtains in duo color effect.

Your dealer can show you Quaker Quality Net Curtains for every room from $2 to $25.

QUAKER LACE COMPANY PHILADELPHIA



*An excellent example of block-front chest of the three-panel type*

# FURNITURE OF THE COLONIES

(*Continued from page 89*)

of the gate-leg table, and the butterfly table, highboys or lowboys of maple or pine, the corner shell-topped cupboards, the chairs of mushroom ladder-back type, baluster and Windsor, and the primitive forms and stools.

Provincial pieces have that charm of individuality and spontaneity found in French provincial furniture. Their primitive construction, simple ornament and the use of local woods made them especially acceptable in country houses. Fruit and nut woods were used, with pine, maple and ash, and walnut in the South and eastern Pennsylvania. Their decoration was largely turning and painting, usually in plain colors like green, red, gray and black, with occasional floral ornament. A characteristic use of silhouette outlining in cupboard openings, aprons of tables, highboys, etc., and the originality expressed in chair crestings and finials lend a special appeal to these pieces of local craftsmanship.

Such articles as the dresser—a primitive cupboard with closed doors below and open shelves above, made of cherry and maple, or of pine—were in common use until the mid-18th Century. A sense of good proportio and design often guided their makin The wainscot, banister-back, turne spindle and slat-back chair gave co siderable scope for local ingenuit The early settles and hutch-chairs, well as hutch-tables, were as practic as they were primitive. The Winds chair in its many local variants, t gether with the Windsor settee and occasional table of the same typ offers a field of investigation whi is tempting.

The painted furniture of Con nental type, made by Germans Pennsylvania, is often pleasing a sometimes amusing; while the w cupboards and corner cupboards intriguing. New England types more sober, but wonderfully ing ious at times. Desks are serious pie which show off the fine quality their wood in slant-tops and fronts, do the chests, chests-on-chest, highb and lowboys in comely maple, cher and pine. The beds, though simp often have good posts, tapering they ascend, whether round or octa onal, and occasionally boast soi good turned ornament; but th crowning glory is in the curv

(*Continued on page 162*)



*A late Colonial corner cupboard of splendid proportions with well designed details. 1760. French & Co.*




THE KING'S MESSENGER *rode far bearing the illuminated scrolls of his royal master : : Just so, today, your personal stationery goes abroad carrying the wordless implication of your taste : :*

# BLACK STARR AND FROST

*JEWELERS IN NEW YORK FOR 118 YEARS*

FIFTH AVE., COR. 48TH ST., NEW YORK

PARIS : : PALM BEACH

# ANTIQUES



Two fine Sheraton Lyre-back chairs from a set of eighteen. England 1800. Mahogany with brass inlay. This is one of several sets of antique English chairs in our galleries, while our stock of reproductions is one of the finest in America.

If you cannot conveniently visit us, write and tell us your needs.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. *near* RANDOLPH

*Interior Decorators*

SINCE 1866

CHICAGO




*The residence of Mrs. Paris Singer at Palm Beach, Florida, built under the direction of Addison Mizner, houses many true antiques. Beautifully carved pieces shown above add dignity*

## INSIDE A FLORIDA HOM

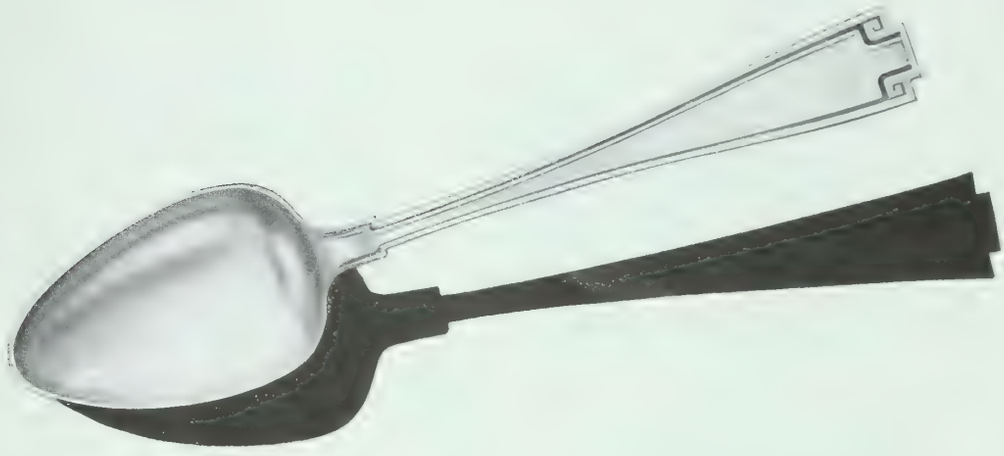


*Hung against the plaster walls, the rich colors of this portrait bring warmth to a corner of the living room. Bright floor tiles lend their notes of color*



*This view of the living room gives one the benefit of the finely paneled pine ceiling, a principal enrichment of old Spanish rooms. The plaster walls and the ornamental fireplace treatment are in the Spanish manner*

# ETRUSCAN



## THE INFLUENCE OF THE CLASSIC

Grey, windswept seas breaking on the shore inspired an early artist. The beauty of his conception carried his design down through the ages. It was a favorite of the Etruscans. The brothers Adam revived it in England. Colonial silversmiths brought it to America.

Today, given a new interpretation by the Gorham Master Craftsmen this same motive is the theme of their Etruscan pattern. Because of the ageless beauty that is its underlying charm, passing fads will not affect your fondness for this exquisite pattern.

Etruscan will harmonize well with any home where simple beauty is the keynote. And, wrought of sterling silver by the Gorham Master Craftsmen, you know that even though it has the hardest use it will live almost forever.

Your jeweler will gladly show you the standard Etruscan pieces as well as many others which make especially delightful gifts (Etruscan Tea Spoons, small, $7.75 for 6, Dessert Knives, $21.00 for 6, Dessert Forks, trade, $20.00 for 6.)

# GORHAM

PROVIDENCE, R. I. NEW YORK, N. Y.

*MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA*

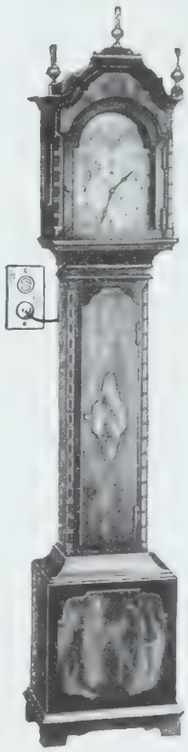



*"Whatever your taste—whatever your favorite period—you will find among Gorham's 27 patterns in Sterling a silver service to harmonize"*

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



# NOW—Chiming Electric Time



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Please send me complete information about Revere-Telechron Chime and Strike models, which will give me correct time from my electric light current.

.....

.....

# TEN DON'TS IN DECORATION

(*Continued from page 94*)

basic principle, so do not be carried away by fads of the moment which ignore this principle and have no lasting satisfaction.

## WHAT TO AVOID IN CURTAINS

MARY MCBURNEY

Don't use formal curtains in an informal country house interior.

Don't use a fabric in an early period pattern for a later period room, and vice-versa.

Don't use hangings of the wrong color value for the walls.

Don't use rough textured fabrics with delicate, smooth walls.

Don't use fine taffetas or silks with heavy plaster walls.

Your curtains are an essential part of the background. They should not be so important in design as to overpower the room.

Don't trust the making of your curtains to inexperienced workmen, as the form is fully as important as the color and texture.

Curtains of figured chintz should not be used with a striking figured wall paper.

Don't be afraid to use chintz and linen in town as well as in country rooms.

Don't use heavy damask or velvets in bedrooms.

## SELECTING OLD FURNITURE

WALTER JOHNSON

Don't select for utilitarian use frail old pieces that will not stand the strain of everyday usage.

Don't select old pieces that cannot be made to function. Example—cabinet drawers that do not open, clocks that will never run, old beds which are too short to sleep in.

Old pieces that are out of sympathy in type with other furniture in the room should be avoided. Don't combine heavy Italian Renaissance with delicate French pieces, or those two extremes in the English modes—Sheraton with Elizabethan.

Don't select old pieces that are out of scale with the rest of the furniture. Example—a too large buffet or dining table in a small dining room, an overmantel painting too small for the mantelpiece.

A room should not be cluttered up with old pieces which have no function in it and are added simply because they are beautiful old pieces.

Don't choose old pieces whose color brings a jarring note into the room. Red mahogany does not mingle happily with soft walnut colors, and painted pieces have to be carefully selected with the general color scheme of the room in mind.

Consider the size and type of the room and its background when selecting old pieces. Old furniture designed to add richness and elegance to a Baronial hallway is out of place in the modern room of meagre proportions.

In selecting an old piece be sure that it is really old. It is comparatively easy to consult experts and much furniture that passes for old is not so.

Don't select an old piece because it can be purchased cheaply. If its presence interferes with the air of comfort or elegance which you are trying to create, a "bargain" is by no means desirable.

Don't select old furniture without seeing it. There is much to be considered in color, scale, finish, line, etc. that is not apparent in photograph or word of mouth descriptions.

## WAYS OF LIGHTS AND LAMP

CHAMBERLIN DODDS

Do not use overhead lights that throw an unbecoming glare.

Do not use indirect lighting exclusively as it is frequently necessary to have light concentrated in one spot.

Arrange the illumination so that there is sufficient soft light evenly diffused. Do not try to light a room so that it looks like a hot sunshiny day.

Do not use too many shapes or colors of lamps and shades in one room.

In a strictly period room, do not use lamps or wall brackets of other periods.

Do not place wall brackets informally in a formal room.

Do not use figured lamp shades on figured lamps unless the designs are corresponding in feeling and the colors harmonious.

The comfort of a room depends largely on its lighting so do not fail to arrange lamps for comfort in reading.

Beware of using green or blue lamp shades as they diffuse a hard and unbecoming light.

Consider the occasion of the moment and do not neglect to arrange the degree of light accordingly.

## CHAIRS AND THEIR COVERIN

MARGERY SILL WICKWARE

Don't cover all chairs in a room with the same material.

Don't cover every piece of furniture with a different material as this treatment is confusing.

On small chairs delicate in scale don't use heavy, deep-piled fabrics.

Large Renaissance designs should not be used on small chairs with comparatively small spaces to cover.

Don't trim every piece of furniture with heavy fringe, nailheads, gimp and weltings of contrasting color. Trimming should be used with the greatest discrimination and care.

Don't use delicate brocades on massive pieces of overstuffed furniture.

Beware of covering too many pieces of furniture with a heavy plush mohair, if you would avoid the effect of a newly upholstered Pullman car.

Don't have every chair and couch in the room too overstuffed. The effect is somewhat Turkish.

Several different designs of one kind of fabric, such as flower chintz, should not be used in one room as this treatment creates a confusing disordered appearance.

In the same room don't use fabrics whose textures are totally unrelated, such as very smooth lustrous satin and

(*Continued on page 146*)



*THE CHIEF ATTRIBUTES OF A SUCCESSFUL INTERIOR*

*New York Galleries, Inc., Decorators*

ONE of the most important requisites of any decorative scheme, for either a town apartment or country house, is visualized in this English living-room—a definite affinity in scale as well as in character between the appointments and the architectural background.

¶ This establishment is prepared to render a service embracing every phase of the decoration and appointments for any type of interior . . . coordinating in perfect balance and harmony the entire background, ceiling and floor with the fascinating details of just the right lighting and all the intriguing incidentals so essential to a well-considered scheme.

¶ The exhibits here include an important collection of antiques as well as pieces designed for special requirements and fabricated from ancient woods and other sympathetic materials.



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ARCHITECTURAL REMODELING

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*Doges' Palace*
*St. Marks, Venice*

# An antique Orinoka damask that might have hung in the Doges' Palace

## *in the golden age of Venice drapes this charming drawing-room*

ORINOKA Venetian Damask hangs at the windows of this unusual drawing-room . . . a gorgeous fabric, whose ancient self-pattern gleams faintly from a rich background. It recalls the precious Venetian stuffs that hung in the magnificent Ducal Palace when the wealth of Venice ruled the Mediterranean world.

Yet, as important as it is to select lovely colorings and patterns in drapery materials, it is equally necessary to be sure these colors are genuinely sun and tubfast. Then only can the fabrics retain their full beauty.

The colors of these Orinoka fabrics are fadeless. The patterns are woven, not printed. Every yard of Orinoka material is sold under this guarantee: *These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.*

There are other Orinoka sun and tubfast fabrics for different types of rooms. Jacobean Frou-Frou for the room of Elizabethan tendency; novel patterns for the modern room; quaint Provincetown Toile for the Early American room. . . .

To know the beauty of Orinoka fabrics, look at them for yourself. See the exquisite quality, the correct designs, the colorings. Only when you have these fabrics at your own windows can you know the satisfaction of Orinoka. It brings to your home drapery beauty that will last.

Send for the new Orinoka booklet, "Color, the Secret of Beautiful Homes." It shows the newer fabrics and how to use them. It is beautifully illustrated in colors.



*"The Drawing-Room" from the new Orinoka booklet*

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Please send me, without charge, the new Orinoka 24-page booklet, "Color, the Secret of Beautiful Homes."

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*Maurice Fromkes' "Tulips" echoes the note of Heinz Warneke's carved brass figures, "Maiden with Lambs" and "Youth with Wheat", in its naturalistic appeal*

# MODERN ART FOR PERIOD ROOM

PAINTINGS are to-day a vital part of interior decoration. The thousands of people who crowd every art exhibition are motivated not only by the desire to see and appreciate what is characteristic of our cultural Renaissance, but also with the urge to possess works of art.

Pictures in a room give it depth and perspective, furnish color where it is needed, and strike a note intimate and personal, reflecting the tastes of the possessor even more than furniture does. But it is of the utmost importance that the pictures and the furniture do not wage war upon each other; that the picture be "right" as regards its size, subject, the place it is to occupy, and the general decorative scheme of the room in which it is hung.

One well-known decorator worked out the following set of simple r which proved invaluable to his clie

1. Choose something you l Don't be afraid of your own pre ence. Do not buy "names" unless like the canvases which bear th or unless you are making a large lection for investment purposes.

2. Be sure the picture you like i a correct size. It should never l too large or too small for the sp which it is to occupy. Make a list the dimensions of your wall sp before you go to the gallery.

3. Select a painting whose sub or style reflects the atmosphere period of the room in which it i hang. Landscapes, flower studies marines look well in any room. Fig compositions usually suggest a pe —French, Spanish, and so forth.

(*Continued on page* 138)



*Jane Peterson's flower studies in tempera grace either side of the mantel in this formal French room. Decorations in this charming living room are by Chamberlin Dodds*





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FOR FURNITURE COVERINGS

AND DRAPERIES

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The Cadillac Motor Car Company does not hesitate to state that there is nothing elsewhere even remotely approximating the character and calibre of these matchless new creations.

Never at any time in the history of the motor car has a given price in any class or grade purchased an equal degree of motoring luxury. Not only because of the surpassing excellence of the cars themselves, but by virtue of a dependable and far-reaching dealer body to serve Cadillac and LaSalle owners, a national service policy clearly defined and the same efficient service under factory regulation at prices limited by us.

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Once there was no other way to hear grea piano music. But now, in the quiet of your own home, you can hear, any evening, concerts more wonderful still. To your own waiting piano the Ampico will bring the playing, not of one artis alone, but of practically all the famous artist of the world. You merely touch an electri button—then relax in your chair to listen.

All in one evening you may hear great classica compositions played by such concert pianists a Godowsky, Orloff, Rosenthal, Lhévinne—well loved ballads played by Victor Herbert, Carri Jacobs Bond, Milton Delcamp—the swift an rhythmic music of Broadway, played by suc masters of syncopation as Lopez, Confrey, Carrol

The Ampico is an integral part of the pian It reproduces *through the piano itself*—brin ing you the actual voice of the instrument i its full beauty—permitting you to study close the method and tone of famous pianists—i spiring you and your children in your ow playing. The Ampico does not in any way chan the appearance, tone or action of the pian

You cannot fully believe in this miracle the Ampico until you hear it! Go, at your fi opportunity, to the store where the pianos liste below are sold. Ask to have the Ampico pl for you a program of your own selection . . .

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TRY placing a vase of Weller Ware on a prominent table, or in clear sunlight on a sill. Its unusual luster will glow and glisten in the light. Here you will see the full splendor of its colors. For Weller Ware has all the changes of fire! Sometimes its background hues have "over-drips" of a second shade—luxurious effects never seen in other pottery. Such brilliance is in flower-pitchers, candlesticks, great peasant plates. Also in candy jars, window bowls, footed dishes for fruit. Yet prices for this decorative pottery are surprisingly in reason—as they are for the Weller cottage sets and distinctive kitchenware. . . . Paula Morgan, authority on home and garden decoration, will give free advice concerning handsome treatments of pottery for your home. Write her in care of The Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio. *Established in* 1872.

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*Against a painted wall panel taken from a chateau near Liege hangs Claggett Wilson's "Valencia" which effectively complements the lovely old commode*

## MODERN ART FOR PERIOD ROOM

(*Continued from page 134*)

tra-modern, naïve, or delicately tinted paintings are over-shadowed by heavy Spanish or English furniture, but sometimes blend with Italian.

4. Choose a picture which has interesting composition (arrangement of light and dark) for an important hanging space. If it is to hang above a mantelpiece, it should be bold and striking in composition, since the fireplace is the decorative center of the room. An important picture cannot be hung incidentally, but must be the center of a furniture group. Pictures that are to hang near a door must compose so that the movement is into, and not out of the room; otherwise the effect is distracting. If two pictures are to hang side by side on spaces of equal size, they must balance in composition as well as in size.

5. Consider the color scheme. A picture should either form the keynote of the whole scheme of decoratio should complement and emphasiz dominant color note of the room painting in pale tones requires a l wall, while somber coloring is off against paneled or dark-t walls. Brilliant colors go well ag light or dark backgrounds, if blend with furniture, rugs hangings.

6. Choose a picture that will well in the light which your han space affords. Every painting sh have the best possible light. B red, blue and yellow will carry i indirect or dim light, but bro greens and grayish colors are disadvantage when poorly illumin Etchings, lithographs, silhouettes woodblock prints, framed on mats and arranged in groups, lighten the corners farthest fron windows.

E. LAMBE



*"The Old Mirror" by Maurice Fromkes, with its soft greens and blues which are repeated in the tapestry-covered chair, provides the proper note for this corner*



THIS SATIN DAMASK *is produced in exquisite color combinations: beige, apricot and plum on a light peacock green ground; gold, slate blue and plum on an etruscan red ground*

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In this new damask that classic theme playing through fabric es since the XV century—"a as of flowers"—is revitalized . . . ar ormed by the simplicity and ua beauty which distinguish the es of contemporary art.

Fr rician flowers rise on high rel l stems above a vase of purest rar Attenuated leaves trail lightly ow a shimmering satin back- ro d! A rich stripe adds dignity. Th subtle blending of old and new makes this damask unusually versatile — appropriate to wholly modern ensembles or to rooms of traditional styles.

In handblocked and printed linens and chintzes, in damasks, brocades, brocatelles, satins, taffetas and tapestries, Schumacher presents authentic reproductions and adaptations from the past as well as creations by the most advanced artists. Fabrics for every decorative purpose are included in the Schumacher collections. These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples especially selected to fit your particular requirements can be promptly secured by them.

A NEW BOOKLET, "Fabrics—the Key to Successful Decoration," giving, briefly, the history of fabrics and their importance in decorative use will be sent to you without charge, upon request. This booklet will help you in your consultation with your decorator. It describes and illustrates the fabrics each style of decoration demands.

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A DISTINGUISHED *American designer found in this damask just the sophisticated beauty and elegance desired in a covering for one of his modern chairs*

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WHEN covered with Hart & Cooley Enclosures, your radiators become inviting window seats and console tables . . . . beautiful to the eye, handy to use. The designs offered are many and pleasing, and may be had in rich colors or natural wood grain finishes to harmonize with walls and draperies. Hart & Cooley Enclosures are not only beautiful but assure health and comfort through the generous humidifiers which keep the air moist and healthful. You will be delighted by the protection they will afford your walls and draperies as well as the rich beauty they will bring into your home.

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*A rather rare form of horse amulet which shows no trace of the basic devices so often used in these brasses*

# COLLECTING HARNESS BRASSE

(*Continued from page 98*)

the old superstitions run on.

The designs in use are by no means confined to the sun, moon and heart, however. Animals are very common, the horse naturally taking the lead. Cows, strangely enough, appear very seldom, but cats, dogs, camels, squirrels, eagles, swans, Pegasus himself, and even bee-hives, are found. Flowers appear but rarely, the commonest being the combined Rose, Thistle and Shamrock, symbolizing England, Scotland and Ireland. Each of these may also be found alone, and the Shamrock may at times be confused with the ace of clubs design which is to be found also, as are various decorative types and sizes of hearts, diamonds and spades.

Heraldic designs are to be seen sometimes, on large private estates and also as local survivals of historic families which may now have been lost sight of. These heraldic designs can often be identified by the conventional scroll under the central motif. Local types also are known, such as the "Staffordshire knot" which is approximately confined to that county in England. Ships are sometimes found in coast towns, but almost never inland; and locomotives are to be seen on some of the more modern brasses, generally after 1850.

Women practically never appear. At first glance this is rather surprising, but is probably based on the idea that women were anything but lucky in dealing with occult matters. Portraits of Queen Victoria are found, however, and at least one old brass showing a woman on horseback mediaeval costume is known.

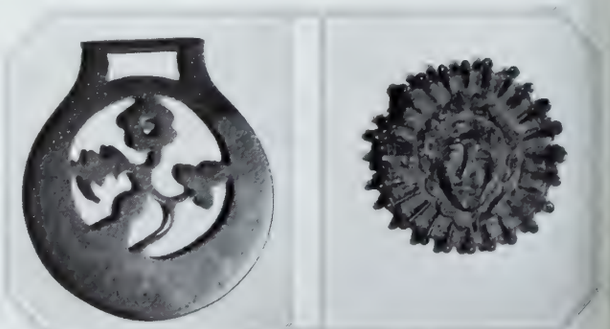
The collector has to be on his gua even in this little explored field. the first place, brasses are to be vided into two distinct classes: the ones which were cast in molds, the new ones which have been stam out by machine presses. The old may be identified by the stubs the back which are the points at w the molten metal was poured the mold; in addition to this they generally smooth on the front o the back being roughened and p marked from the molding pro The new ones are without any cas studs and the edges show a "b which has resulted from mac stamping, especially in the smaller tails and sharp corners. The ne ones are of much less interest than older kind and are at present ha worth collecting.

As ornaments for the home, h brasses are very attractive ind There are several ways in which may be displayed to advantage: o to have them attached to wide s and hung down side of the firep The blank end bookcase, often a cult thing to anything with", offers a very su place for them should suggest them as push-plate swinging doors.

For the seriou lector, ho se brass fer many prol Practically nothi recorded as to distribution in ica, and it wou interesting to see designs we have petuated.

*In some parts of middle Europe the heart is a favorite peasant decoration for harnesses*





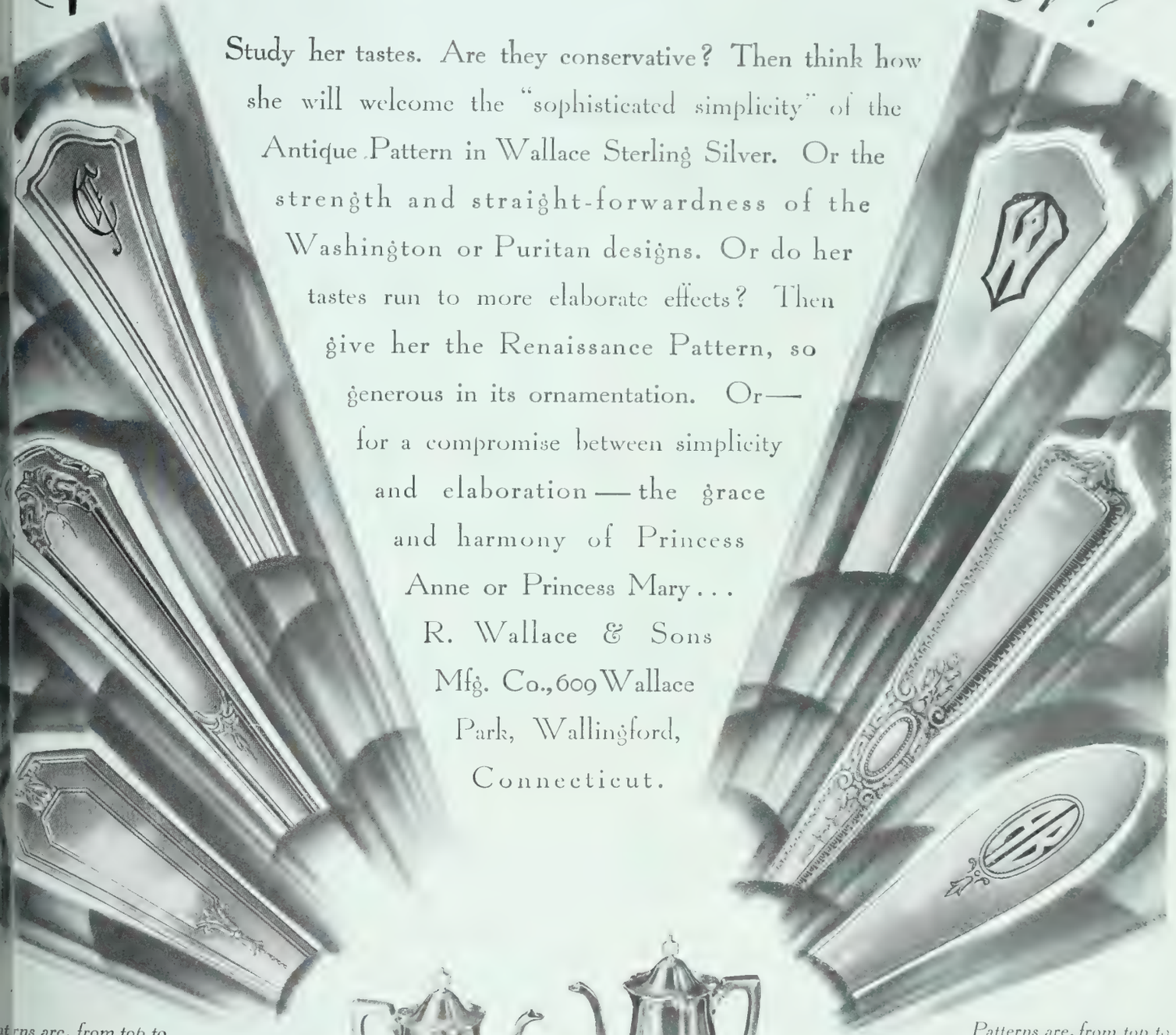
*In this brass are found the solar disc, lunar crescent, and a rose, thistle and shamrock*

*Italian peasants still use amu lets on their harness. This or dates from mediaeval tim*

# What shall we give her?

Study her tastes. Are they conservative? Then think how she will welcome the "sophisticated simplicity" of the Antique Pattern in Wallace Sterling Silver. Or the strength and straight-forwardness of the Washington or Puritan designs. Or do her tastes run to more elaborate effects? Then give her the Renaissance Pattern, so generous in its ornamentation. Or—for a compromise between simplicity and elaboration—the grace and harmony of Princess Anne or Princess Mary...

R. Wallace & Sons Mfg. Co., 609 Wallace Park, Wallingford, Connecticut.



*Patterns are, from top to bottom, Antique, Renaissance, Puritan*

*terns are, from top to tom, Washington, cess Anne, Princess Mary*



*The beautiful six-piece Tea Set in the Antique Pattern is priced at $625, without the waiter $400. Tea Spoons in the patterns shown are priced from $21 to $29 per dozen, Dinner Knives from $44 to $45 and Dinner Forks from $45 to $54.*

*Special booklets illustrating each pattern will be sent upon request.*

# WALLACE STERLING SILVER

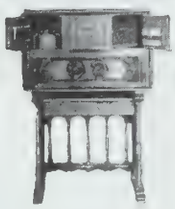
# POOLEY



**Model 7500**
(*With decorated doors*)
Spanish Chest Radio Cabinet

Note the beauty of line and finish, the graceful columns, the rich woodwork of doors and sides. And study the open view below. Price complete with speaker but without receiving set . . . $125

## Radio furniture—what should it be?



**Model 7500**
(Open view)

See the handy compartments on either side of the speaker, with card and pipe racks built in the doors. Drop front compartment below the set, for record albums or magazines.

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Another sample of Pooley's rare ability to unite utility and decoration. Complete with speaker, inkwell and large desk blotter but without receiving set . . . $80 Price slightly higher west of the Rockies and in Inter-Mountain States.

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Please send me, free, the illustrated booklet that tells all about the new Pooley Radio Cabinet.

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POOLEY RADIO CABINETS for ATWATER KENT RADIO

# RADIO CABINETS
*for* ATWATER KENT RADIO


# HOUSE & GARDEN'S BOOKSHELF

THE ANNUALS OF FLOWERLAND. By Alice T. A. Quackenbush. New York: The Macmillan Company.

EVEN with some adherence to botanical classification and scientific nomenclature the writer has, by her naïvete and sense of sly humor, made this a most entertaining and intriguing treatment of a subject too little heeded in the now prevailing trend toward perennial gardens and those that are designed and planted by landscape architects. Delightful little legends—scandals they are sometimes called—are recited to explain the origin of certain little flowers or their names. One might even imagine that the author derived for herself no little amusement in putting upon a concluding page in array all the ponderous and monstrous compound flower appellations used in the book, with their phonetic equivalents in English, for the contemplation of a reader not versed in Greek and Latin.

But the pretty volume lacks illustrations altogether. The reading of it should be supplemented by continuous cross reference to such a catalog as that of Vaughans with its exquisite little colored pictures of the improved forms of many of the lovely annuals whose charms are available at but very little cost additional to the small care and labor involved. F. B. M.

THE ROCKING-CHAIR: An American Institution. By Walter A. Dyer and Esther Stevens Fraser. New York: The Century Company.

WHETHER the ingenious brain and versatile mind of Benjamin Franklin invented that strictly American institution of blessed memory, the rocking-chair, is the question which intensely interests Mrs. Fraser in the first part of this book over which she and Mr. Dyer have spent a great deal of time and effort in research. Mrs. Fraser likes the rocking-chair, as most of us do, were we but as honest as she and would acknowledge it, and she tells us so quite frankly. She rather advocates it as a valuable ally in the management of husbands—for this many hearts will probably be sincerely grateful. From the beginning of its history, as far as patient effort will disclose, she brings the rocking-chair from the earliest application of rockers to slat-back types, down to the Windsor rocker.

Mr. Dyer then takes up the subject of the Boston rocker, of which he tells us in an easy delightful style that makes any subject upon which he writes of sufficient interest to lure one on to reading and reading until the end of his theme is all too soon reached. Now you know, rocking-chairs are not exactly the sort of a subject to enthuse one, but Mr. Dyer's account of his collection of Boston rockers and how he came to make it is certainly readable, and will be found of interest to any one who is a collector of old American furniture or of information bearing upon the customs and ways of our sturdy forebears. The good old rocking-chair was a source of comfort to them in "the good old days," and many of us should be glad of that comfort in the present modern rush—if our cigar box city apartments allowed room for any such piece of furniture. Some of us have not seen a rocking-chair for so long that the word recalls happy memories of childhood. G. G. G.

THE REAL LOG CABIN. By Chilson D. Aldrich. New York: The Macmillan Company.

MR. ALDRICH'S book is noticeably—and happily—free from a drawback too generally shared by books of self-help that explicitly instruct the reader how to do things, whether it be boiling a potato or making a radio set. The directions may be clear enough and right enough, but most of the books that give them simply can't be read. They are as dull as ditchwater and have to be painfully plodded through.

Mr. Aldrich's book isn't that sort. It is thoroughly specific and clear on every possible point that has anything to do with planning or building a log cabin, and it is thoroughly readable, too, from cover to cover. Moreover, it is chock full of common sense, pithily and pleasantly put in a way that sticks in the reader's mind. Now and again burst forth bits of the author's genial personality in snatches of homely philosophy such as the following, *à propos* waiting till you have time and money to make a dream materialize: "Honest to goodness, now, did you ever know anybody who waited until he got the time and money that ever did anything? I never did."

The book is divided into two parts. The first deals with general matters of preparation—selecting the proper site, the sorts of site possible and desirable, the type of cabin, materials and the like. The second, containing eleven short chapters, goes exhaustively into all the details of construction. Besides numerous half-tone illustrations, there are plans, excellent and lucid sketches, and a goodly array of diagrammatic drawings showing the methods of construction accurately explained in the text.

Every sort of log cabin is discussed, large and small, simple and sophisticated. Nothing is omitted that can be of any concern to the prospective owner of a log cabin. Over and above explicit instructions for every feature from foundations to ridge-pole, including appropriate designs for all the requisite hardware, there are directions and schemes for building-in furniture of the most useful and seemly type. The enthusiasm with which the author handles his subject is both persuasive and infectious. H. D. E.

# "Treasure" Solid Silver

Sterling



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THE EARLY AMERICAN STYLE
PLAIN ENGRAVED

## *Beauty That Endures*

Silver is so obviously something that one buys for a lifetime that the finest and most appreciated designs are those which have endured through generations.

So in «Treasure». Here is an array of authentic period styles, fashioned in the spirit of today, with which one can live for years and never tire of their charm and grace and beauty.

STERLING, of course — for only Sterling gives a sense of real permanence. And only Sterling can become the «family silver» for your children and your children's children. . . Your jeweler will be happy to show you any of these «Treasure» designs—in either flatware or hollowware. Or you can write to us direct.

*Send 30 cents (postage or coin) for our new booklet "The Art of Table Setting" illustrated with large 7 x 9 prints showing model table settings made under the supervision of the author of a well known book of etiquette.*

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Greenfield, Mass.

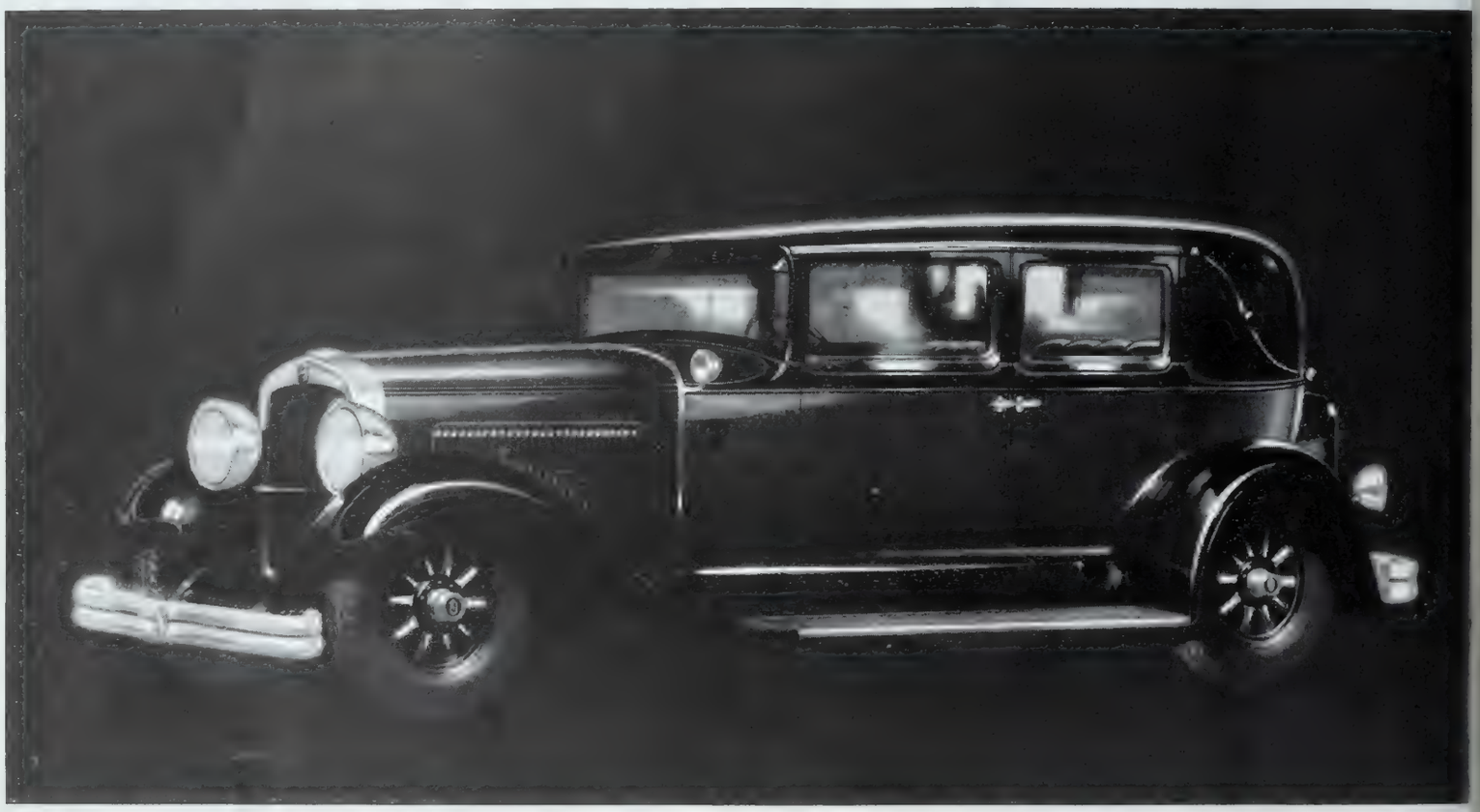
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THE MARY

THE WILLIAM AND MARY STYLE

# THE WORLD HAS A NEW AND FINER MOTOR CAR



*Advanced Six Ambassador*

PEOPLE who already have driven the new Twin-Ignition-motored Nash "400" have instantly realized its superiority in performance to cars with older types of motors.

In this new car, they discover more power and speed than they ever will care to use. They find a real thrill in the vigor and snap of Twin-Ignition traffic getaway.

Has Nash accomplished these remarkable results by building a larger motor—one with an enormous appetite for gasoline? Or by building a high-compression motor that needs special, high-priced fuels?

The answer to both questions is an emphatic "No". Nash has developed and perfected new principles of high-compression motor construction which create more power, more speed, with *ordinary* gasoline, *and less of it!*

Today, the Twin-Ignition, 12-spark-plug, high-compression motor powers all Nash "400" Advanced and Special Six models. Its results are so remarkable and satisfactory as to clearly point the way to the future improvement of other cars.

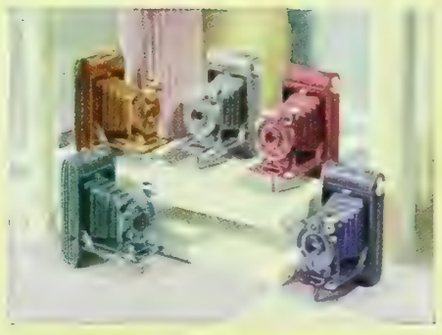
Your Nash dealer will be glad to explain Twin Ignition to you, and to let you drive a Twin-Ignition-motored Nash "400", *anytime.*

## THE NEW NASH "400" SERIES



(855





IN FIVE COLORS . . . *Vanity Kodaks come in five beautiful colors—Sea Gull (gray), Cockatoo (green), Redbreast (red), Bluebird (blue), and Jenny Wren (brown). They take pictures 1⅝ by 2½ inches.*

# LATEST DICTATE OF THE MODE

## *The Vanity Kodak*

BY far the smartest manifestations of the mode are the new Kodaks in colored leathers. One doesn't wonder that they have become so popular as gifts. Even Mere Man has noticed what excellent examples they are of the current trend toward color and novelty. Even he can see that such beautiful accessories are welcomed by any woman not blind to the dictates of Dame Fashion.

Each Vanity Kodak is designed to echo the color scheme of a particular costume. The case is correctly simple in contour, bearing no suggestion of fussiness, and the exquisite little Kodak within matches in every detail the coloring of the case.

It is the ideal accessory—highly useful, highly ornamental and intensely personal in character. As an addition to one's ensemble, it is nothing if not chic. Eastman Kodak Company, Rochester, New York.





PRODUCED WITH THE AID OF ALL THE SCIENCE, ALL THE ARTS AND ALL THE CRAFTSMANSHIP THAT THE AGES HAVE TAUGHT MANKIND, THE MODERN PACKARD FITTINGLY TYPIFIES THE WHOLE RANGE OF HUMAN ACHIEVEMENT

# ACHIEVEMENT

NAPOLEON, in the nineteenth century, with all the wealth of Europe in his hands, could command no better personal transportation than Alexander 2200 years before.

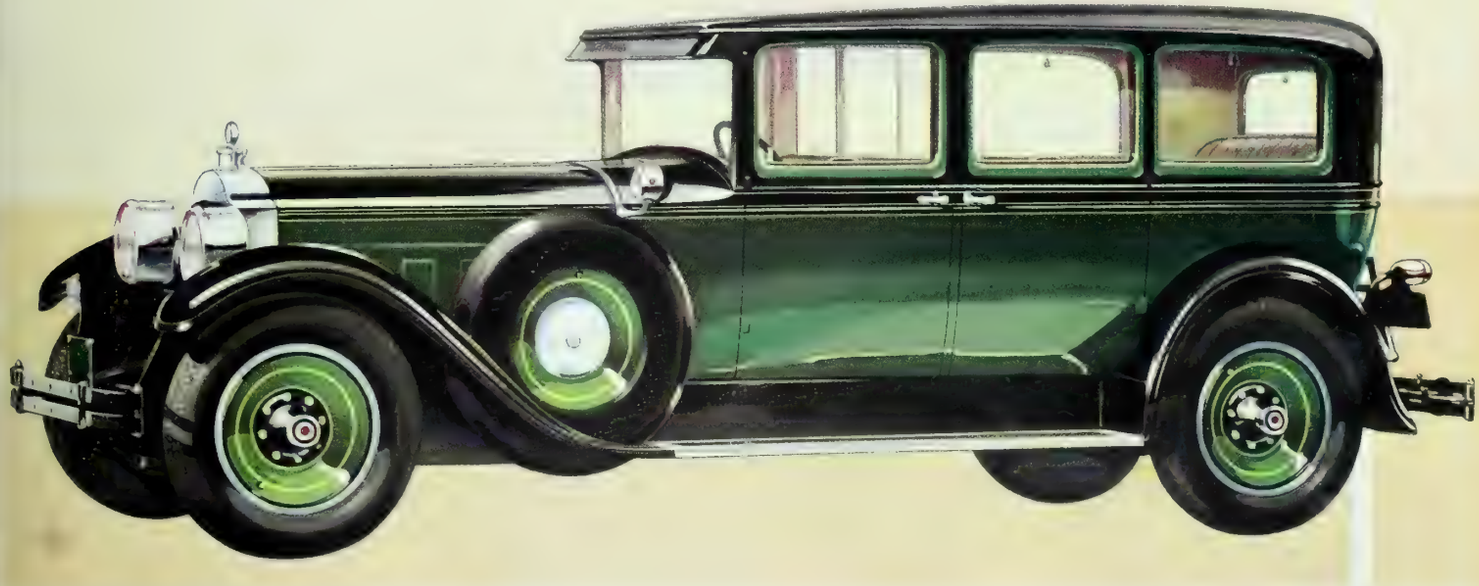
But men were rapidly approaching the time when the accumulated skill and knowledge of countless generations would combine to produce a new civilization through machine power. The first Packard, containing many original features still in use today, was built in the same century that witnessed Waterloo!

Today, after nearly thirty years of research, experience and improvement, Packard cars come as near to the ideal of perfection in personal transportation as seems likely to be reached until some new discovery revolutionizes land travel. Possible refinements are found with less and less frequency. Packard design is tending to standardize in vehicles whose outstanding beauty, performance and prestige are recognized in every section of the globe.

Packard engineering leadership alone could not produce that thing of beauty, grace and power which so fully answers the demands of modern men—which stands, a masterpiece of combined art and science, before your door.

In the Packard organization today are combined the knowledge and skill of more than a hundred separate and distinct arts, professions, crafts and trades—each reaching its highest development in its contribution to Packard superiority, all uniting to make the Packard car the supreme expression of modern transportation.

*The original painting reproduced on the opposite page hangs in the Board Room of the Packard Motor Car Company*



# PACKARD





# In Chicago's new PALMER HOUSE . . .

## fresh CANNON TOWELS three and four times a day




FOR more than fifty years, the old Palmer House, built in 1873, was one of the show places of Chicago. Indeed, in historic and social significance, it ranked as one of the foremost hotels of the world. Today a new Palmer House, built on the famous old site in the heart of Chicago's shopping district, carries on proudly the tradition of lavish hospitality.

A symbol of the thoroughness of this hospitality is the fact that towels in all occupied rooms are replaced three and four times daily —and that towels used at the Palmer House are Cannon towels.

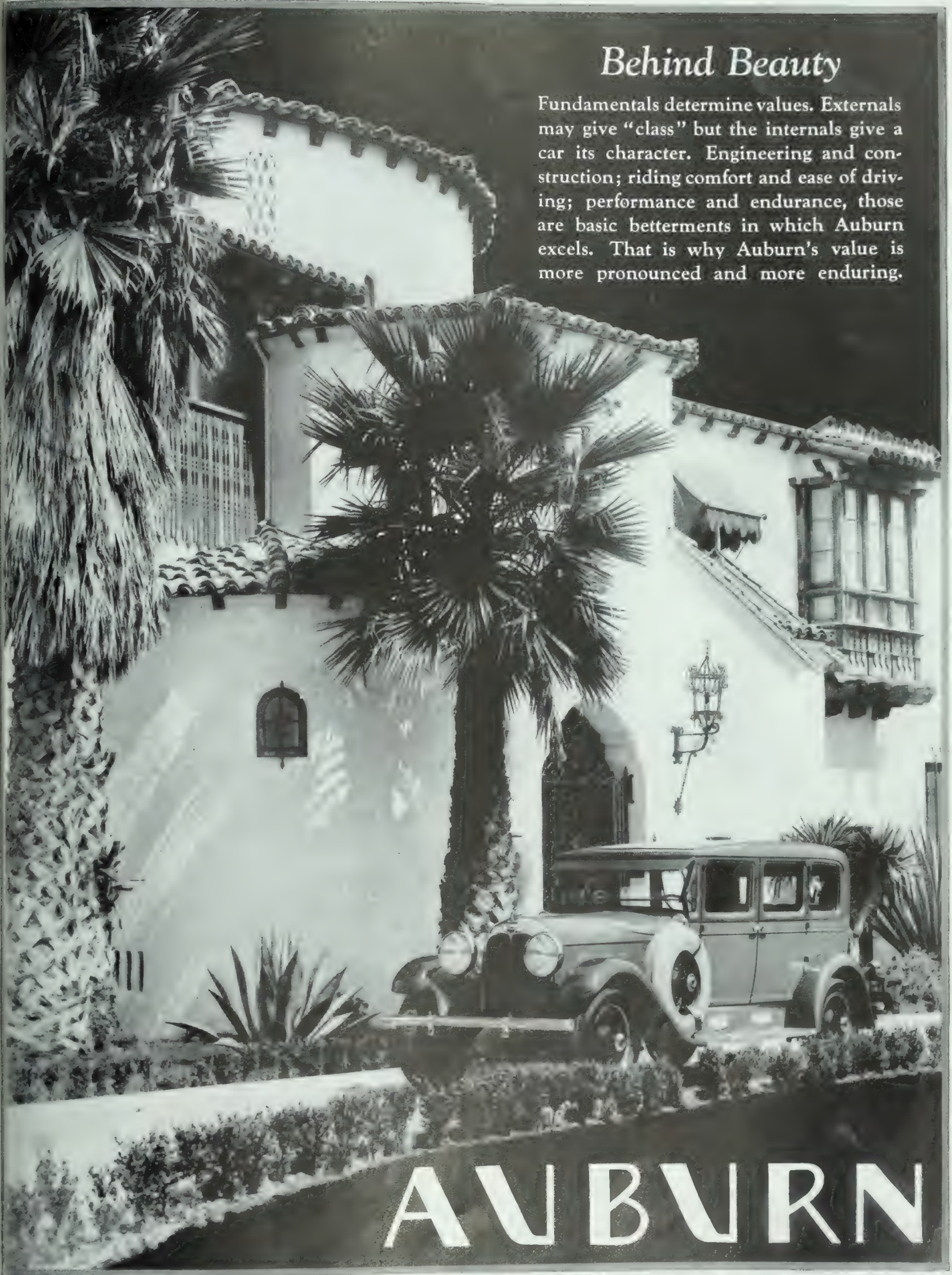
Throughout the hotel world, Cannon towels are recognized as a necessity in the modern bathroom. Their handsome appearance appeals at once to guests who are often critical to the point of fussiness. Among such people, Cannon towels make lasting friends—they are so pleasant to use, so generous in size, so delightfully soft, so absorbent! . . . Cannon towels are made by the world's largest manufacturer of towels. Economies of manufacture mean a lower price per towel to the great hotel. Just as surely they mean lower cost to you.

*Cannon Dolphin turkish bath towel. Borders come in pink, blue, gold, lavender and green. Price about* $2.



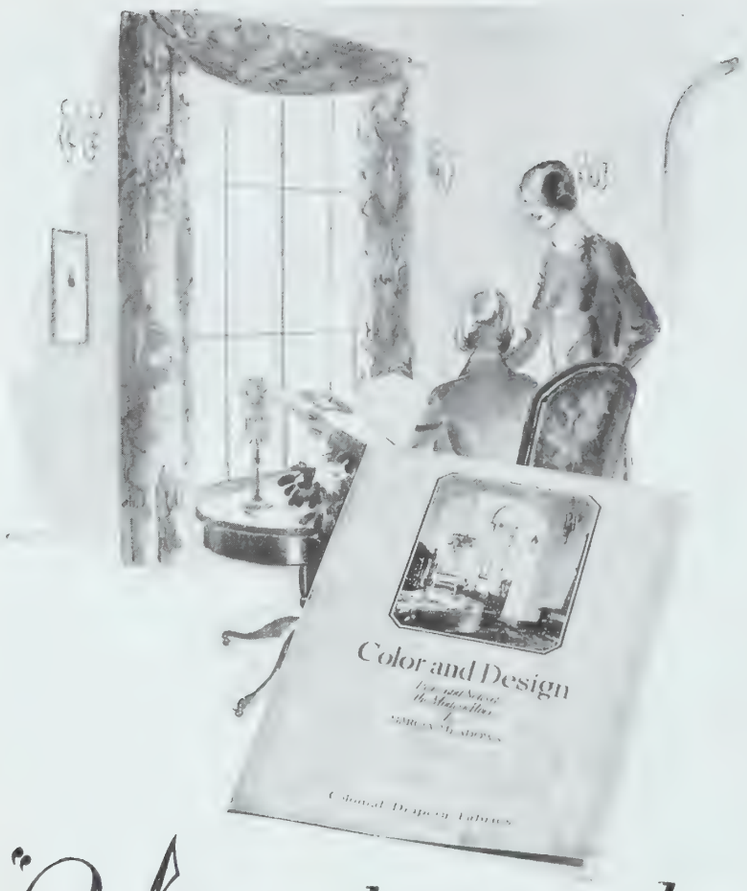

*Cannon Whale turkish bath towel. Border choices in pink, blue, gold, green, lavender. Price about* $1.75.

The designs add a fresh, modern note to any bathroom—the whale, the marmoset, the lighthouse, the seagull, for instance; smart stripes and conventional borders. *Colors are gold, blue, lavender, green and pink, all guaranteed absolutely colorfast.* Wash cloths, bath mats and bath sheets; huck and turkish towels in a wide variety of sizes and weights. Prices from 25c to $3.50. In dry goods and department stores everywhere. Cannon Mills, Inc. 70 Worth Street, New York City.




Sedan $1395; 76 Sport Sedan $1295; 76 Cabriolet $1395; 88 Sedan $1695; 88 Sport Sedan $1595; 88 Cabriolet $1695; 88 Speedster $1695; 88 Phaeton Sedan $1895;
Sedan $2195; 115 Sport Sedan $2095; 115 Cabriolet $2195; 115 Speedster $2195; 115 Phaeton Sedan $2395. *Freight and Equipment Extra.*

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA




"You've done wonders with this room!"

**You can do as well. This book has usable, practical suggestions on artistic interiors which *can* be achieved. Send for it!**

Perhaps you are wondering how to bring warmth and brilliance into a cold north room! Or what color keynote to use in your dining room! What your living room needs to be so livable, colorful and radiant that friends and family will love to gather there! These, and many, many other questions are discussed in an interesting, practical guide to beautiful interiors. It is called "Color and Design—Dominant Notes of the Modern Home," written by Marcia Meadows, Interior Decorator. Especially at this season of home renaissance, you will find a guide such as this invaluable. A coupon is given below for your convenience in sending for it.

Patterns and colors aglow with the radiance of autumn may be seen in Colonial Town and Country Cretonnes, Damasks, Gauzes, Crashes and Slip Coverings, at the better stores near you. Among them too, are subjects quaint . . artistic . . modernistic; designs that fit admirably into whatever scheme of decoration you have in mind—all moderately priced.

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CRETONNES AND VARIED DRAPERY FABRICS

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Enclosed find 25¢ (U. S. stamps) for the 32 page book, "Color and Design—Dominant Notes in the Modern Home."
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# TEN DON'TS IN DECORATION

(*Continued from page 132*)

very rough linen or tapestry. Sympathy of texture is desirable.

### DON'TS FOR WALL PAPERS

AGNES FOSTER WRIGHT

Don't select a wall paper with a white ground to go with a chintz having a cream ground. This combination makes the curtain look muddy and gives the room's background a harsh, staring appearance.

Don't choose a small repeat pattern unless you use a narrow border to outline all the large spaces of the room. A repeat design needs enclosing.

Don't use a wall paper with much blue in the design if you intend to glaze it, as glazing will turn the blue into a dead, slate color.

If you have a small or low ceilinged room, don't use a paper with a wide stripe, as this treatment decreases the apparent size of the room.

Don't put wall paper with a tan background in your husband's or your son's room. Give them a little fling towards something a bit more original and less sedate.

Don't be afraid to use wall paper as panels in all sorts of situations: above the dado; as panels in a room without a dado, but with a stile of important width; or on one, two, three or four sides of the room.

Don't use a wall paper and a chintz of the same color and design as the color of paper and cloth is never identical, and one fades to a different shade from the other.

Don't use a "comic" wall paper in a nursery, as even at three one makes one's own jokes and resents being so obviously amused.

Don't hang a wall paper until it has had the test of your morning and evening moods, as well as the light of day and night.

Don't decide on your wall papers until you have seen those on the walls of your nearest neighbor, your dearest friend, and your deadliest enemy—f reasons too obvious to explain.

### CARPETS AND RUGS

PIERRE DUTEL

Don't place rugs on the floor angles as the effect is restless and di turbing. Rugs should be plac parallel with the walls.

Don't use Oriental rugs brilliant color and design in a room that h wall paper or figured draperies. carpet in solid color is better.

A delicate Aubusson carpet shou not be used unless the style of th room is French and harmonious color with the rug.

Don't carpet fine hardwood f parquetry floors. It is better to soft the effect with a few rugs.

Don't throw small rugs over a larg Oriental. This idea may be used the floor is covered with plain carp over which a few small rugs add colo

In selecting floor coverings, avoi too vivid designs or colors as th floor is primarily a background.

Don't use linoleum or compositio floors except for halls, sun rooms a breakfast rooms. An exception to th rule is the use of plain linoleu to cover old floors where the expen of alterations has to be considere Plain toned linoleum, waxed, mak a fine background for colorful rugs.

Don't select pale or perishable flo coverings for rooms that receive cor siderable use. Rugs or carpets of th type should be used in small form rooms that do not receive hard wea

Don't select coarse, heavy-weav rugs because they are cheap. The pi is more apt to pull out and there wi be no saving in the end.

Hooked rugs should not be use except in rooms of Early America inspiration. Novelty carpets, a fad o the moment, should not be selected fo permanent coverings, especially one's taste is apt to change.

# A LIVABLE STYLE FOR TOWN

(*Continued from page 77*)

ground and a design in green and mauve, and the curtains are vivid emerald green taffeta trimmed with yellow and mauve fringe. The green note is again found in the green glass frames of the mirrors above two English Regency consoles opposite the window. The remaining piece of furniture is a wooden screen, the design of which was taken from a pair of old Directoire doors in terra cotta and green. The rug, woven in Ireland in the 18th Century, has a beautiful background and a design in yellow and red.

A suggestion of the country house is apparent in the morning room—a gay interior notable for its panels of old wall paper with a green background patterned in bunches of gray and copper colored flowers. The copper note here is repeated in the curtains of copper and yellow striped taffeta and the day bed is covered in a copper colored velvet. Books are such a valuable factor in decoration that we were delighted to find th English commode with narrow shelve at the sides. There can never be to many books about and a furnitur piece with a special place for them ha an added charm.

In Mrs. Tinker's bedroom—a cor ner room flooded with sunlight—th bed is upholstered in yellow an green striped taffeta, gay note against the yellow walls. The bed spread and draperies are of the sam material and the old needlework ru has a cream ground with a design i mulberry, yellow and green.

Mr. Tinker's bedroom is furn ished with Italian and English furni ture of the 18th Century. The be here is Italian and the chest an night table are English. The deco rative wall paper, while a bit modern in its design, makes an excellen background for the old-world fur niture. It is essentially masculine i coloring—putty colored ground and design of terra cotta and brown.

# Nattiknit Sportswear is *Styled* of

## FLEISHER XXX YARN and carries the Fleisher Guarantee Tag



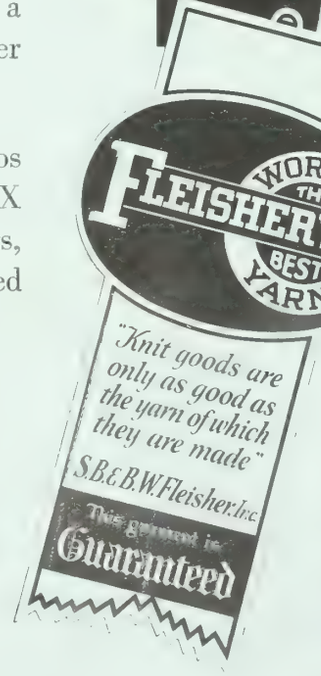
FROM Maine to California, wherever youth's passing fancy leads to observe good sport and be observed . . . Knitwear is the fashionable word on every lip . . . and Nattiknit Sportswear is *the* fashion. There's the song of the beaches, the lilt of sunshine, the charm of country club, reflected in the harmonious colors and dashing patterns of this sportswear which hails from sunny California.

**. . . and the little tag that says it is styled of FLEISHER XXX YARN**

Knitwear is "only as good as the yarn of which it is made". Into Nattiknit Sportswear goes the finest yarn in all the world—FLEISHER XXX YARN. A soft and fluffy yarn, famous for its excellence when mother was a deb. A yarn as pedigreed as a social register—as authentic as a copy of House & Garden. Read the little Fleisher Guarantee Tag—it's a promise of wear.

Ask for Nattiknit Sportswear, created by Los Angeles Knitting Co., styled of FLEISHER XXX YARN—at the better shops. Ensembles, sweaters, coats, suits . . . finely finished, carefully fashioned . . . as correct as a Book of Etiquette.

LOS ANGELES Nattiknit KNITTING COMPANY




Everywhere the very smart sportswoman goes, her very smart Nattiknit three-piece suit, Style EE 7, is wont to accompany her.

There's no "mental hazard" for this fair golfer. She's confident that in her Nattiknit Golf Coat, Style EE 3, she'll make a good "approach."

**The Fleisher guarantee tag appears on every Nattiknit garment . . .**

The FLEISHER XXX YARN in Nattiknit Sportswear is guaranteed to wear by Fleisher. The guarantee, appearing on reverse side of tag shown here, reads:—

This garment is knitted of FLEISHER XXX GUARANTEED YARN, a worsted yarn made entirely of especially selected, pure virgin wool, the wearing quality of which is *Guaranteed.*

If the yarn in this garment should fail to give you satisfactory wear, send it direct to us with this tag and the store sales-slip, and we will replace the garment or at our option, refund the purchase price. S. B. & B. W. Fleisher, Inc., 25th and Reed Streets, Philadelphia.

**LOS ANGELES KNITTING COMPANY . . . Hollydale, California**



*The style illustrated, rich in the glowing colours of the South Seas, is given the special de Sherbinin "Translucing Treatment" which brings out all of the beauty of the design in softly mellowed lamplight.*

# *Shades by de Sherbinin*

To the art of shademaking, the de Sherbinins have contributed an inimitable technique which has earned for them the distinction of masters—of style-creators and sponsors of all that connotes lampshade perfection in parchment.

As you look for the hall-mark upon fine old silver, as you search for the signature of a master-etcher upon his work, so should you inspect the frames of lampshades of parchment for the de Sherbinin hall-mark reproduced below, provided you are seeking the finest.

Styled for all types of interiors, in Period or in the newer, Modern manner, the beauty and simplicity of de Sherbinin Shades will combine with practically all types of lamp bases to create complete lighting units of charm and distinction.

*Shades by de Sherbinin are featured and sold by name by leading shops everywhere. If you do not find them, the de Sherbinins will deem it a privilege to direct you.*

de Sherbinin inc.

116 East 27th Street, New York City




*Although this English type house is quite large in size, through dexterous design it achieves the effect of a small house*



*The residence of C. D. Killburn, Glen Ridge, N. Y. Lewis Bowman, architect. Floor plans are shown on page 150*

# HOW MUCH HOUSE?

(*Continued from page 96*)

common in these changing days to permit any neglect of the investment aspects of home building.

It is a relatively simple matter to discuss what elements may be incorporated in a house of given cost if it may be assumed that a sound and consistent quality will be maintained throughout. In the last three articles of this series and in their accompanying reference pages, we have endeavored to show what can be had in these higher price ranges based on architectural styles, construction and equipment features, and now materials and interior finish appropriate to various cubic foot cost limits. Taking these data together will indicate, as closely as it is practical to do so, the sort of house that can be had on a basis from 50 to 60 cents per cubic foot; or from 60 to 80 cents; or above 80 cents per cubic foot. This information, used in conjunction with the tables presented each month, showing the maximum cubic foot volume permissible within the various budget limitations, will enable the home builder to establish a fairly definite control over his own requirements as to space, architectural style, type of construction, nature and extent of mechanical equipment, and the materials and interior finish he can employ.

Armed with this general knowledge of how far he can go and where he must control his expenses, the prospective home builder is equipped to discuss with his architect the things which he wants and can really pay for in his contemplated new residence. The principal difficulties in home building usually arise through a lack of such knowledge on the part of owners, and their insistence that the architect incorporate features beyond their means, with the resulting controversy over the cost of the house as developed from the architect's drawings and specifications. It must be remembered the architect cannot always provide everything that is wanted within a restricted budget. There usually must be a compromise either as to cost or as to requirements. The well posted owner and his architect can proceed to their greater mutual satisfaction and in greater amity than the owner who through ignorance lays an impossible burden upon his architect's shoulders.

After the general plan arrangement has been established, interest usually centers upon matters of appearance and finish. This involves not only architectural style for the exterior, but the stylistic treatment of the interior. The very practical and important problems of construction methods and materials, and of mechanical equipment features discussed in the preceding article, are usually subordinated to matters of decoration, including types of floors, ornamentation of walls and ceilings, the design of fireplaces and mantels and of corner cupboards and other built-in conveniences and accessories. Because so much attention is given to these things it is usually a very easy matter to exceed the budget limitations due to these matters alone.

There are two elements that influence the cost of interior finish, which term we shall broadly use to connote all matters concerning the exposed surfaces of the interior. After

(*Continued on page 150*)



MODEL 14-19

CABINETS BY

# Seeger

SAINT PAUL

*Cabinets by Seeger are worthy of Electrical or Gas Refrigeration*

## SEEGER REFRIGERATOR COMPANY

SAINT PAUL, MINNESOTA

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[illegible] E. Sixth St.

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223 No. LaSalle St.

SEATTLE
1119 Fourth Ave.




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## *puts city kitchens in country homes*

BECAUSE you live beyond the reach of city gas mains is no reason why you cannot have a genuine gas range and *real gas* to cook with. Pyrofax Gas Service makes country kitchens as thoroughly modern, as efficiently equipped, as cool and spotless as those in the city.

Pyrofax is actual gas — not gasoline or carbide. It burns with a hot, blue, sootless flame. It is ready instantly at the turn of a gas cock. Thousands of country homes are supplied with this real gas for cooking by a chain of hundreds of service stations extending throughout the country. This highly organized, prompt, dependable service makes the use of Pyrofax as convenient and trouble-free as using city gas.



*Thousands of country homes are supplied with Pyrofax Gas through prompt, dependable service from hundreds of distributing stations.*

It isn't necessary any longer to use slow, troublesome, dirty fuel because you live in the country. Install Pyrofax and you can have the latest type of genuine gas range—one with automatic oven heat control and other improvements if you want it.

The cost of Pyrofax equipment, completely installed, including a gas range (any type you want), exclusive of gas, is $150 and up depending on the equipment selected. Look for the Pyrofax dealer's sign in your community.

Full information on request. Return the coupon to the nearest office.

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(Please address office nearest you)

Please send me further information on Pyrofax and the name of the nearest distributor.

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CORBIN




## SUPREME SECURITY

Would you have it? Then choose a Corbin cylinder lock. Made to do what locks are meant to do—and do it quietly and surely. Made to stand hard and constant wear. Made to last, by the makers of Good Hardware—Corbin. ¶ And if you are really interested in how and why Corbin cylinder locks give supreme security, send for booklet K-169. It shows how Corbin cylinder locks work—what the inside looks like. Also, it tells all about the Corbin master-keying system for your home, your office, your factory. It gives the complete story. Address Dept. H-9

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONNECTICUT
New York Chicago Philadelphia
*The American Hardware Corporation, Successor*




*The Five-Passenger Sedan*

The compact 60° "V" type motor and the long chassis provide luxurious room for five people in this most popular of all closed car body types—room for wide, deep seats and seat backs as comfortable as arm chairs. The doors and windows are exceptionally wide—there is full vision for every passenger. There is Lincoln power for capacity loads, steepest grades and sustained high speed mile after mile—there is wonderfully easy riding comfort for trips across the continent, if need be. Lincoln craftsmanship, custom-designed beauty and the never-failing dependability of Lincoln service and performance make this, of all fine cars, the family car supreme!

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*Division of Ford Motor Company*

UNITED STATES TIRES ARE GOOD TIRES



*Lady Mountain*
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*Having been attracted to ROYAL CORDS by the enthusiasm of your friends, you note, as the miles mount up and up, a decided tendency to claim discovery for yourself. . . . . .*

# U.S. ROYAL CORDS

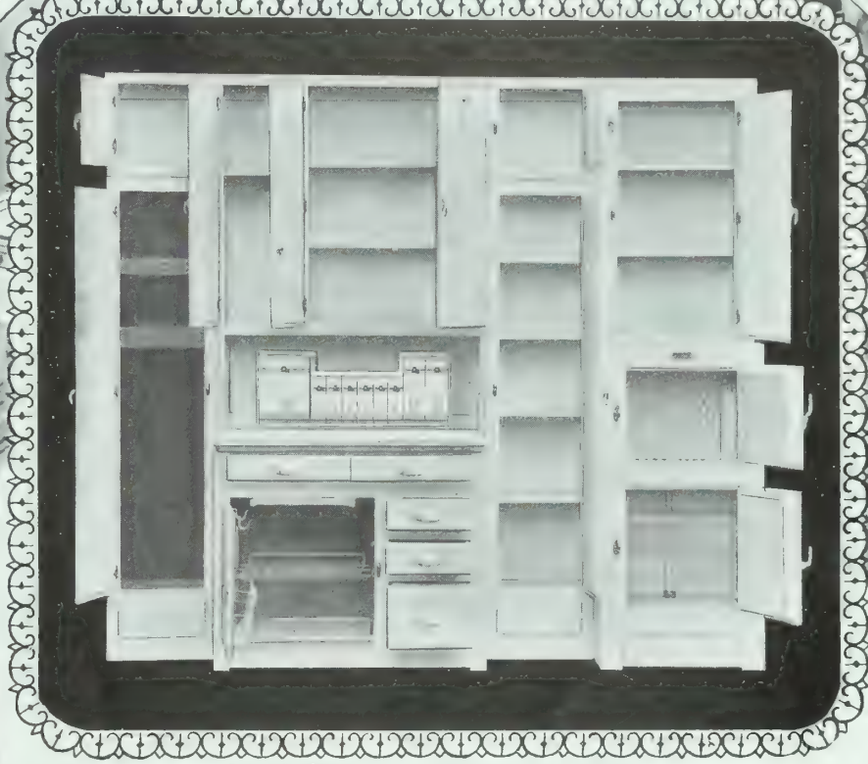
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# KITCHEN MAID

STANDARD UNIT SYSTEMS

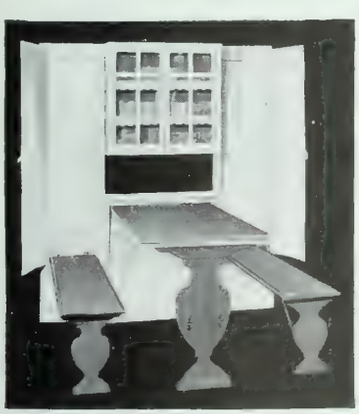
## ON DISPLAY ~ in America's Smartest Kitchens



*740X Combination—consisting of seven distinct units*



*Kitchenette assemblage. A compact combination including refrigerator, range and sink*



*Dinette Pulmanook. Table and benches fold quickly out of the way—leaving floor space free. Includes attractive glassware cupboard*

Smart, colorful, convenient kitchens. You see them everywhere today—furnished according to the latest mode . . . with Kitchen Maid Units.

In Cactus Green, Dove Gray, Lama Tan, Travertine Ivory or Shasta White, these units may be selected to fill your every kitchen need—no matter what the size and shape of your kitchen.

Each unit is complete in itself—may be used singly or in a unit combination—installed in recess or set against the wall.

Kitchen Maid Units alone provide the sanitary advantages of rounded inside corners, smooth doors and concealed hinges.

Created by America's largest exclusive makers of built-in kitchen equipment, they represent years of experience in selection of materials, designing and craftsmanship.

You will be surprised at the moderate cost of installing Kitchen Maid Units. Write for catalogue.

FREE KITCHEN PLANNING SERVICE. *If you will send us blue prints of your proposed kitchen or sketch of your present kitchen, showing dimensions and arrangement of windows and doors, we will send you, free of cost or obligation, suggestions for effective planning or remodeling of the kitchen.*

WASMUTH-ENDICOTT COMPANY, 1209 Snowden Street, Andrews, Indiana

*Representative in all Principal Cities*

"Let the Kitchen Maid Be Your Kitchen Aid"

KITCHEN MAID
STANDARD UNIT SYSTEMS

*If in Canada, address Branch office Waterloo, Ontario*

# Table Delicacies for House & Garden Readers


the tinkle of *Ice* . .



in a glass

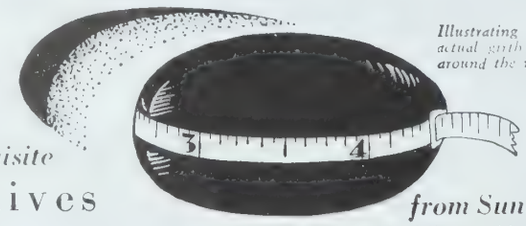
now-a-days means *iced*

FORMOSA
**OOLONG TEA**

Favored by the discriminating hostess for sparkle, amber hue, rare bouquet, & delicate flavor

**The daintiest of teas**





*Illustrating these olives' actual girth of 4⅛ inches around the waist.*

*Exquisite*
**Olives**
*from Sunny Spain*

YOU probably have pictured, in your imagination, the ideal olive as large, meaty, juicy—oh so tasty! So have we. And what's more, we have found an olive with all these perfections . . . actually on sale.

These mammoth green olives are packed in a full quart jar—each olive a prize winner for size though a twin to its neighbor. Their gorgeous color is heightened by crystal-clear brine; their military arrangement in gastronomic ranks is an additional artistic triumph.

These big fellows, with celery and radishes, appear on certain dinner tables as aristocratic appetizers. They also grace many impromptu picnics. But their greatest enthusiasts eat them without waiting for custom or occasion to dictate.



*House & Garden will send you a quart jar of these "ideal" olives (express collect) on receipt of $1.60. 2 such jars will be shipped on receipt of $3.00.*

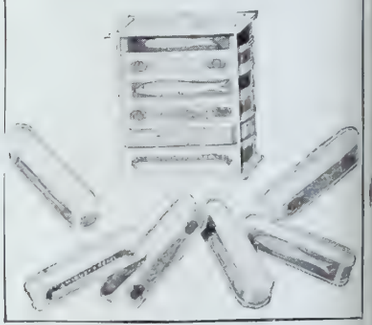


GENUINE CONTINENTAL
**HORS D'OEUVRES**
IN PROFUSE VARIETY

**For those who know and desire racy, tangy side dishes; those inimitable relishes originated by the inspired chefs of Europe's most famous hostelries.**

**Six unique flavours—petits anchois, filets de maquereaux, poisson aux aromes composés, and sardines au citron, à la tomate, and à l'huile—bound together in one packet. Not too much of any one kind but plenty in all for each occasion.**

*Send $1.50 to House & Garden for the packet of six cans. Four packets for $5.50. Shipped express collect.*





Do the Unheard of for Novel
***Summer Drinks***



A HAPPY discovery for those who seek new beverages—Honey Moon Grape Fruit Juice—as fresh and tasty as in February, now available in special lined tins.

100% pure—no preservatives. An exclusive process permits the packing of the juice of selected sun-ripened Florida Grape Fruit in its original state—and keeps the tart appetizing flavour unchanged for your summer enjoyment.

Iced tea, ginger ale and cocktails or high balls of all kinds take on new zest and interest when Honey Moon Grape Fruit Juice is added. Ideal in its natural strength for breakfast.

*Until this splendid product reaches you over grocer you can procure it from House & Garden. Send $1.00 for 4 eleven ounce tins, $2.75 for a dozen, or $11.00 for a case of 48 sent express prepaid.*

**Florida Citrus Products Corporation**
**12 East 41st Street New York City**





**SHERRY CIGARS are of the finest Havana tobaccos, especially selected, blended and aged.**

| | | |
|---|---|---|
| *Perfectos three for* | $1.00; | per 100 $30 |
| *Coronas singly* | .60; | per 100 54 |
| *No. 1 . . . . . singly* | .65; | per 100— 60 |
| *Mammoths singly* | 1.00; | per 100— 80 |
| *Immensas singly* | 1.25; | per 100 -100 |
| *Vikings . . . . singly* | .55; | per 100— 48 |
| *No. 300 . . . . . singly* | .50; | per 100— 45 |

**SHERRY CIGARETTES are made after a special Turkish formula exclusive with Sherry. Plain or cork tipped; boxes of 10—30c and 35c; 50—$1.75; 100—$3.50**

***Order personally or by mail***
***Prices do not include parcel post***
***Dealers: Write for representation***

Louis Sherry
300 Park Avenue
5th Avenue at 58th and at 35th Streets
and in The Waldorf-Astoria
New York



*In Switzerland* *No Rind - All Edible*



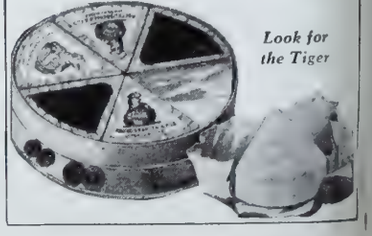

**65c by Mail**
**if you send your local dealer's name**

If you do not obtain Tiger Gruyère Cheese locally, we will mail six individual portions (each in tin foil) and our book of cheese recipes for 65 cents and your dealer's name and address.

Even the grasses are scented in the centuries-old Emmental Valley of Switzerland from which comes the celebrated Tiger Gruyère Cheese. Sun drenched pastures on salubrious mountain slopes and hardy Swiss cattle contribute to the fancy flavor and digestive value of this cheese.

**ROETHLISBERGER & CO., Inc.**
**178-180 Franklin Street, N. Y.**

**TIGER**
BRAND
**Emmental-Gruyère Cheese**
*at grocery, delicatessen and dairy stores*



*Look for the Tiger*



*The Good Old Viands*

**We have gathered for you the finest examples of Native American dishes. Ten separate packages for $2.50.**

**The merit of Colonial architecture, Federal furniture, early American glassware and silverware receives wide acclaim. Yet famous American dishes linger with us only as ghosts of themselves.**

**While we can't send you any hot Johnny cake, nor a Yankee apple pie or a succulent blueberry pie, nor a mint julep plus the stick,—**

**From Philadelphia we've culled a Colonial pepper-pot broth, and savory scrapple for sizzling. New England contributes an authentic clam chowder, beans baked in the old-fashioned way and cod-fish cakes, not to mention sugar-dusted doughnuts.**

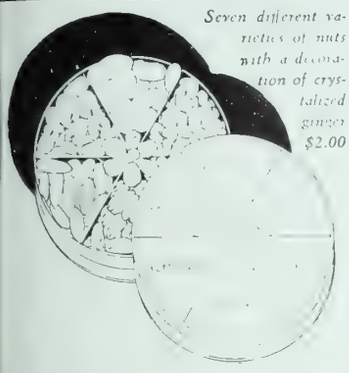
**Exclude alien dishes for a change. Treat yourself and others to plain American cooking. Let House & Garden send you the ingredients to make a truly patriotic meal or meals including Vermont Maple Syrup and flour for flapjacks.**

***Ten such high-grade grocery specialties will be sent you (express collect) on receipt of $2.50.***



*Watch This Page for Choice Food Products*

# Table Delicacies for House & Garden Readers



*Seven different varieties of nuts with a decoration of crystalized ginger $2.00*

## SOME ARE SALTED AND SOME AREN'T

ALMOST everybody hesitates between those heavenly cashews and the salted, sleek, cream-colored almonds. Shelled filberts, pecans, walnuts and Brazilian nuts are also among those present . . . and if you must shell a pistachio, they're there for you.

This good looking sampler is awfully nice to have for guests to nibble on between cocktails, before dinner is announced . . . it's just perfect within reach at bridge; and at buffet suppers or afternoon teas, it's not only ornamental, but tremendously popular.

And here's another use for this charming sampler. If a very dear friend of yours is taking a sea voyage or a train trip, do more than wish him or her well, tuck this symphony of tropical nuts and sweetmeats in the luggage.

*You ought to try this assortment; about one and a half pounds of assorted shelled nuts. Mail $2.00 to House & Garden and one of these round cans containing seven kinds of choice nuts will be sent you (express collect)*

## Iced tea . . *the FineArt Way*




You simply add water and a sliver of ice to tiny crystals that dissolve at a swish of the spoon . . . You do not boil water . . . And on boiling hot days that is, we suggest, a happy convenience!




FineArt Tea (also FineArt Coffee) are so convenient to use. They come in tiny crystals—these dissolve in either hot or cold water. Economical for use every day.

Send us the name of your regular storekeeper and $1.00 for a canister of FineArt Tea (or FineArt Coffee). $2.00 for one of each.

**FineArt TEA** *Also* FineArt COFFEE

FINEART FOODS, INC · TUCKAHOE, N.Y.



*The* PERFECT HOSTESS ..always considerate for the health of her guests..serves **POLAND WATER** morning, noon and night





## In *your* type of home

Where foods must be most healthful and most delicious, Pabst-ett has become the choice. More than cheese—with the *calcium*, vitamins, milk proteins, milk sugar, and minerals lost in cheese making—Pabst-ett is both a health-food and a delicacy. It is as digestible as milk. Order from your grocer.

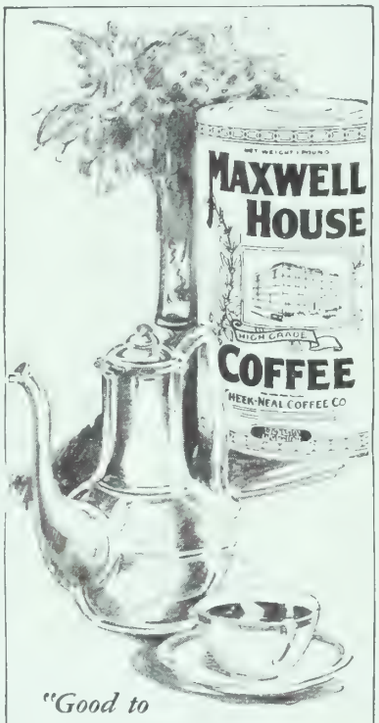
PABST CORPORATION
MILWAUKEE, WIS.
(*Also makers of Pabst Wonder Cheese*)

**Pabst-ett**



*More than Cheese*

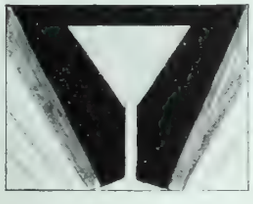
*6 foil-wrapped individual portions*




*"Good to the last drop"*

## Created years ago—this blended richness

## UNFORBIDDEN FRUIT



FOR September breakfasts, luncheons, desserts, salads —serve brandied figs.

Did you know that the law allows a packer to submerge these tender nuggets of pep and piquancy in genuine sherry, in old port wine, in blissful sauterne, and in ruby-rich claret? 'Tis true.

We want you to enjoy their scrumptious flavor, their tender texture and the exhilaration of their delicate sauce. Yet, in addition, they in time brighten the eyes, tone up your digestion and give one an altogether cheerful outlook on life.

No self-respecting pantry shelf should be without an ample supply of choice fresh figs in zestful wine. Let us send you a shipment of health and happiness.

*Simply send House & Garden $2.00 for four cans (a port, a sherry, a sauterne, and a claret) of fresh figs; or $5.50 for three cans of each wine flavor (12 cans in all). We'll have them sent merrily on their way to you, express collect.*

## A DISCOVERY OF IMPORTANCE

Quite as a sideline a huge concern is making a beverage which suggests a certain vintage from the south of France . . . in flavor, in bubbling life, and in its general spirit of conviviality.

### *Sparkling Juice of Russet Apples*

TOO good to serve regularly, wonderful for special occasions, however . . . a bottle with the traditional foil-sealed top, the wired, corpulent cork that leaps ceilingward with that old-time pop . . . an effervescing liquid worthy of your best champagne glasses.



Sparkling, amber-clear, frosty juice of selected russet apples is an American "wine" to be proud of and to enjoy.

Four bottles (enough for 8 dinner guests) will be shipped to you, express collect, if you send House & Garden $1.50. A case of 24 pints costs $8.25.

## BOTTLED SUNBEAMS

Pineapple juice . . . amber clear . . . a brew of dewdrops and sunbeams —and it's astonishing how many more captured sunbeams there are in sun-ripened, packed-on-the-plantation, fruit.

Everyone acclaims the pineapple—the epicure, the scientist, the dietician,—even children; each for good and sufficient reasons. By eating the fruits that languidly bask to maturity in the sunshine, you transmute the sun's energy into bodily energy.

We recommend pineapple to you because there is something romantic and racy about the delicious fragrance and flavour of pineapple that makes an otherwise usual beverage or dish unusual.

*House & Garden will send you (express collect) a pint of concentrated pineapple juice (two quarts when diluted) on receipt of 50c; or six pints for $2.50*



VIVIENNE SEGAL
Featured in Ziegfeld's "The Three Musketeers"

DOROTHY KNAPP
*proclaimed the world's most beautiful girl.*

# Keep Slender, Radiantly Healthy

## THIS ENJOYABLE NEW WAY

DIETING or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder enables you to keep gloriously healthy—pleasingly slender—*without any effort on your part!* The Health Builder gives a combined massage—vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

*Endorsed by Famous Beauty*

Dorothy Knapp, star of Earl Carroll's "Vanities," and proclaimed the "most beautiful girl in the world," uses the Health Builder daily. She says, "I unhesitatingly recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure."

Used daily in countless private homes, large medical institutions and by numerous physicians in their practice, the Health Builder is a *safe, simple, scientific* method of reducing weight and keeping vigorously healthy.

*Send for FREE Book*

Send for "Health and Beauty in Fifteen Minutes a Day"— a valuable Free Book showing the Battle Creek Health Builder in operation — *with complete series of home exercises.* Sanitarium Equipment Co., Battle Creek, Mich.



*The Battle Creek "Sun Arc Bath" and "Mechanical Health Horse" are also made by the manufacturers of the famous "Health Builder."*

The Health Builder

Keeps You Fit

Send Coupon Now

SANITARIUM EQUIPMENT CO.
Room AD 2334 Battle Creek, Mich.

Please send me FREE Book "Health & Beauty"—Today.

Name.....

Address.....

City..... State.....


# FOR PORCELAIN COLLECTORS

(*Continued from page 99*)

bluish, often with a splash or two of red or purple, rarely green. Globular vases, bowls, and saucers were made for utilitarian purposes. Imperial bulb-bowls and flower-pots have gorgeous glaze. Colors range from grays and deep purples to crushed strawberry with *clair de lune* blue inside of bowl; bases have a brownish green glaze, with spur marks. Earthworm marks like V or Y sometimes appear in the glaze. Kuan wares are similar to Chün but show finer technique in body and glaze. Ting wares of the early Sung period interest collectors, as do white pieces in simple shapes, with an orange or reddish translucency when thin, the glaze creamy or ivory. Designs are incised or molded. The drawing of fine artistic quality is accomplished with a few bold strokes, typical of Sung period ornament. There are a great variety of shapes. "Tear drops" are sometimes formed in the glaze where it has run thickly. Rims are often unglazed because objects were fired on their mouth rims, which are later bound with copper. Some pieces are closely crackled like pigskin or ostrich eggs.

Sung glazes are of one color, plain or crackled, uniform or mottled, especially the mottled transmutation tints. *Po-sui* (early Sung crackling) looks as if "broken into a hundred pieces," and *Yü tzu* is like the roe of fish—*truité*. The whites are grayish, bluish or purplish; the greens, pale sea-green to deep olive; browns, light chamois to almost a black; red is bright; purple, dark. The colors which are especially notable are: a pale purple often splashed with red, brilliant grass-greens (onion greens), *clair de lune* (pale gray-blue) and *aubergine* (deep purple).

Yüan ware is of a rougher sort with less gorgeous glaze. Ming wares are similar to Sung but with finer body and more glassy surfaces in celadons whose monochrome colorings were at this time supplanted by the fashion for white porcelain, either plain or with pictorial designs, painted in overglaze enamels, or underglaze if in blue. The blue and white group is the largest. Blues vary from dull gray and indigo to dark violet, usually tinged with indigo; the color is fresh in quality and designs are spirited, often taken from brocade patterns or orginal designs made by Court artists. A celebrated underglaze red was made in this period. Polychromes are in two groups: lead silicate glazes or enamels on biscuit. "Three color" porcelains are not always restricted to three, but the colors are chosen from dark violet-blue, turquoise, *aubergine*, yellow, green and an impure white.

The second group is painted in enamel on the glaze. Designs of "three color" ware are often outlined by threads of clay suggesting *cloisonné*; framed by penciled or incised outlines; carved, applied relief decoration with pierced openwork (*ling lung*). This piercing is bold in large jar and barrel-shaped seats, but minute in small bowls, and known as *kuei kung*, or devil's work because of the superhuman skill required. "Five color" ware is not limited to five colors but uses several shades of green, a brownish or amber yellow, a tomato red which is thin but opaque and tends to iridescence, *aubergine* and black. Turquoise enamel is the usual Ming blue but the true blue is a cobalt painted under the glaze. Pieces were also decorated in white slip (liquid clay) on a colored ground, or under an uncolored glaze. Some monochrome porcelains are in celadon greens, brown-black and blues. Pieces made during the reign of Hsüan Tê are most highly prized in blue and white, and for their underglaze red; those of Ch'eng Hua are noted for underglazed red and enamel. Chêng Tê porcelains are notable in "three color" wares with engraved designs and blue and white. Fukien ware, made in the last half of the Ming Dynasty, is soft looking and of a luscious transparency, the glaze blending with the body, resembling blancmange—the *blanc de Chine* of French connoisseurs.

*Coalport*—English. Good porcelain with a deep rich blue and rich gilding resembling Worcester, was made in the late 18th Century. Chinese subjects were much used with beautiful colorings. Excellent artists painted landscapes, flowers, birds, etc. Notable designs were the Blue Dragon, Worm Sprig, Tournay Sprig and Berlin Chain Pattern.

*Denmark*—Ware of the Royal Porcelain Manufactory established in late 18th Century. Groups and figures were made. Fluted porcelain decorated in blue is known as the Danish Pattern.

*De Medici*—Among the earliest European examples of porcelain is this Italian ware made at Florence in 1580 for the de Medici family, of heavy white paste mostly with blue underglaze decoration, showing Japanese influence. Porcelain was made at Venice as early as 1504-19.

*Derby*—English 18th Century wares, known successively as Derby, Chelsea-Derby, Crown-Derby and Bloor Derby. The works were operated prior to 1756 and were notable for figures like the Dresden. They were owned by the Duesburys, father, son and grandson. Bloor Derby ware was sold from 1815-48, by Robert Bloor who leased the works until they closed and who sold at auction the imperfect pieces which had long accumulated under the Duesbury régime. From 1774 to about 1800, William Billingsley, a flower painter, worked at Derby and later at many other manufacturies. Statuettes and groups were rich in gold and colors. The works were unrivaled for white biscuit ware, especially with fine lace work on the costumes of figures made in the Dresden style. In the process the actual lace is dipped in liquid clay and attached to the unfired piece; the lace burns away in the firing but leaves its form in porcelain. A rich blue was produced on tableware for dessert and breakfast services on which brilliant colored enamels were painted in gold tracery in the Japanese style. The best period was the late 18th and early 19th Centuries.

(*Continued on page 158*)

# Steak—*one of the many dishes no range can cook as well as*

# *Lady Leisure*

Take that juicy slice of steak. Give it a dash of salt and a pinch of pepper. Slip it into *Lady Leisure's* wonderful new VERTEX Broiler. And in nine minutes the large steak is ready for your table. Sizzling in its own juices. With an aroma that startles the most weary appetite.

For the flame, striking both sides *at once,* sears in all the juices and broils in half the time with half the gas. *Lady Leisure's* oven and top cooking is high speed, too. The coupon brings details . . . use it!—without obligation.

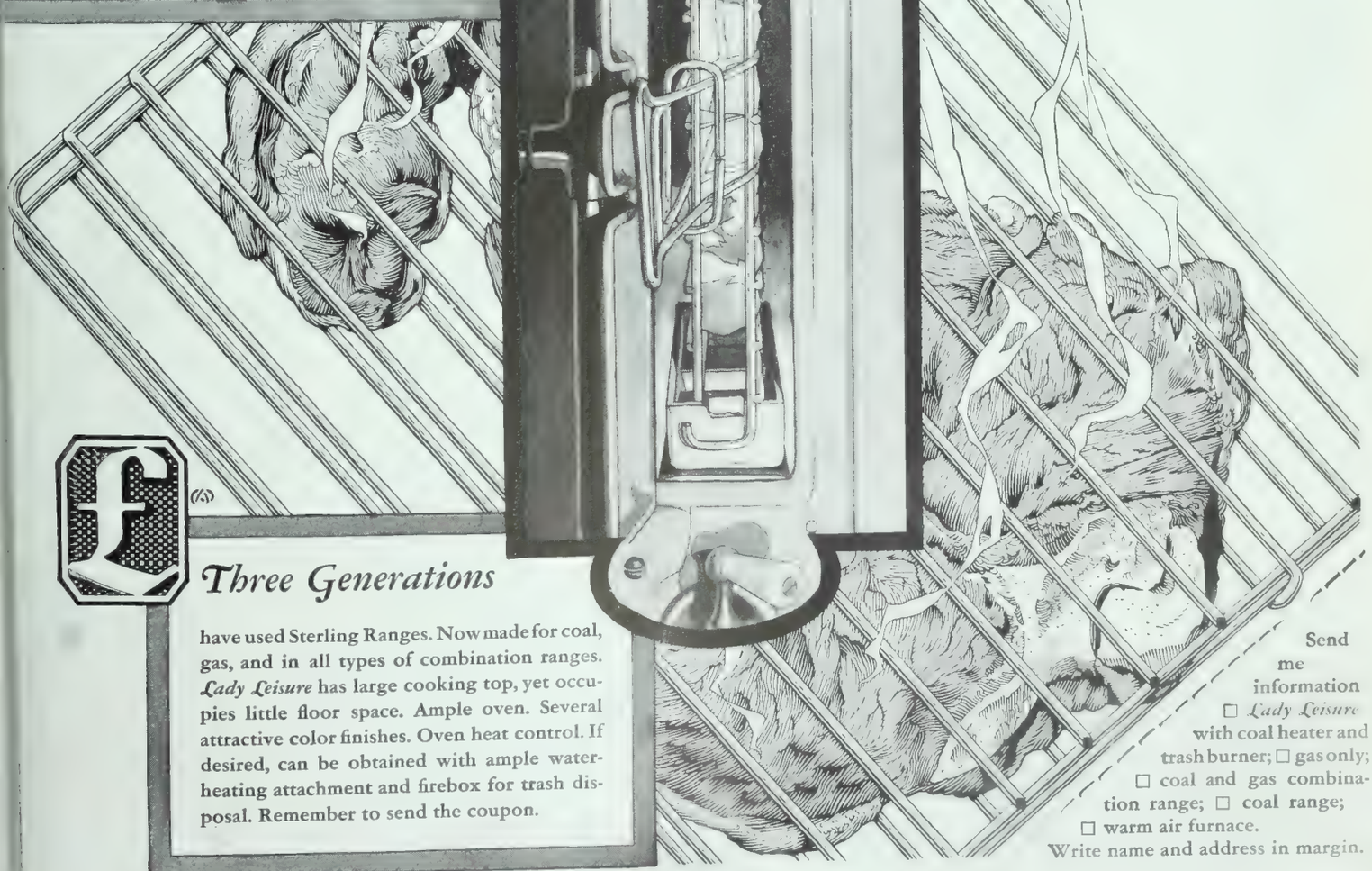
And remember, *Lady Leisure* combines an unusually fast and even-baking oven; oven heat control; undoubtedly the best broiler on the market; almost double the cooking top area needed; a fire box for trash disposal that can be used with coal, wood or coke for winter cooking; a hot-water attachment. *The most complete gas range on the market today . . . and the only one with the* VERTEX *broiler.*



COUNTRY HOME OWNERS!

The Pyrofax Gas Service makes you independent of city gas connections. And now you can have a *Lady Leisure* Gas Range in your kitchen.

**Sterling** *of Rochester, N.Y.*



## *Three Generations*

have used Sterling Ranges. Now made for coal, gas, and in all types of combination ranges. *Lady Leisure* has large cooking top, yet occupies little floor space. Ample oven. Several attractive color finishes. Oven heat control. If desired, can be obtained with ample water-heating attachment and firebox for trash disposal. Remember to send the coupon.

Send me information ☐ *Lady Leisure* with coal heater and trash burner; ☐ gas only; ☐ coal and gas combination range; ☐ coal range; ☐ warm air furnace. Write name and address in margin.

# The Successful Hostess insists upon Genuine Engraving



Here are a few of the many functions for which you should use *genuine* engraving to be socially correct:

*Weddings*
*Receptions*
*Dances*
*Dinners*
*Teas*
*Debuts*
*Parties*
*Promenades*
*Formal Balls*

She knows that no detail is more important than that her announcements, invitations, visiting cards and other forms be socially correct. She insures this by insisting that they be *genuine* engraving. Perhaps that is one of the reasons she is a successful hostess. Any merchant displaying the Mark of *Genuine* Engraving shown below will gladly offer you the benefit of his advice and experience.





## FOR PORCELAIN COLLECTORS

(*Continued from page* 156)

Tableware was decorated in flower and figure designs by Billingsley and other artists; the borders had gold leafage on blue, or festoons on a pink ground. In 1880 the Derby works were revived and shapes and designs of old Crown Derby as well as original pieces were produced. Known as Royal Crown Derby since 1889.

*Doulton*—English late 19th Century, porcelain and pottery; notable for *sang de bouf* and crystalline glazes.

*Dresden, Meissen,* or *Saxon*—China, early 18th Century, German (Saxony) ware. Early work showed Oriental influence in both shapes and decoration. Large vases and other important pieces were made. Well known sculptors and painters produced many of the figure designs. Lindner was noted for birds and insects, 1724-45. Antique figures and groups were made in mid-18th Century. Classic French taste later prevailed. Marked with sword and star. Modern *pâte-sur-pâte* pieces are noteworthy.

*Haviland, David*—An American who established works at Limoges, France, 1839 or 1840, for the making of decorated tableware.

*Herculaneum*—English, works established about 1793 made various porcelain and pottery objects. Bone china made about 1800. Marked by word "Herculaneum" impressed. About 1834, the Liverpool crest—the liver bird—was used. Some of the painted decorations were above the average. The works were closed in 1840.

*Italy*—Ginori porcelain made near Florence in early 18th Century by Marquis Carlo Ginori. It was first made of clay brought from China and imitated Chinese porcelain. Later original pieces were made—groups, pierced vases, reproductions of Sèvres and Meissen, including Sèvres *pâte tendre.*

*Japanese*—Porcelain originally imitated the Chinese. It is usually classed, as is pottery, by the name of the town or province, or by the name of the maker. The most famous potteries were those of Arita in the province of Hizen, Seto in Owari and Kioto in Yamashiro. Blue and white wares were produced by all of them. Hizen potters made large and important pieces in a rich blue much prized by the Japanese. Foreigners often prefer the superior finish and delicacy of Owari ware in which the decoration is handled with the precision of the botanist. Japanese decoration is painted in overglaze enamel colors and gold. "Old Japan" ware is decorated in blue, red and gold. Hizen wares have a red resembling sealing-wax and also a thin dull orange-red more like a stain than an enamel. Pottery offers a better basis for Japanese enamel painting than does porcelain.

*Limoges*—French. Noted for its table services. *Tasses mousseline* were the very thin cups made of the Pouyat china at Limoges in the mid-19th Century. Old Pouyat includes the well-known Barbeau pattern.

*Lowestoft*—English, established mid-18th Century, closed about 1803 or 1804. It resembles Chelsea and Bow. Decorations were in blue prior to 1789. Tudor Rose is frequent in decoration. There are many inscription pieces, like "A Trifle from Lowestoft." The paste is slightly yellowish, glaze rather bluish and not very bright; black specks frequent, blue dull. Chinese Lowestoft Chinese ware, probably so named from its port of entry at Lowestoft.

*Minton*—English, mid-19th Century and later. Ornaments and tableware. Sèvres ware was reproduced notably its beautiful ground colors—rose, green, and blue, especially turquoise, which is greener than the Sèvres. Made gold incrustations and beautiful *pâte-sur-pâte* ornament carved in figures and groups.

*Parian*—Soft paste porcelain resembling Parian marble, used for statuettes and ornaments.

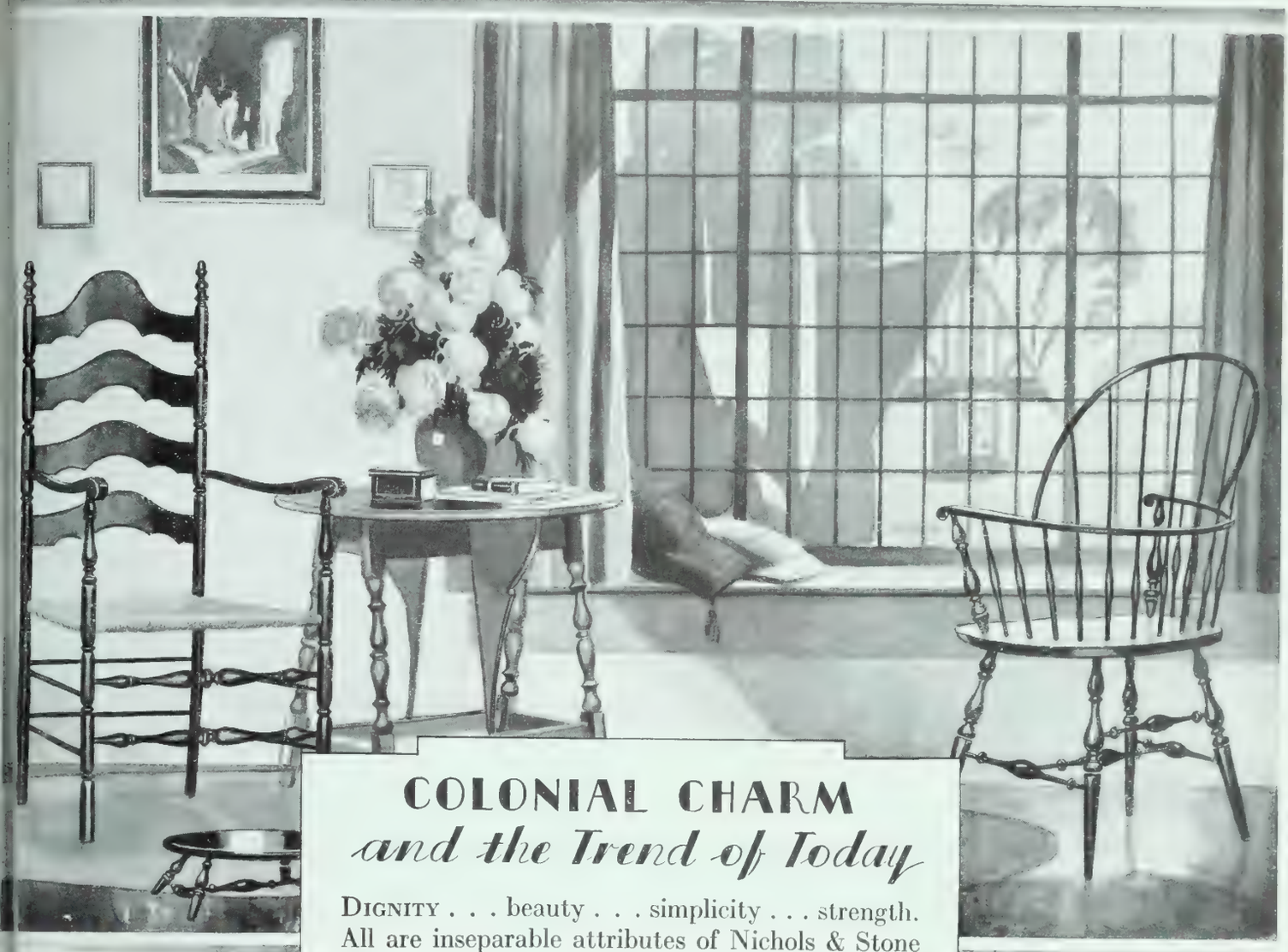
*Plymouth*—True porcelain was first made at Plymouth, England, in 1768-71. China clay—kaolin, discovered in England in 1755. The works were later removed to Bristol. Plymouth had a small output of ornaments, vases, statuettes, busts, shell-shaped salt-cellars and tableware.

*Rockingham*—English-made china about 1820-42; bisque statuettes, dinner services, cups, saucers, etc.

*St. Cloud*—French; the first porcelain works in Europe established here prior to 1698. The body of the ware was a fine milky white, translucent and decorated in Oriental and French patterns.

*Sèvres*—French; works removed from Vincennes to Sèvres in 1756. Early produced soft paste porcelain which was abandoned in 1804. Hard porcelain was made from 1769. The works became Crown property in 1804, at which time enormous vases (7′-10″) were painted to glorify Napoleon. There were statuettes of Fame, Egyptian monuments and elegant table services painted with battle scenes, the borders embracing trophies of war. Life-size busts were made of the Emperor and Empress. Table tops, elaborately decorated, were among the products. Under Louis Philippe (1830) vases, tables, etc. were elaborately ornamented with sculpture, painting and gilding. *Pâte-sur-pâte* was used, in the mid-19th Century, in cameo-like effects. About 1852, some plain surfaces appeared amid the decoration. In the late 19th Century, beautiful soft glazed porcelain was decorated with red and colored enamels approaching the Chinese. In the early 20th Century *flambé* red vases were made as large as 4′-7″. Other French wares imitated Sèvres at Faubourg St. Lazare, 1771; at Clignancourt, 1775, and the *Porcelain à la Reine,* 1778, under Marie Antoinette's patronage. Sèvres was celebrated for its colors: *bleu de roi, bleu turquoise* and *rose Pompadour* as well as for its gold decoration in relief enriched by the addition of small drops of translucent enamel which were very brilliant, resembling rubies and emeralds, or opaque like turquoises cut *en cabochon.* The Jewel Sèvres was a costly product in

(*Continued on page* 162)



# COLONIAL CHARM
## *and the Trend of Today*

DIGNITY . . . beauty . . . simplicity . . . strength. All are inseparable attributes of Nichols & Stone Windsor Chairs—characteristics that have come down to them unchanged thru three centuries and more.

For Nichols & Stone Windsors are modern re-creations of those Windsors that first landed on Plymouth's bleak shore. Years have softened their rugged lines. Luxury has begotten new comfort. Artistry has added those decorative high-lights. Craftsmanship has replaced laborious handwork with machine-like accuracy and skill.

Yet those Nichols & Stone Windsors you buy today at such moderate prices, are just as truly Windsors as the priceless museum pieces on which they're based. Authentic in line—honestly constructed—finished to harmonize with modern home-making trends. Only volume production in the world's greatest Windsor Chair factory has made possible such quality and artistry at so reasonable cost.

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts

*(above)*
JOHN HANCOCK
Ladder-Back Flagg
Seat Arm Chair
2022-5
BUTTERFLY
TABLE
518-0
WINDSOR
Cricket
2011-W

*ichols & Stone Wind-*
*rs also furnished in*
*hite wood for home*
*coration.*



*"Three Hundred Years of*
*Charm" shows in picture*
*nd story the pre-eminent*
*place of Windsor Chairs in*
*he Modern Home. For free*
*opy, please address H.G.2.*

*(above)*
WINDSOR
Arm Chair
2005-5



SALEM
Arm Rocker
69-6



AMSTERDAM
Flagg Seat
Side Chair
2033-1



HITCHCOCK
Flagg Seat
Side Chair
2016-1

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## DELUXE CABIN SEDAN




SEATED in the luxuriously finished cabin of a Chris-Craft De Luxe Cabin Sedan, you are prepared for any weather contingency. Sailing along . . . windshield open . . . windows lowered flush with the sills . . . a glorious breeze sweeping through . . . it is but a moment's work to make everything as snug and comfortable as in the finest limousine.

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Chris-Craft All Mahogany De Luxe Cabin Sedans are made in two 26-foot models, with speeds up to 38 and 43 miles an hour respectively. A Chris-Craft 24-foot Sedan is also available with speeds up to 33 miles per hour. All three are magnificent examples of the boat builder's art. Structurally and artistically they represent the lifelong experience of the most famous family of boat builders in the world.

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| 24-ft. 33 m.p.h. Sedan | $3500 |
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$2235 to $9750 *11 Models—22 to 30 Feet —30 to 45 Miles an Hour —82 to 200 Horsepower*

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*349 Detroit Road, Algonac, Mich.*
*New York Factory Branch, 153 W. 31st St., at 7th Ave.*

# Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats



INTERPRETING THE
COLONIAL
*in building features*





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# HARTMANN-SANDERS

*Pergolas ✦ Colonial Entrances ✦ Koll Rose Arbors ✦ Garden Equipment ✦ Columns*



*Painted for the Mohawk Carpet Mills by Byron G. Newton*

# Bearing priceless beauty - *to you!*

Priceless, yet not high-priced — such is the quality of Mohawk. . . That this is so is one of the marvels, and one of the glories, of living in this present age. Yesterday—kings, and those only with the wealth of kings, could cover their floors with such woven loveliness. Today—thanks to the miracle of the modern loom, millions of homes in America are able to enjoy the charm and long wear of Mohawk rugs and carpets. *Your* home deserves a Mohawk. ¶ The rug shown is IMPERIAL KARNAK Seamless Worsted Wilton, Pattern No. 6016 M. This and many other lovely patterns are obtainable in sizes to suit your needs.

MOHAWK CARPET MILLS

AMSTERDAM · NEW YORK

## MOHAWK RUGS & CARPETS




# The Lesher Studios present Cellini Prints

CELLINI Prints are the latest achievement in exquisite wall coverings and wall hangings. They are suggestive of rare Damasks, but yield a new original beauty in the rich tracery of their designs.

Fabric *wall coverings* are the latest fashion trend in interior decoration, and Cellini Prints introduce a sparkling pageant of color and pattern that lends aristocratic charm to the home.

Cellini Prints are but one of the countless creations in *Lesher Mohairs*. These fabrics are woven in the great *Goodall Mills* of Sanford, Maine. The special Angora Mohair yarn as well as the unique construction and finish result in smooth-surfaced *weaves* of soft, lovely lustre.

Their diversity is amazing: There are beautifully toned gauze curtain cloths—delightfully blended casement cloths, draperies, upholsteries, wall hangings and bedspreads. They range in weight from the feathery-light to effects that have the heft and handle of rich brocades.

And Lesher Mohairs bring you these outstanding advantages: They wash perfectly, yet their faculty for shedding dust and dirt *automatically* keeps them clean. They hang in permanent graceful folds. Their wear is amazing and results in an economy unknown in other fabrics.

For every decorative need—for bedroom, living room, and every room in the house—they will yield perfect harmony.

Demand Lesher Mohairs by name. Your favorite store or decorator can no doubt supply you. . . If not, consult us.

A delightful brochure, written by a well-known authority, will be sent free on request. It describes Lesher Mohairs fully and brings you a world of helpful information concerning the Home Beautiful. Be sure to write for it today.

*Lesher Mohairs are a Goodall Product.*

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# AT one time an artist's futuristic flight...but now an inspiring reality!

Bizarre creations in "Art Moderne" to occupy a unique position in home decoration.

Lamps—torchieres—consoles, and many other striking originations—a fascinating selection embodying the Spirit of the present era.

*Every piece bears the name of Salterini—Seek them at the finest Shops and Department Stores. Send for Booklet No. 8.*

**JOHN B. SALTERINI**
**· Wrought Iron ·**
**35-37 West 23rd Street New York**



SHAUER-KAPOCK (Registered) For Shower Bath Curtains

# KAPOCK
GUARANTEED

## Silky Sunfast Fabrics

*For sunny windows, furniture and wherever permanence in color and beauty is desired.*

COLOR predominates in the modern home. And there is no room where color is now being used with greater effect than the bathroom. Here, Shauer-KAPOCK, colorful and decorative, replaces the old plain shower bath curtains.

Shauer-KAPOCK is not only beautiful but is extremely practical . . . it is water-repellent, waterproof, color-fast, highly mildew resistant, spot proof and need *never* be laundered. Exquisite patterns and colors.

If your plumbing contractor or dealer cannot show you Shauer-KAPOCK, instruct him to write us for samples, stating colors desired.

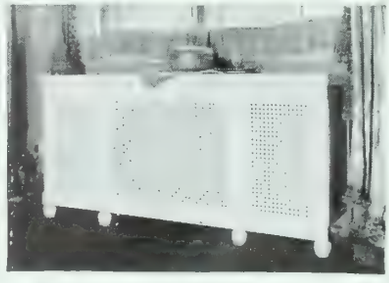
*Make sure it's KAPOCK—name is on selvage*




*Send 10c, in stamps, for the Drapery*
*KAPOCK SKETCH BOOK*
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# *Stop radiator smudge with* new *Trico furniture*

Now give your living room new loveliness. Give it the smartness of this new design in Trico radiator furniture.

Hide the awkward radiator. Banish radiator smudge. Protect your health—preserve your fine furnishings through the *humidity* this Trico furniture provides.

In craftsmanship and in finish, it matches your own finest pieces. It gives you beauty, perfect cleanliness, and a lifetime of service.

Afford it? Certainly. You can't make a better investment. The money you save on cleaning and redecorating more than repays its cost.

Send for beautiful book, "Complete The Beauty of Your Home." Ask for an estimate. Use coupon for convenience.

# TRICO, Inc.

***The Makers of Art Metal Radiator Furniture***

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Send me book, "Complete The Beauty of Your Home," and estimate.

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**Exercise without effort — Pleasant, "Passive" exercise** that stimulates and maintains proper circulation, tones and invigorates the entire system, aids in removing unhealthy, unsightly flesh—keeps you fit for today's strenuous social and business activities. All this is yours with the Savage Health Motor, the new scientific, portable, electric exerciser and reducer.

The Savage Health Motor can be used on any suitable table, dresser, desk or in a window recess. It operates as silently, smoothly as an electric fan, is easily transported in its handsome case. Endorsed by physicians and physical culturists.

Demonstrated and sold by leading light and power companies, department stores, sporting goods stores, physicians' supply stores, etc. For descriptive literature write—

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I am interested in keeping and looking fit. **Send me the story, "The Spirit of Health."**

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# FOR PORCELAIN COLLECTOR

(*Continued from page* 158)

troduced about 1780, used particularly in gold bandings and medallion frames.

*Sinico-Persian*—Chinese porcelain or pottery made for the Persian trade in Persian shapes. *Sinico-Siamese*—made in the styles of Siam.

*Spode*—English, a white porcelain made by Josiah Spode in 1800. The works have changed hands many times. Parian was first made at the Spode works.

*Sprigged*—Small molded ornaments fastened to the body of the piece with slip; a decorative process in use in the Staffordshire potteries.

*Swansea*—English porcelain made in 1814; resembles Nantgarw porcelain. W. W. Young painted flower sprays, the natural size, very skilfully; sometimes these were printed. Bisque statuettes were made here.

*Thrown Ware*—The term refers to the process of building up pottery or porcelain vessels by hand on a potter's wheel.

*Thumb Marks*—Smudges like thumb prints on the bases of statuettes, like the Chelsea figures. These are made by the supports while in the kiln.

*Transfer Printing*—Patterns transferred to pottery or porcelain by the use of tissue paper. The pattern is printed on the tissue in ink from an engraved plate.

*Vienna*—Porcelain made from 1718 to 1864. Late 18th Centu work was decorated in beautif colors, especially rich cobalt and r brown with fine gilding. Works l Angelica Kauffmann and Watteau.

*Worcester*—Ware of "the Worc ter Tonquin Manufactory." Ear pieces produced the Nankin patterns blue and white. In the mid-18th Ce tury a great deal of China was print with portraits of men prominent politics. The Lily pattern was print instead of painted on dinner war The fine engraving of the ear transfer printing later deteriorate Chelsea influence was felt about 176 because of the employment of m from the Chelsea works, who ma use of the Sèvres *vert pomme* an *bleu de roi* as a ground with salm scale markings, birds of exotic ty and elaborate gold borders. Know as the Royal Porcelain Works in 178 under George III. The pseudo-class period saw deterioration in the c quality of the work. Worcester noted for the minute detail of craftsmanship. The embossed patter often rival the Chinese. Decoratio of white enamel on a blue ground notable from about 1854 to 18 The jeweled ware equals or surpas that of Sèvres. Ivory porcelain w used for vases about 1863 and w much imitated. Worcester is fam for its vases and tableware.

# FURNITURE OF THE COLONIE

(*Continued from page* 128)

canopy of the field bed which shows, even in its bare simplicity, the unmistakable artistry of its maker.

The glossary includes the important articles of furniture of both the early and late Colonial periods.

*Bed*: Early four-post types were completely covered with drapery; late types had visible framework and were draped less heavily. Cabriole types had claw-and-ball feet, carved posts and carved or painted canopy frame (tester). Jacobean and William-and-Mary day beds were carved and caned.

*Box*: Bible-box, desk-box, etc., carved Jacobean type.

*Chair*: Banister-back, Cromwellian, Flemish scroll, fiddle-back, vase-back, heart and crown, heart and scroll, ladder-back, mushroom arm finial, roundabout, slat-back, spoon-back, turned chair (Carver and Brewster models), wainscot and Windsor.

*Chest*: Connecticut chest with two drawers below the chest, carved; Hadley chest, one drawer below, carved; chest of drawers; chest-on-chest. Dutch Dower or Bride chests were painted.

*Cupboard*: Court, press, and livery types, of oak, carved, applied spindle and molding decoration. Simple corner and side cupboards, with shell tops, of maple, cherry, etc., scalloped shelf edges, painted interiors.

*Desk*: Writing box on table; large desk-box with drawers; or slant-top on an open framework or chest drawers. Fronts: straight, bow, serpentine. The secretary has a boo case set on the desk.

*Form*: Bench, plain or upholster

*Highboy*: William-and-Mary ty was veneered in crotch or burl waln Queen Anne, solid or veneered wal inlay, carving, with gilding; cabri legs, bonnet top. Savery models h broken pediment top, flaming u finials, foliated scroll carving; walnut or mahogany.

*Lowboy*: A dressing table, also u as highboy base.

*Settle*: For fireside, high back winged sides, of pine, etc.

*Settee*: Paneled wood back, o etc., Jacobean. High crested ba upholstered, walnut, William-a Mary. Queen Anne models in waln Chippendale styles in mahogany.

*Sofa*: Early Georgian types usua had straight underbraced legs, a curved outward, upholstered; car back with curved top.

*Table*: Early types were tres rectangular with legs at corner, drop-leaf; later made in the per styles. Butterfly, card, game, ch table, clover leaf, console or p dough-table, dressing table (lowbo drop-leaf, gate-leg, trestle gate-l pedestal, pie-crust, refectory, sawbu side table, candle stand, tea ke stand, tavern table, tea-table, tip-t tripod.

Rolscreens
TRADE MARK



# The Modern Window Screen Is a Revelation

## *Rolscreens are:*

Built in with the windows
—Roll up and down
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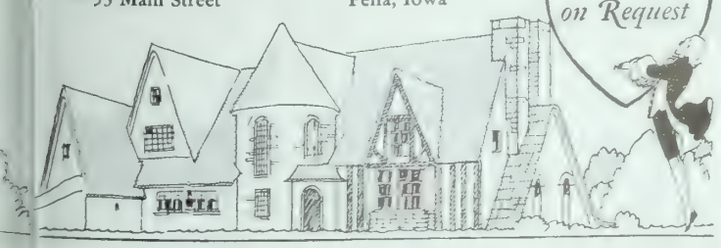
Rolscreens immediately become an efficient feature of the modern home, performing the necessary duties of genuinely good, well built, all metal screens in the most convenient, unobtrusive manner. They eliminate labor and expense of taking down, storing and re-hanging screens each year.

Rolscreens are built in, either during or after building construction. Be sure to see these window screens in operation. Rolscreen branch offices are in principal cities, dealers everywhere. Thousands of homes, hotels, apartments and hospitals are now Rolscreened.

Important features of construction and convenience are exclusive in Rolscreens.

*Illustrated Rolscreen Booklet Sent on Request*

**ROLSCREEN COMPANY**
53 Main Street Pella, Iowa



**YOU MAY** *think* your floors look good enough but that's only because you've become accustomed to their dinginess. If you want to see them as others do, merely refinish a small spot under a rug, and compare the old surface with the new. The difference is usually amazing. Only then do you realize how much your home is handicapped by your floors—how much more attractive it could be if only those floors could be improved. They can be. With the Ponsell you improve them yourself—easily.



# SCRAPE and REFINISH YOUR FLOORS yourself

**This little electric machine does all the heavy work—scrapes, sandpapers, refinishes—then keeps your floors in perfect condition forever after—costs but a fraction of *one* refinishing job.**

**LOOK** at your floors. Are you satisfied with them? Completely satisfied? Proud of them?

You could be. You could make them ten times lovelier. You could make them envied by every neighbor—admired by every visitor. Within a day you could transform them—quickly change them from dingy surfaces, luckily covered up for the most part by rugs, to gleaming, spotless places of which you hate to hide a single inch.

"Oh no!" say, "Not my floors!" Oh yes, we answer, *your* floors, ANY floors. The most neglected floors have possibilities. Layer upon layer of old shellac and varnish may disfigure them. Year upon year of ground-in dirt may seemingly defy removal. Yet underneath there is the clean and honest wood—the hidden warmth and color of the grain.

"But, the expense?" you say. "I've had them give me estimates. What about the hundreds of dollars refinishing will cost me?" This advertisement offers you a way to overcome that difficulty. It calls your attention to the most remarkable machine ever made for household use—a machine that refinishes floors, scrubs floors, polishes floors—a machine that costs but a fraction of what you usually pay for *one* refinishing job. With it you yourself refinish floors with ease. The apparently impossible job of taking off shellac or varnish becomes absurdly easy. The manifestly back-breaking jobs of sand-papering and rubbing in new wax turns out to be a matter of merely guiding a machine.

And this refinishing only needs to be done *once!* The floor never has to be refinished again! Afterward a little waxing and polishing with the machine once in a while—an operation so simple that a child can master it—*keeps* your floors looking as though they had been refinished the day before.

This is not mere enthusiasm. The claims we make can easily be demonstrated. In twenty-four branch offices we have men ready and anxious to show you, *in your own home*, what the Ponsell Floor Machine can do. In thousands of homes it has already won the unqualified praise of users. It not only refinishes and polishes wood floors, but scrubs linoleum floors spotlessly clean without the least splashing.

It does away with all the drudgery. Gone is the stooping and kneeling, the wear and tear on your hands of water, soap, cleaning fluids, scrubbing brushes and wet rags. Then the machine polishes the linoleum with a result far surpassing anything you have ever known; a shiny, immaculate surface that dust and dirt have a hard time sticking to.

Just what the Ponsell Floor Machine does, and how it does it, is a fascinating story. It is a story that every home-owner should read. We offer you an interesting booklet that contains it—a clear, brightly-told description interlarded with explanatory pictures. With your eyes on your floors, can you say, "No, I am not interested"? Take the first step toward more beautiful rooms. Mail the coupon or write a letter for further information on how to refinish your floors *yourself*. Ask us for a FREE demonstration—or, if you are too far from our nearest office, a ten-day FREE trial.

**Ponsell Floor Machine Co.**
**Dept. H.G.-9**
**220-230 West 19th St., New York City**

Please mail me complete information and prices regarding your Ponsell Floor Machine. This does not obligate me in any way whatever. **H.G.-9-28**

Name_____

Address_____

City_____ State_____



# Where cottage architecture calls for a *forged iron* finish, choose this rustless, permanent hardware

*A new Sargent design for homes in the Spanish or Mediterranean style, and for English and American cottage styles*

HERE is sturdy hardware with an air of the hammer and the forge. These pieces have all the texture and rugged charm of wrought iron, combined with the time-defying permanence of solid bronze. Most important, they will never discolor woodwork, because white bronze in this forge finish is rustless, absolutely. They will continue to operate smoothly, quietly, and certainly. By Sargent standards all moving parts are carefully machined and exactly fitted to insure long wear and perfect action. The Sargent cylinder locks give true protection.

Write for our free booklet, "Hardware for Utility and Ornamentation," illustrating the Sargent designs. From it, with your architect, choose pieces suited to your particular house. Sargent & Company, 31 Water St., New Haven, Conn.



*There are Sargent "Catalonia" pieces are of solid white bronze, shaped and finished in resemblance of hand-forged wrought iron. The entrance handle (ask for No. 2661CK) has a thumb-latch, and connects directly with the Sargent cylinder lock. The doorknob (No. 1621CK) has an appropriate escutcheon and keyplate. (There is another doorknob, No. 1620CK, for interior use.) The popular lever handle with cylinder lock and the H and L hinge plates excel for homes built in the Early American manner. The strap hinge plate and the knocker are a delightful finishing touch to entrance doorways; ask for Sargent door knocker No. 5CK, strap hinge plate No. 3CK.*

SARGENT
LOCKS AND HARDWARE




*The many forms of Zygopetalum, of which this is known as crinitum intermedium, can be grown in Sphagnum mixed with decayed wood*

## ORCHIDS FOR WINDOW GARDENS

THE successful cultivation of Orchids in the window garden is an achievement of comparatively recent years. It is by no means true that these fairy plants of the tropics are difficult to handle or that a greenhouse is necessary to make them flower, if a proper selection of the various types available is made.

As a rule the cultivation of these flowers is thought to be much more difficult than it really is. The greatest error made when Orchids were first cultivated in the greenhouse was that the temperature to which they were exposed was kept at too high a figure, causing the gradual death of all the plants available. Such heat is unnecessary, for many Orchids naturally go high into the mountains, exchanging the tropical heat for a temperature comparable to that of the Alpine and sub-Alpine flora. It is these latter types that are most suitable for cultivation in the window garden while many other varieties even find the moderately warm temperature existing in the living room too high for comfort and are satisfied only when the temperature is normal.

Two sharply defined methods of growth are known: one form of Orchid lives on the ground like other plants, the other lives on trees. These latter are the epiphytes, comprising by far the larger group. They attach themselves on limbs and branches of trees and absorb, from the decaying bark, the moisture and soil salts tha their host has used in the formatio of bark. Just like the Orchids of th ground, so do these tree inhabitant form bulbs or tubers which are colore green since they are exposed to th light. They fulfill the same purpos as the bulbs in the ground, storin food for the period of vegetation The bulbs that grow in the groun are either round or shaped like th fingers of the hand, and where tw of them are to be found one will b smooth and round while the other i wrinkled and unsightly. During th period of growth the Orchid takes it food supply from the wrinkled bulb leaving the smooth bulb for th coming year.

As Orchids demand air for thei roots, a flower pot in which they ar to be planted must have the large part of its bottom knocked out. Ove this large opening potsherds ar placed which provide ample air fo the root system as well as good an rapid drainage of water. Then, too the growing season of Orchids i sharply marked while the restin period is just as definite. During th period of vegetation much water demanded but practically none nee be provided during their period o rest, when they may be left almo dry. During this latter time they ma be compared to the Cacti. The majo ity of Orchids are as hardy and r

(*Continued on page* 166)



*Laelia albida is a good window garden Orchid. It likes light shade in the summer*



*The Cattleyas are among the loveliest of Orchids. Give them the same treatment as Laelia*












**BEATS··**
**WHIPS·**
**MIXES·**
**CHOPS·**
**SLICES·**
**SIEVES·**
**STRAINS**
**CREAMS**
**FREEZES**

## ~ at a New Low Price

Now a *New* KitchenAid for you—a more compact, lighter weight model, beautifully finished in French Grey Lacquer. And—*at a lower price!*

Now you too, like thousands of other women, can let KitchenAid help do the hard work in cooking, baking, and meal preparation. Now you too can enjoy the superlative dishes that KitchenAid makes possible.

And, if you employ a good maid, KitchenAid will make her a better cook, a more cheerful, interested, contented worker, and will promote the utmost sanitation in preparing meals.

**KitchenAid**
*Electrical Food Preparer for the Home*

The New KitchenAid weighs only 38½ lbs.; is 18 inches high. Fits anywhere in your kitchen where you can lay this magazine. Attaches to any light socket. At the snap of a switch it mixes, beats, whips, stirs, chops, grinds, slices, shreds, grates, sieves, freezes, and does electrically the 101 tedious, time-taking, energy-wasting tasks involved in cooking, baking, and meal-preparation.

* Simple to operate. Costs one cent per hour for current. Thousands in daily use in families of two to ten.



***Booklet Free!***

The story of this new way to better foods, greater menu variety and ease and sanitation in food preparation is told in the New KitchenAid Book. Send the coupon for your Free Copy.

KitchenAid, Dept. HG-98,
Troy, Ohio.

Send me please the New KitchenAid Book and experience letters from users.

Name .....

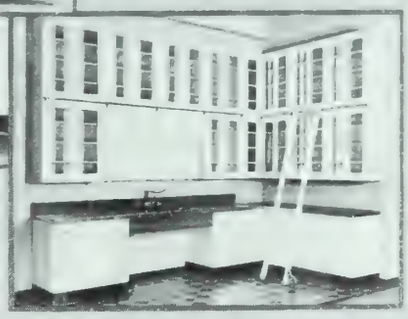
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## The WHITE HOUSE Line



*is made of Steel!*

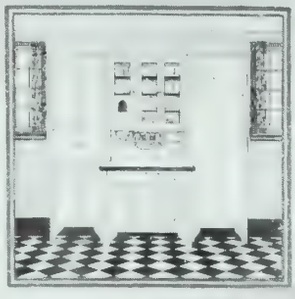


*Two typical WHITE HOUSE Pantry Installations*

# Glorify Your Pantry!

IT'S so simple—so easy—with beautiful, sanitary WHITE HOUSE Units, made entirely of *steel.* A unit system of varying designs and sizes makes it possible to build them into practically any space. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel metal pantry sinks are included in WHITE HOUSE built-in installations.

Everything is furnished complete, ready for use—no extra hardware, glazing or painting necessary. Send in your plans for sketch and estimate. Write for gray catalog.



*You can also have WHITE HOUSE kitchen dressers, side units, broom closets, sink units, and storage closets. Carried in stock. Send for green booklet.*

JANES & KIRTLAND, INC.
*Established 1840*
101 Park Avenue Dept. A New York City




WHY NOT?

*"Wonderful—but probably too expensive" you say. But why not get the facts before you decide?*

THINK of a warm-air heating plant which burns gas as perfectly as does your kitchen range. Think of a furnace without smoke, odor, soot, dust or ashes—one that automatically furnishes healthful, properly humidified, fresh-air warmth of the exact degree desired. Think of a furnace that need not be "tended" from the day you light it in the fall until you shut it off again in the spring!

## Columbus Gas Furnace

### *The Heating Plant That Tends Itself*

WHEN *properly* burned, gas is the *ideal fuel.* It is always the same in quality; supplied as you need it; paid for as you use it. It is clean, convenient, certain; unaffected in price or delivery by strikes, seasons or transportation difficulties.

The Columbus Gas Furnace converts into useful warmth, 80% of the heat units in the gas. Automatic control turns the gas on only as needed and shuts it off again when the thermometer indicates that the rooms are as warm as desired. Another automatic device always keeps the humidifier filled to the proper level. And the automatic safety pilot light makes this furnace safer even than a kitchen gas range.



Your Gas Company will endorse every statement made in this advertisement

The Columbus Gas Furnace Bears the Blue Star of Approval of the American Gas Association Testing Laboratory.

HEAT with gas! It is safe, clean, certain. It gives you perfect comfort, *always!* Free booklet tells how easy it is to have low-cost, dependable, fresh-air warmth without ever again phoning for fuel, touching a shovel or worrying about soot and ashes.

GAS *economy is the outstanding accomplishment of this furnace.* No other domestic heating plant burns fuel more efficiently. And it saves, not only fuel, but all the bother, the attention, the labor and the dirt as well.

The Columbus Heating & Ventilating Company
425 W. Town St., Columbus, Ohio

The Columbus Heating & Ventilating Co.,
425 W. Town St., Columbus, Ohio (Dept. 12)
You may send me free booklet.

Name .....

Address .....




*One of the epiphytic Orchids is Oncidium. It attaches its roots to the bark of a tree and grows there*

# ORCHIDS FOR WINDOW GARDENS

(*Continued from page* 164)

sistant as the Cacti, so it is safe to assume that if Cacti can be kept in the window garden then Orchids also may be cultivated. As Cacti soon die when kept moist and wet too long, so do Orchids under similar treatment.

Orchids cannot be kept in wooden lattice boxes if they are to be cultivated in the window garden. Such containers cannot be kept sufficiently moist during the growing season and the plants therefore stop growing. It is a very different story when the Orchids are planted in such containers and kept in the greenhouse, where the air is heavily laden with moisture and the plants will thrive.

The plants are placed in Sphagnum Moss which should be well shredded and mixed with a sandy leaf mold. A little loam or some rotted leaves may be added. All Orchids are bedded quite high in the flower pot and after placing in this soil mixture, some living Sphagnum is used as a cover. If no living Moss is at hand, then some dried material may be used.

Now that the general method o cultivating Orchids has been described the individual species best adapted fo the window garden may be mentioned One of the best is the Ladyslippe *(Cypripedium)* with all of its many varieties and hybrids. These are natural ground Orchids and they thriv best in a situation which is not too warm. During the period of growth too much moisture can hardly b provided, but under no condition should water be left standing in the saucer of the pot, as this would cause the death of the Orchid more quickly than anything else. It is for this reason that the large foundation of potsherd is provided in the pot to prevent the accumulation of water.

When the plant is preparing for its period of rest, the shoots stop growing and less moisture should be provided Never place the Orchids too near a sunny window; a light half shade such as that provided for Ferns, is the best. It is only necessary to transplan

(*Continued on page* 189)

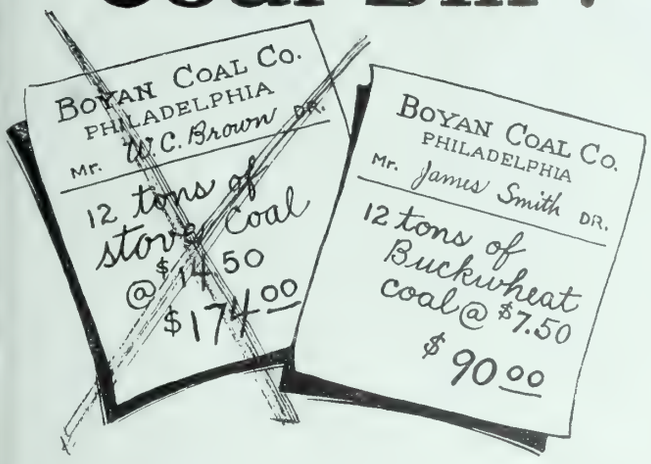


*The Coelogyne massengeana should be grown in Sphagnum Moss, and kept moist*

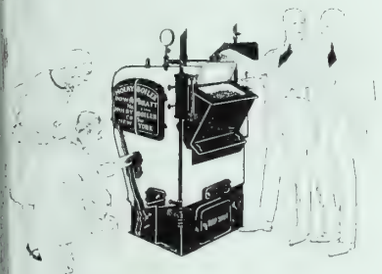


*The Cypripediums are a large genus of terrestrial Orchids. This is C. insigne*

# -which is Your Coal Bill ?




You will save $5 to $7 a ton on your coal by installing a Molby Boiler. One Molby owner wrote us, "I cut my coal bill from $400 to $200"—another, "39% saving with a Molby". The Molby down-draft and cross-draft principle assures efficient burning of No. 1 Buckwheat hard coal instead of the larger, more expensive sizes. No noisy blower, no current consuming motor—nothing to get out of order.



Molby Boilers come in 21 sizes—for every type of building. For steam, vapor, hot water and hot water supply. Easily installed without disturbing your present radiators and piping system. *Now is the time to install the money-saving and time-saving Molby.*

## The MOLBY HEATING BOILER

*Highest Medal Award of Merit* — *Sesqui-Centennial, Philadelphia*

***Apartment House Owners!***

The Molby is an economical boiler for hot water supply.



Residence of Stanley Smith, Radnor, Pa.



Residence of Edwin J. Walker, Hartsdale, N.Y.

*Mail the coupon below for full information.*

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New York City — Philadelphia
ybar Bldg., Lexington Ave. at 43rd St. — 2401 Chestnut Street

Show me how to reduce my coal bills and to save labor.

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Address.....

City.....State.....H-C 9-28



*SHE: "Just look at that water! It was bad enough to put up with red, rusty water at the cottage all summer . . . but to come back home to this!"*

*HE: ". . . . . ."*

WHAT *can* he say? He knows that the only cure is to replace the old iron or steel water pipes with brass pipes that can't rust.

Rusty pipes never get any better. They gradually fill up until water can barely trickle through. Meanwhile, lingerie and linens are ruined from the rust in the wash water. And the family's disposition is wrecked from "seeing red" every time the water is turned on!

Some time soon you will probably decide to put in brass pipe and when you do, remember that . . .

*All brass pipes are not the same. Alpha Brass Pipe is better because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust, and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.*

## ALPHA BRASS PIPE

*made from a special kind of*

Chase Brass

*Send for a copy of our booklet, "Alpha —The Story of a Water Guide." Just fill in the coupon, clip and mail.*

CHASE BRASS & COPPER CO., Incorporated
Waterbury, Conn.

Please send me a copy of your booklet, "Alpha, The Story of a Water Guide."

Name

Address

H-C 9-28



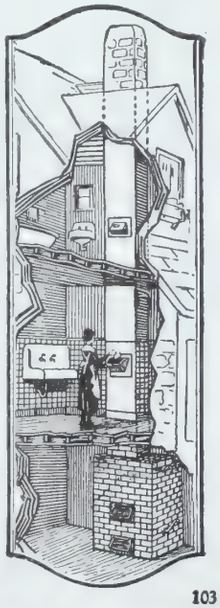

# Garbage and Waste Disposal without Leaving the Kitchen

***Residence models as low as $95—and the masonry adds but little more when regular chimney is used.***

FOR less price than a good radio, you can banish the filthy garbage can and rubbish heap forever.

Disposal of *all* waste—not only garbage, but sweepings, tin cans, papers, magazines, broken crockery—is provided by the Kernerator, costing but little more than an electric washer.

Just drop the refuse in, then forget it! The handy, neat Kernerator hopper door is in or near the kitchen. Connecting with your regular chimney, it leads to a brick combustion chamber in the basement, where the daily waste accumulates and is air-dried without the slightest odor.



## *No Fuel Required*

Once a week, or even less often, you simply touch a lighted match to the air dried waste. No gas, wood, oil or coal. Everything is consumed, while tin cans, bottles and other non-combustibles are flame-sterilized for removal with the ashes.

The view on the right shows a typical installation, and why the Kernerator must be built in when your home is erected. Be sure it is included in your plans. More than 2,500 architects and builders know and recommend it. Full details in free booklet, "The Sanitary Elimination of Garbage and Household Waste."

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103

**KERNERATOR**
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THE CHIMNEY-FED INCINERATOR

# Home *from a happy week-end!*

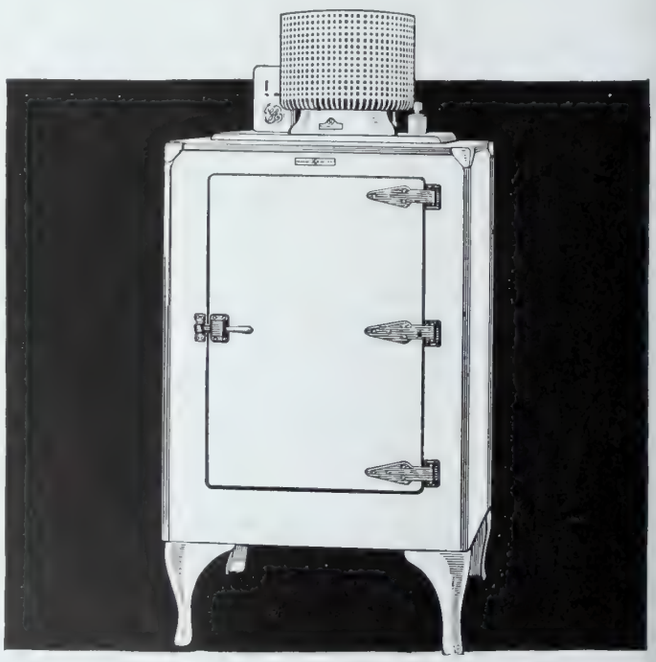
***Pleasant to find a well-stocked refrigerator with everything in perfect condition***

AFTER a happy week-end—have a happy home-coming! Find a generous supply of food waiting for you. Milk, fruit, meat, salad—your General Electric Refrigerator will keep them all perfectly chilled—healthfully fresh.

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For detailed specifications, just drop us a card for Booklet N-9



GENERAL ELECTRIC
**Refrigerator**

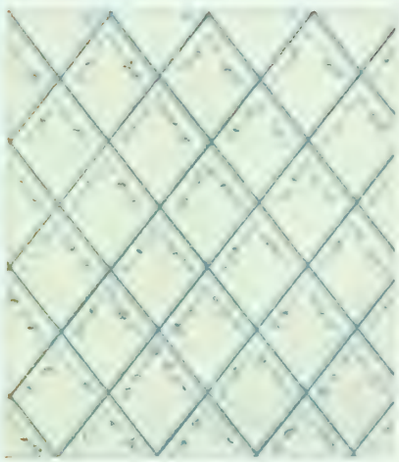
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*"Deep Sea" . . . . . An exclusive Thibaut wall paper offered in the cool green tones illustrated, in attractive blues, and in other appropriate colorings. The price is $1.60 a roll. If your decorator or dealer cannot show you this paper, write to Thibaut for samples.*



*"Thibaut Floral No. 2" supplies the background motive for this illustration. An exclusive pattern offered in a wide range of colors. $1.35 a roll.*



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"WALL PAPER modern but not bizarre!" . . . Thibaut, in "Designs of Today," offers papers as distinguished for their correctness as for their modernity. And they are practical, for they *cannot fade.* Fastidious decorators are specifying them for homes of unquestioned standards. These charming motifs may be seen in quality establishments of the larger cities. If you have any difficulty in finding Thibaut Papers, if your decorator is not familiar with them, we will tell you where they may be seen or send you generous samples. Whether or not you are considering wall paper for your home just now, you will be interested in Mr. Richard E. Thibaut's little brochure, "Wall Paper Designs of Today." Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York.

Thibaut



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# *AIRMAN LIMITED*

*"* INTERIORS of *built-to-order* elegance—body lines of *distinctive* smartness—riding comfort of *all-day* restfulness—motor performance of *the fastest road car ever built!*

In each of the four essentials of complete motor car enjoyment, the Airman Limited sets an advanced pace all its own—ahead of anything ever achieved in automobile building. In the words of a new owner, "For the first time I know what a motor car can really *be* and *do.*"

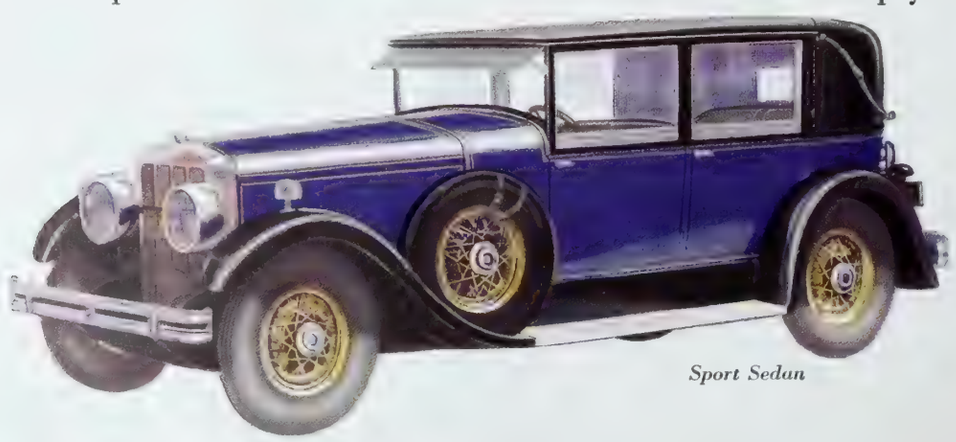
In the recent coast-to-coast, round-trip run, a standard Franklin Sedan, driven by Cannon Ball Baker, lowered the record by 10½ hours—averaging 42.5 miles per hour for nearly 158 hours—many hours faster than the most famous Limited trains. Without question the Airman Limited institutes the absolute standard of road transportation—riding, roadholding, safety, sustained speed and luxury.

Only a drive can convince you that 300 or 400 miles in a day in this car means luxury—fast transportation that does not fatigue—riding ease no other car can offer.

Franklin ownership is a constant source of enjoyment. The Airman Limited is the soundest motor car investment you can make. Our nearest representative will be glad to place a car at your disposal today. Term payments are offered.

### *THE FASTEST ROAD CAR IN THE WORLD*

*A stock Franklin Sedan, driven by Cannon Ball Baker, has just clipped more than 10½ hours off the former transcontinental, round-trip record—traveling from Los Angeles to New York to Los Angeles (6692.8 miles) in 157 hours and 23 minutes!*



*Sport Sedan*

FRANKLIN AUTOMOBILE COMPANY · SYRACUSE, NEW YORK



# Falling Night

## *and a lonely road*

**DOES your family ride in a *safe* automobile? Tire pump, wrenches and jack . . . these are under the seat for the minor emergencies when they happen. But . . .**

**A thug or escaping convict would rather attack an unarmed pedestrian, motorist or house-holder than an armed one.**

**The modern Smith & Wesson Safety —32 or 38 calibre—makes accidental discharge absolutely impossible. And it's as quick as an electric spark in action when you need it.**

**Don't allow yourself to "put off for future consideration" anything so vital to others dependent upon you! Go to a good hardware store, sporting goods store, or other dealer for this important item of equipment.**

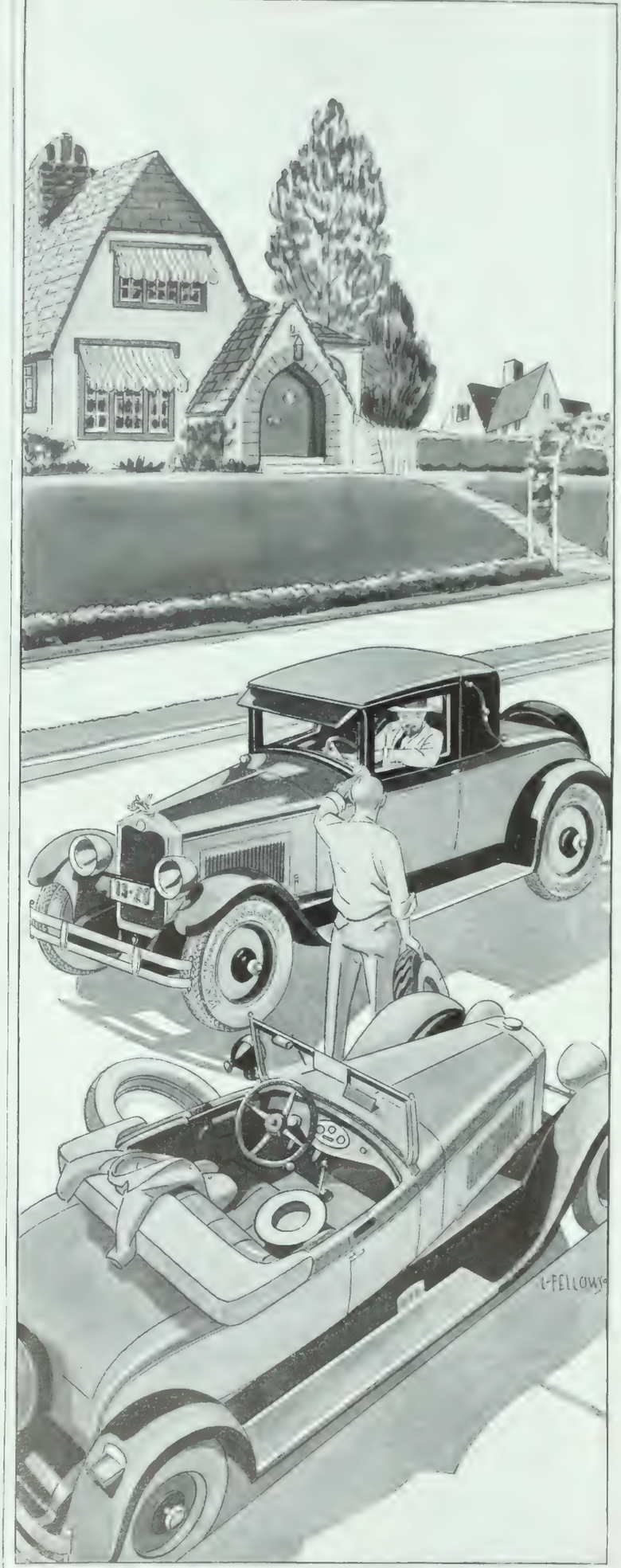
*The revolver is an effective instrument in the promotion of law and order. It is an invaluable factor in the conservation of life and property and creates a feeling of security.*

**SMITH & WESSON**

SPRINGFIELD, MASS., U. S. A.

THE · REVOLVER · MANUFACTURER

*We will be glad to send you our descriptive Booklet "A" upon request*



*"Say, Doc, you don't happen to have a prescription that will keep a fellow cool this weather, do you?"*

*"Sure—Kelly-Springfield tires."*



# Jewelled Cups of the Gods

A SPRING garden is Nature's masterpiece. In its painting the importance of Tulips, "Jewelled Cups of the Gods", cannot be overestimated. In glowing masses of color of every varying shade, rippling along the borders of perennial beds—in scattered clumps, bringing closer to earth the hues of flowering trees and shrubs above them—they are everywhere essential, and offer greater joy than any other flower to every gardener—amateur or professional. From the earliest Cottage tulip to the latest Darwin, a chosen scheme of color may be extended throughout April and May—color that is clean and sure—*if reliable bulbs are planted in the Fall.*

Less than 5% of Holland's millions of Tulips sent to this Country yearly are of that superior quality on which this house has built its dominant reputation.

Every Tulip expert knows and appreciates the importance of known quality—more important, perhaps, in a Tulip than in any other bulb. We pay the Holland growers well for their best—and deliver only the best to the discriminating garden lovers of America.

In variety—Cottage, Darwin, Breeder—our selections run the full gamut of color and form.

*It is most desirable to order NOW.* Such orders are selected by our specialists abroad from stock reserved for us. This stock is limited.

OVER A HUNDRED HIGHEST AWARDS
PRESIDENT COOLIDGE GOLD MEDAL
GARDEN CLUB OF AMERICA GOLD MEDAL

John Scheepers, Inc.
Flowerbulb Specialists
*for a Quarter Century*
524 Fifth Avenue
New York
*(Guaranty Trust Building, at 44th St.)*






*Tulips compose excellently in narrow borders where there are suitable backgrounds against which their even ranks can stand out sufficiently*

## TULIP NOTES FOR SPRING

(*Continued from page* 109)

begin—Darwins, Cottages, Breeders and the rest. Their name is legion and their color scale entrancing. To get the most out of their beauty they should be considered in relation to the many delightful shrubs, flowering trees and other plants which share their season. Some of these are Lilacs, Crabapples of many sorts, pink and white Dogwood, double and single Jew's Mallow *(Kerria japonica)*, Redbud *(Cercis canadensis)*, Azaleas of many kinds, *Spiraea prunifolia*, Halesia, *Rosa hugonis*, *Viburnum tomentosum*, and such herbaceous plants as Bleeding Heart, *Anchusa myosotidiflora*, *Phlox subulata* and *P. divaricata*, Lupines, Alyssum, *Nepeta mussini*, Cerastium, Linum, Iberis, Violas and many more.

The Cottage Tulips have more grace than the Darwins and Breeders, with exquisitely formed blossoms and often a fine fragrance. The sturdy stems and rich hues of the latter make them, however, invaluable for color effect. Many of the Breeders, because of their rather too subtle and often bizarre blendings of color, are somewhat difficult to reconcile among other flower colors, but to such fine kinds as Apricot, Salomon, Prince of Wales, Pink Pearl, Marginata, Le Mogul, James Watt and the amazing Lucifer this does not apply.

One might easily write a book about what may be done with May Tulips and the other plants of their season, but here we must be content to name only a few gay and lovely associations that any garden, little or big, may enjoy. It is well known how finely the shining surfaces of Box bushes set off the beauty of Tulips. If you have a fine old piece of Box pla

(*Continued on page* 172)



*The dense, dark green and glossy foliage of Box is a fine foil for Tulip colors and forms. Far different, this, from the tight, formal beds of early-flowering kinds*

A NEW wrought iron creations by CARBONE, mediæval in spirit, and adapted to practical and decorative uses for the modern home.

*Have your decorator show you these pieces or write to us direct.*

# Carbone INC.

348 Congress Street
Boston, Mass.





A MODERN lamp with Carbone parchment shade, mounted on a wrought iron swinging bracket, $36.50 complete.

Floor Lamp, 15th century design with modern shade, $90.00

Wrought iron table, with Genoese marble top, $85.00

Smoking stand with top of Capri tile, $15.00

Walnut bench with wrought iron supports, $50.00

Plant stand, with three attractive Monte lupo pots in green, blue or yellow, $31.00 complete



*The versatility of the Shaw product can readily be seen by comparing this 18th Century French Bedroom with other examples illustrated in previous numbers.*

## SHAW FURNITURE COMPANY

ESTABLISHED 1780

*Specialists in Furniture Made to Order*

SHOWROOMS AND FACTORY.
50 SECOND STREET CAMBRIDGE, MASS

NEW YORK SHOWROOMS
730 FIFTH AVENUE HECKSCHER BLDG.

*Shaw Furniture must be purchased thru a Decorator or Dealer.*

*"The Trousseau House of America"*

## *Why your*

# Household Linens

## *should be bought here*

THERE are many reasons—and excellent ones, too—for buying your household Linens at the Maison de Blanc.

To begin with, you may choose from a collection equalled nowhere else. You are assured of finest quality—for that is a Maison de Blanc tradition. You can, therefore, be as certain of their long-wearing ability as you are of their eye-captivating beauty. And the last reason—but by no means the least—prices are no higher than elsewhere.

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540 FIFTH AVENUE, 44th and 45th Sts., NEW YORK
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# GUARD your children *from* traffic dangers!

PROVIDE a "safety zone" in which they can romp and play—free from the hazards of the car infested street.

Enclose your lawn with an Anchor Chain Link Fence.

With an Anchor Fence on guard your children could enjoy the fresh air and healthful sunshine in safety. They would have no opportunity to dash helter-skelter into the dangerous roadway. You would not be obliged to watch their every move.

Seriously consider this safety measure—for your children's sake. Write or phone the nearest Anchor office or sales agent for our interesting, fully illustrated Catalog No. 75. It contains complete information on Anchor Lawn Fences and Anchor Fences of other types for every purpose.

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ANCHOR *Fences*

A NATION-WIDE FENCING SERVICE

# TULIP NOTES FOR SPRING

(*Continued from page* 170)

against it a clump of such a glowing Tulip as Leda, still a little expensive, but a small group would not run to so much; or that deepest toned of yellow Tulips, a Cottage, Walter T. Ware; or the astonishingly lovely cherry-colored Darwin George Fifth, also expensive, but worth squeezing the toe of the stocking to secure.

Beneath a Redbud Tree I love to see a planting of such Tulips as the two fine Darwins, Anton Mauve and Valentine, the one soft mauve with silvered edges to the petals, the other pure, rich heliotrope. Add to this a dozen or so plants of the new red-violet Viola Jersey Jewel and a breadth of silver-leaved Cerastium and a most lovely picture is made.

The superb lavender-hued Breeder Salomon is beautiful planted beneath the spread branches of a pink-flowered Dogwood with some patches of Viola Jersey Gem here and there to strengthen the effect. Tulips and Dogwood have a special affinity for each other. Let us arrange masses of Tulip Moonlight under or near a well-grown white-flowered Dogwood, with generous clumps of that fine Intermediate Iris Fritjof (blue) and some tufts of Bleeding Heart. Or we may choose Ambrosia as the Tulip to use and with it Iris Dorothea and sky-blue *Anchusa myosotidiflora.*

Beneath the branches of *Malus floribunda* either of the fine Darwins of clear pink coloring, Flamingo or Yolande, may be placed with tufts of *Phlox divaricata* or mats of Nepeta. Or here one might use that cool-toned Ronald Gunn with drifts of *Scilla campanulata* and Iberis.

The Rouen Lilac, *Syringa chinensis,* with plumed branches sweeping the ground, makes a superlatively lovely background for many kinds of Tulips. The new and rather expensive Apple Blossom is fine for this association, or the rich-hued Bacchus (Breeder) with clumps of pale yellow Intermediate Iris Halfdan and spraying Bleeding Heart. The whole range of yellow Tulips is lovely with Lilacs of deep or pale coloring. A very striking yellow Tulip, not seen as often as it should be, is *Gesneriana ixioides.* Its form is fine and the black base sets off its canary petals to perfection. My favorite, however, is Mrs. Keightley *(Gesneriana lutea pallida),* an exquisite oval-shaped Tulip, large and of a most soft and tender light yellow color. Its fragrance is very similar to that of a Tea Rose.

### A BULB TO PLANT WITH TULIPS

Not a great many persons seem to know about Camassias and their suitability to grow with Tulips. If you have not made their acquaintance, do so this autumn, for they add much interest to the May Garden. Camassias are bulbous plants native of the West, but meet eastern or southern conditions with perfect hardiness and equanimity and increase profitably. The flowers are starry and in color lavender, light purple or white, borne in long spikes. *C. esculenta* is purple and grows about two feet tall. *C. leichtlini,* lavender-blue or white, sometimes reaches a height of four feet. Both of these fine bulbs may be purchased at a very moderate price per hundred. If your space is narrow, even a dozen will give you pleasure. They bloom with the Tulips and planted among or near them make a most beautiful effect. I have long enjoyed a mass of Tulip Clara Butt mingled with the starry spikes of *Camassia esculenta* planted in front of a gray-leaved Willow. Camassias should be planted in late September or early October. For the best effect they should be set close together, not more than four or five inches apart, and about four inches deep in the ground. Besides growing in the borders among herbaceous neighbors, these amiable plants thrive splendidly in damp places along streams or ponds, or in dampish woods, if not too heavily shaded. They need not be disturbed for years once they are established.

### THE WILD TULIP

I have had much to say from time to time concerning the charm of the various Tulip species, the wild Tulips of various parts of the world which are so much less well known than the great garden hybrids. One that I have not mentioned, but which has now given a good account of itself in my garden for three seasons, is *Tulipa pulchella,* from Silesia. It blooms very early, during the first days of April, a small thing not more than four or five inches tall and of a most attractive color, something like that of an American Beauty Rose. Two others that are on trial here are *T. hageri* and *T. billietiana,* both worthwhile and inexpensive. The first is from Greece and Smyrna, very dwarf, with cup-like blossoms of an interesting terra-cotta color. The other is tall with light yellow flowers suffused with carmine as they age. Both these species bloom about mid-May.

It is interesting to note that nearly all the wild Tulips were introduced to cultivation during the 19th Century. Before that apparently little interest was taken in them. The gay little Lady Tulip, or Candy Tulip, as some call it *(T. clusiana),* however, is an old garden friend, as it made its appearance in English gardens during the early years of the 17th Century, and the various forms of *T. gesneriana* came into cultivation in the late 16th Century and were largely used in the development of garden varieties. The present century has seen the introduction of two especially fine species; the brilliant scarlet species from Bokhara *T. praestans,* and *T. dasystemon,* low yellow and white starry kin charming and early flowering.

The wild Tulips love sun and well-drained rich soil that is free from manure. They are most easily cared for in a rock garden, for here the usually small bulbs are less apt to meet with injury from the unwary hoe. Here also they are in scale with their surroundings. But they will thrive in the borders under a friendly eye and a cherishing hand. In the borders, however, they should never be set in competition with the great garden varieties, the Darwins,

(*Continued on page* 188)



# For Beauty Sleep

## Outdoors Ventilation Indoors Protection

***Anytime Sleep Is Beauty Sleep... If It's Tranquil and Relaxed***

WIN-DOR Series 25 casement operators keep out mosquitoes and other insects. They adjust your windows without moving the screens at all.

Win-Dor operators will hold your casements open for ample ventilation, yet guard them strongly against intrusion. And, of course, with Win-Dor you can dismiss the thought of slamming or banging if the breeze turns gusty in the night. Doubtless you'll be surprised to find that such vital comforts cost so little.

Write us for clearly illustrated solutions of these and other practical casement problems—without cost or obligation.




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**CASEMENT HARDWARE**

The Casement Hardware Co.
402-C N. Wood Street • Chicago
*Casement Hardware Headquarters*

CABOT'S
DOUBLE PLY

# Boards for Bedclothes?



*Residence of Samuel Rosenblatt, Portland, Oregon. George M. Post, Portland, Oregon, Architect. Sidewalls and Roof lined with 2-Ply Cabot's Quilt. Roof Stained with Cabot's Shingle Stain. Brickwork treated with Cabot's Clear Brick Waterproofing.*

***Nobody*** **has ever yet gone to bed on a cold night with a pine plank for a comforter.**

***Everybody*** **knows that the greatest warmth is obtained from the fluffiest coverings.**

***Scientists*** **know that a compact wall-board can't have the same insulating qualities as the loosely packed and fluffy Cabot's Quilt, made of *zostera marina,* quilted in best Grade A Kraft.**

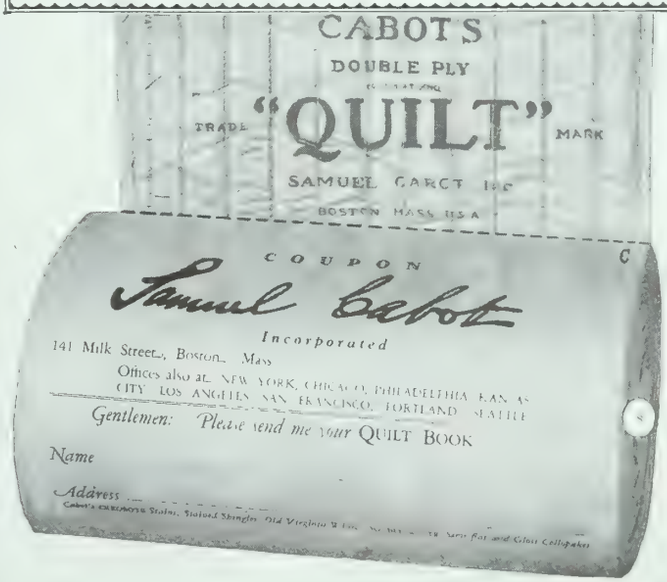
**Tests just completed at Massachusetts Institute of Technology and the U. S. Bureau of Standards prove that Cabot's Quilt is a better insulator than any wall-board or semi-rigid insulator of equal thickness and cost.**

*Always Specify*

# Cabot's Quilt

IN SUCCESSFUL USE FOR OVER 30 YEARS

***Send in the Coupon Below for Full Information***






# The Improved-Quiet SI-WEL-CLO

## *Where comfort means health*

An uncomfortable closet seat in a measure endangers the health of the individual. Muscles and organs of elimination do not relax properly, hence do not function thoroughly and a constipated condition follows.

In designing the Improved Quiet Si-wel-clo fundamental health laws were closely observed—bowl and seat were curved and molded to assist the digestive tract just as nature requires. So now the Si-wel-clo combines sound hygienic features with its other worthwhile improvements. It can be safely stated that the Si-wel-clo is the most sanitary, comfortable and quiet closet yet devised.

The Quiet Si-wel-clo is one of a large family of plumbing fixtures all bearing the well-known Te-pe-co Trade Mark. Look for it at all times. It serves as a guarantee of superior quality.

*Send 10c for our plan book No. V-2*
*"Bathrooms of Character"*

**THE TRENTON POTTERIES COMPANY**

Trenton, New Jersey, U. S. A.
Boston New York San Francisco Philadelphia
*Export Office:* 115 Broad St., New York City





"... and *you* moved all this heavy furniture *alone!*"

"I CERTAINLY did. Put I put Bassick Casters on first, then everything moved so easily and quietly that I just couldn't resist the temptation to change things about."

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**Two Bassick Casters that meet most home needs**

**Feltoid Wheel** *For use on linoleum and polished floors.* **Fibre Wheel** *For use on carpets, rugs, linoleum and composition floors.*





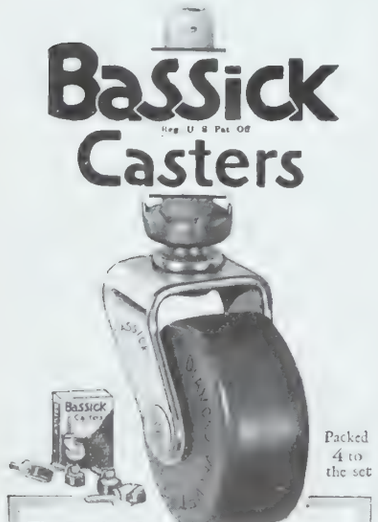
**For Heavy Weight Furniture**
Size HFB $2.00 set Size FRB $1.50 set

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Size BFB $1.30 set Size BRB $0.75 set

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Reg. U. S. Pat. Off.
**Casters**




Packed 4 to the set

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1. Send me ... set Casters to fit my ... which I can buy for $... Check here ☐

2. Send me ... sets of Bassick Casters, Size ... for ... which I can buy for $...

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STREET & CITY .....
DEALER'S NAME .....




*The plans of Mr. Slattery's house, photographs of which appear on page 95, show the number and size of rooms which may be obtained in a house in the price range discussed in this article*

# HOW MUCH HOUSE?

(*Continued from page* 150)

to limited areas. Tile can usually be employed for bathrooms and sometimes for kitchens in houses costing from 50 to 60 cents per cubic foot.

When the budget permits a cubic foot cost from 60 to 80 cents or over, the more expensive types of wood flooring may be used in the living rooms and the first quality strip or block flooring used throughout the rest of the house. These higher cost floors—wide plank effects employing either the chemically treated solid planks, which are laid like strip flooring and which will not warp or twist out of shape, or the laminated types of built-up planks which are also designed to overcome the difficulties usually encountered in laying wide boards of untreated wood, may be used with some liberality in the important living rooms. The higher price ranges also permit the more general use of decorative tiles for flooring, and stone and hard masonry compositions of similar character. The qualities inherent in the higher grades of resilient flooring materials also recommend their use in these more expensive dwellings, for these materials are not to be considered as merely a substitute for more expensive materials, but are being used today to secure effects not obtainable in other ways.

Practically all wall finishes employ a plaster base, for even when paneling is installed it is usually applied over at least two coats of plaster. The lower cost finishes include papered or painted walls, paneled effects secured through applied wood moldings over the plaster, and antique plaster effects secured through the use of plastic paints developed in the simpler textures. More expensive finishes permit the use of the higher grades of painted and enameled work, usually applied over a textile base which is first applied to the plaster; the more expensive wall papers which may be also glazed and antiqued; the more elaborately developed plaster effects, including the use of parge ornaments, and various types of wood paneling. Colorful tile comes into these upper price ranges and may be effectively used not only for bathroom and kitchen wainscots or entire walls, but also in the living quarters, especially where the Mediterranean styles call for its generous use.

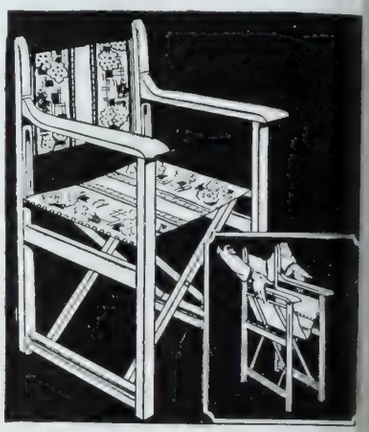
Ceilings in moderate cost construction are usually left in white plaster tinted to the required shade without other ornamentation and without cove moldings except in the simplest forms. Beautiful effects, however, may be obtained in the higher cost ranges by introducing ornamental plaster work on the ceilings and by using carefully detailed cove moldings run in plaster. Beamed effects secured either through the use of genuine solid wood members or built-up in wood, plaster or special compositions resembling wood, which are especially prepared for this purpose, are appropriate to many period styles. Plastic paints may also be employed to excellent effect in ceilings where a textured surface is desired with or without the use of occasional parge ornaments, such as are found in early English and southern European work.

Mention has already been made of the importance of controlling the cost of standing trim, as the fixed woodwork within the house is usually called in the trade, where moderate cost construction must be followed to keep within the budget limits. This does not imply, however, that architectural effects must be sacrificed, for excellent stock patterns are available throughout the country which can be appropriately used in harmony with any of the popular architectural styles. Similarly, home builders have a wealth of stock patterns in mantels, cupboards, bookcases, and other built-in details which eliminate much of the cost of special mill work and of the fine craftsmanship usually re-

(*Continued on page* 188)


**THE PLAZA**
***The Chair That Creates Its Own Atmosphere!***

**Long shadows on the grass . . . gay, colorful chairs strewn across the lawn . . . women chatting over tea cups . . . shadows go . . . sky darkens . . . thunder rumbles . . . rain drops patter**



**. . . a rush for cover! Only the gay colorful chair left in the rain . . . safe . . . weatherproof . . . durable. Of course, if you prefer, fold it in a single motion and set it up again on the porch until the shower's over. ¶ That's the Plaza, the modernistic expression of a folding chair, ideal for Lawn, Country Club, Yacht, Sun Porch, Tennis Court, Hotel or Apartment. It is roomy and comfortable. Strongly built wooden frame lacquered in Jade Green, Deep Orange, Chinese Red, Ebony Black, or Natural. Back and**



**Seat fitted with color-fast, double faced durable fabric in a wide selection of colors and designs. ¶ Folds easily in a single motion and remains standing when folded. The Plaza is also made in a Junior size. ¶ On Display at the Better Shops or procured direct. ¶ Torrington Specialty Co., Inc., Torrington, Conn.**

**The plaza folding chair**



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*Be Rid of It* – the decent way

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INCINOR reduces wet garbage, trash, and rubbish to a few handfuls of clean, odorless, sterilized ash. Can be installed in any house, old or new, in a few minutes. No bother—simply press the lighter button and gas flame does the rest. Exclusive patented features insure complete incineration. Will not attract vermin; nothing "built-in." Made in sizes for all homes and institutions. You can have it for as little as $100 f. o. b. factory!

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THE HOME INCINERATOR

***Good Riddance***

**GARBAGE · RUBBISH · TRASH**

BURN IT WITH GAS — THE DECENT WAY

For as little as $100 f. o. b. factory

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Milwaukee, Wis.
Send me your free booklet "The Decent Way."

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In the Porce-Namel group illustrated are Model 750 Stool, Model 447 Breakfast Set, Model 448 Kitchen Cabinet, and Model R Table. The booklets shown below illustrate other Porce-Namel pieces.



## *"My Kitchen is a Charming Place—"*

—so perfectly equipped and arranged! PORCE-NAMEL handy-roomy furniture has made it so!

"This graceful server, drop leaf table and these smart Windsor chairs, made one kitchen corner a breakfast alcove. My work is cut in half with the convenient cabinet and work table. Best of all, I found this lovely furniture surprisingly reasonable in price."

PORCE-NAMEL kitchen furniture is amazingly convenient, with roomy shelves and large dustproof drawers. The Laflat porcelain tops won't buckle or bulge; the shining nickeled hardware won't rust; the smooth satin finish is easy to keep clean. There are PORCE-NAMEL kitchen cabinets, tables, cupboards and breakfast sets, large or small.

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*handy-roomy*
KITCHEN FURNITURE

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Kitchen Tables-Cabinets
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FREE!
*Send the Coupon Now*



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I DID an impromptu hurdle over the lawn-mower one night. Of course, it was dark, but that's no alibi. I didn't own a flashlight then. Need I say that now I *do* own one? Eveready, by name, and it's always that—ever-ready. I keep it that way with Eveready Batteries—greatest little light-producers you ever saw. From the amount of use they stand, you'd think they were twice their size. Pardon my enthusiasm, but I've got the flashlight habit.

My advice to you is to follow suit and save your shins. The good word is "Eveready" whether it's flashlight or battery. Where light is concerned you can't make a mistake on *those* batteries—made in the same good way as the famous Eveready Radio Batteries.

OIL HEAT—AS BENEVOLENT AS SUNSHINE



# Oil heating convenience —starts at the curb

THE oil truck stops a few minutes in front of your house. When it drives on, your oil tank, hidden underground, is refueled. You are not disturbed in any way.

This simple, silent, clean procedure is typical of the entire carefree operation of your oil heating system.

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Thousands of home owners are proving for themselves that no other modern convenience contributes so much to the comfort and health of the entire family as oil heating.

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For your guidance the Oil Heating Institute has published a series of non-technical books written by authorities on domestic oil heating. The coupon will bring the book you want. Mail it today—and prepare to enjoy oil heat this fall and winter.

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A GLISTENING, spotless toilet bowl. How difficult to keep it so sparkling. No! Not difficult. Not if you use Sani-Flush!

It removes marks, stains, and incrustations. No scrubbing, no dipping water. Just pour Sani-Flush into the bowl, following directions on the can, and flush. The job is done.

Sani-Flush is harmless to plumbing. Use it all the time.

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Reg U.S. Pat. Off.
Cleans Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio
*Also makers of Melo —a real water softener*

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Its durable, sanitary, easily cleaned Pyralin finish is fully guaranteed against cracking, chipping and discoloration.

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*And costs but $6.50!*

Ask your plumber to show you No. 358

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NOW, *modernistic design has been combined with Whittall Anglo-Persian quality to produce a rug of supreme individuality and smartness. . . . Patterned in the colorful spirit of today, this newest Whittall marks a new era in floor decoration, long sought by women who delight in harmonious home effects. . . . No other fabric could quite so well express the modern mode of color and design as the rich, closely woven Anglo-Persian. . . . Ask to be shown this latest triumph of the weaver's art. . . . Or, for rugs of lower cost but equal dollar value, consider the beautiful Whittall Palmer Wiltons. Carpets, too, by Whittall are superior in texture and design.*

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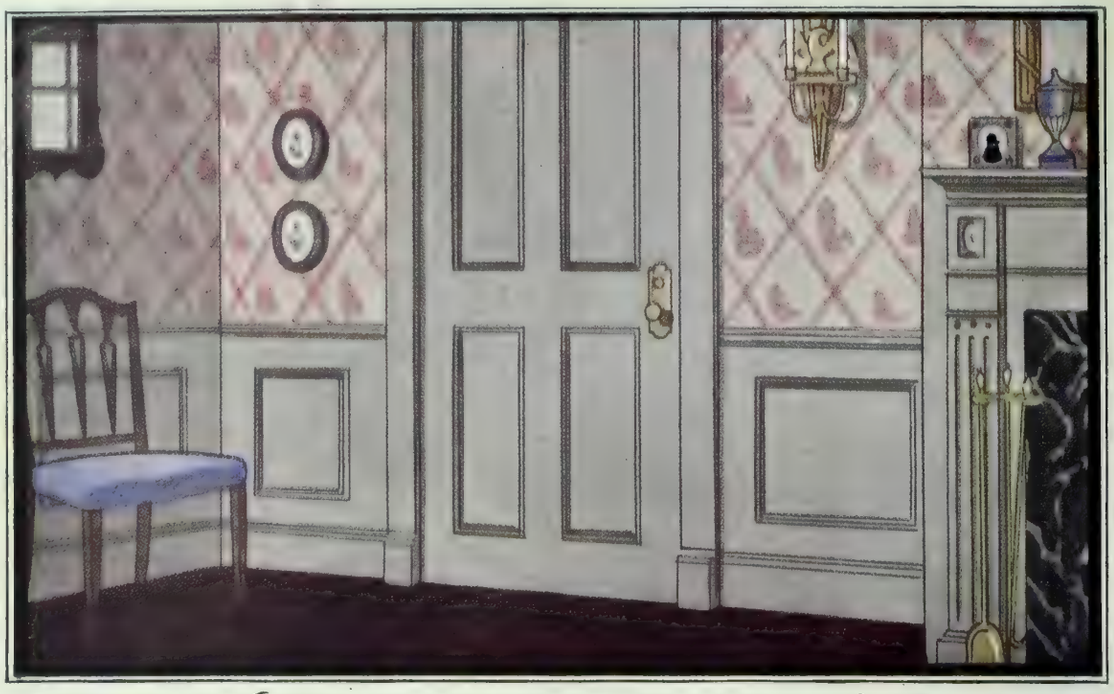
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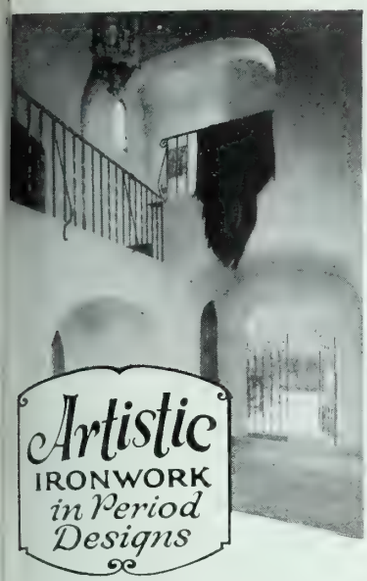
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*for the Home*



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Your architect or interior decorator can advise you regarding appropriate hardware



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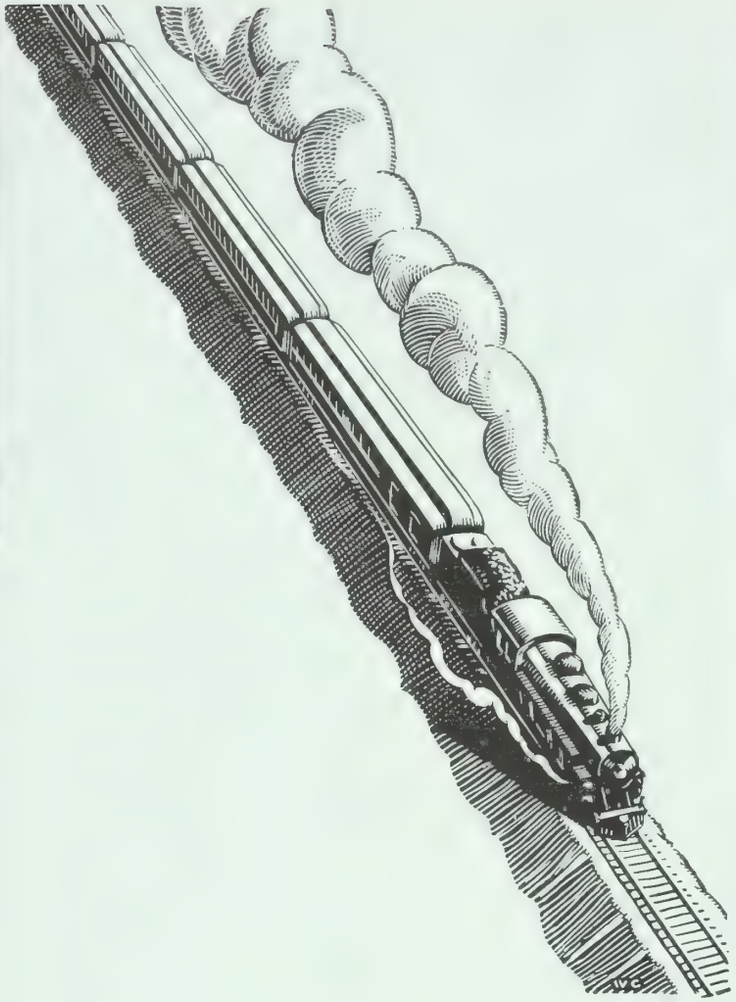
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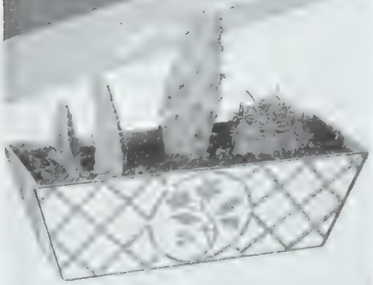
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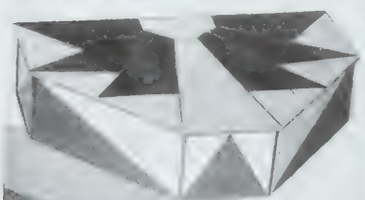


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*Incredibly quiet operation* . . . greater cabinet beauty and convenience developed through a careful study of modern kitchen decoration and practice . . . greater refrigerating power built into a new and radically improved compressor . . . this is the New Frigidaire. Here is a powerful, dependable, automatic refrigerator which is truly quiet and truly beautiful.

The New Frigidaire is now on display. See these features for yourself . . . today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.



The New Frigidaire, has a wide variety of new models of every size, capacity and price. This beautiful Tu-Tone model, the A P-9, is finished in white and Glacier-gray porcelain enamel.



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*in window shades are smartest now!*

Self stripes! That's the vogue of today—set by leading decorators.

Smart, trimly styled, in the newest pastel tones, Harmony, Café, Norman Gray. Stripes woven right into the fabric itself!

In durable Brenlin—shade cloth that *wears*, keeps its beauty two or three times as long as the ordinary kind! For Brenlin has none of the usual brittle "filler" that falls out, leaves unsightly cracks and pinholes.

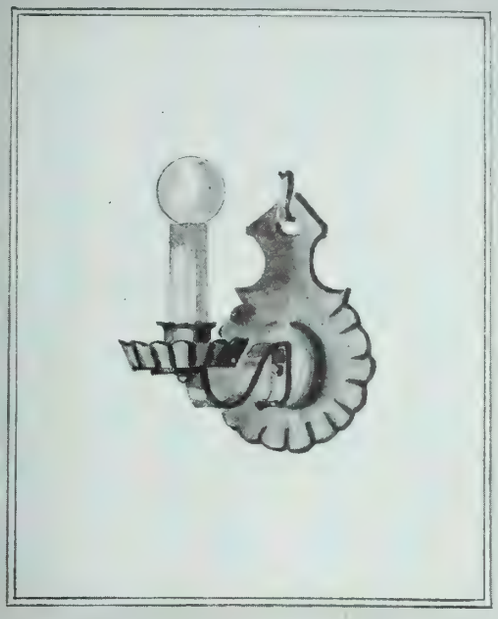
Strong, flexible, much like tightly woven linen, Brenlin remains *always* straight and smooth. And its harmonious tints, hand-applied, resist sun fading and rain stains.

See these newest Brenlin fabrics—at your nearest dealer's. His name, and samples in various colors, free on request. Address the Chas. W. Breneman Co., Dept. A-2, 2045 Reading Road, Cincinnati, Ohio.

BRENLIN STRIPES

*Ask your dealer, too, about the new BRENEMAN ROLLER. It has a highly perfected spring mechanism—never catches or whirls*





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## CASSIDY COMPANY

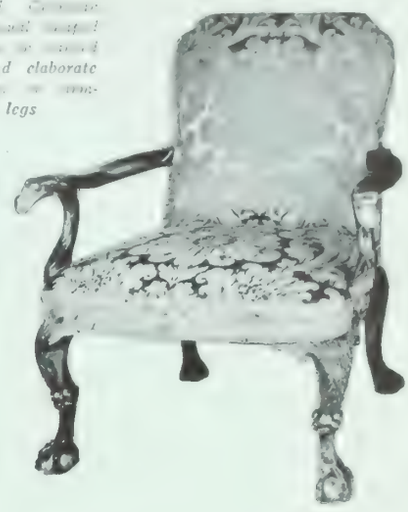
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*This upholstered Cromwellian chair shows unusual scrolled arms, terminating in carved animal heads, and elaborate detail of carving on the braces and legs*



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Page makes and erects Wrought Iron Fence, too.



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There is a Page Service Plant near you that will help you from your first plans to the final erection of the Page Chain Link or Wrought Iron Fence. Write for name and address, also interesting literature.

**PAGE** 53 *service plants erect fence everywhere* **FENCE**

*America's first wire fence — since 1883*

CHAIN LINK — ORNAMENTAL WROUGHT IRON

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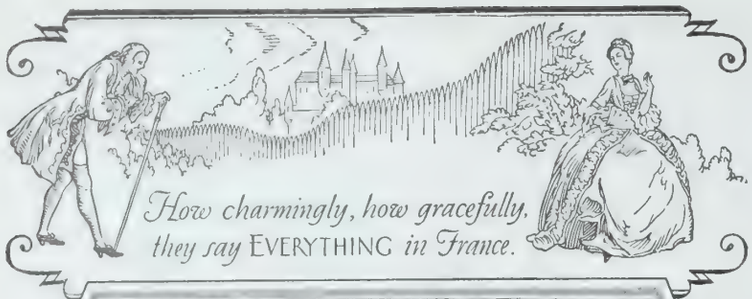
*with*

# IDEAL GAS HEATING

**you can *forget* fuel worries!**

**IDEAL GAS BOILERS**
*are made by the*
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## Even pointed warnings are said tactfully with this lovely FRENCH FENCE

YOU have often wished for a way to screen your garden without offending your friends next door . . . .

Or wondered how to keep children from romping all over your lawns, and still appear neighborly . . . .

It takes something more than an ordinary fence to accomplish this, doesn't it? Something different . . . something that makes an effective barrier, but which in itself is so charming, so decorative that your neighbors will welcome it as part of the landscape.

Dubois is just such a fence. It is made in France where people are celebrated for carrying politeness into every phase of living. It has about it the quiet dignity and charm one invariably associates with old-world gardens. And its rare beauty, its friendly aspect, make it ideal from *your* view-point and from that of your neighbors as well.

Dubois is made by hand of split, live, chestnut saplings, bound closely together with heavy, rust-proof Copperweld wire. Comes in sections 5 ft. wide, in various heights. Imported solely by Robert C. Reeves Company, Largest Distributors of Wooden Fences in America, 187 Water Street, New York.

# DUBOIS
# Woven Wood Fence

*(Made in France)*

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# METTOWEE STONE IS A GARDEN "RUG"

COLORFUL, cheery rugs occupy every room in the house including the kitchen with its serviceable linoleum "rug".

As the garden is really the summer room of your home why is its spacious expanse not entitled to a few of these chummy bits of decoration?

Mettowee Stone, with its variegated natural colors and great strength is both beautiful and serviceable as a pathway rug.

*Send for our illustrated pamphlet "B" and ask for the name of our nearest dealer.*

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# What makes a room *inviting?*

A ROOM that is a joy to the eyes, a delightful vision of comfort . . . you may find it in the modest cottage as well as in the pretentious residence. To furnish it, no unusual outlay has been needed . . . yet it conveys that feeling of quiet luxury which transforms a dwelling-place into a charming home.

Why? Simply because it has been wisely planned. The colors harmonize. Cool blues and greens have been chosen, perhaps, for the walls. Warmer tones of orange and henna appear in draperies and carpet. Coolness and warmth are brought into accord by upholstery of an intermediate lilac shade and by the mixed hues of a small rug.

The broadloom carpet, reaching from wall to wall, gives unity to the entire decorative scheme. It leaves no gaps, corners, nor seams to intrude upon the senses. It creates a delightful effect of spaciousness, a feeling of ease and cheer.

THE NEW TREND *in decoration is evident not only in the modernistic room shown below but also in the conservative room above. For a well-designed modern rug is as much at home in traditional settings as in purely modernistic interiors. ✣ Both the romantic past and the thrilling future are reflected in the varied designs of Bigelow-Hartford rugs and carpets, together with the craftsmanship gained by a century of fine weaving.*



Any type of room can be similarly beautified with the aid of Brewster Broadloom carpets. Their rich, fast colors include many exceptionally distinctive shades. The widths range up to 15 feet, seamless. The pile is deep, lustrous, long wearing.

Bigelow-Hartford merchants will gladly show you all the Brewster Broadloom colors and are prepared to suggest interesting decorative treatments. Write to us for the name of a nearby store.

*Color and Design, Their Use in Home Decoration* is a beautifully illustrated booklet which will interest and help you. It will be sent for 25 cents. Bigelow-Hartford Carpet Company, 385 Madison Ave., New York.

## BIGELOW-HARTFORD

## RUGS & CARPETS

*In the most beautiful houses in America....*



*This attractive kitchen has walls of enamel tiles the color of sunshine, and a floor in cheerful red and silver-gray keramic mosaic.*

# The wonderful charm of *REAL TILES*

IN Spain, that country rich in proverbs, there was an old saying for spendthrifts—"My son, you will never have a house of tiles!"

Beauty, comfort, security — the best that could come to one in the way of worldly possessions—all this was summed up in that phrase—"a house of tiles."

Nearly everyone has something of this feeling about keramic tiles—*real tiles.* Always, everywhere, they have appealed to the imagination, because of their beauty, richness, permanence.

Wonderful color is one of the outstanding characteristics of keramic tiles. In a tile, the color is not merely something superficially applied, added to it,—but is an integral part of the tile itself, burnt into it everlastingly with fire, so that as long as the tile lasts, the color lasts.

With keramic tiles it is possible to build color right into your house—to make it a permanent part of your surroundings. Today, in the most beautiful houses in America, architects are more and more utilizing the possibilities of keramic tiles.

Bathrooms as exquisite as the inside of a shell, done with dull finish or enamel tiles in lovely shades of orchid, rose, sea-green, or primrose; dining-rooms with beautiful, richly colored tiled floors in the spirit of the Flemish, French, and old English dining-rooms; tiled entrance-halls of wonderful charm and distinction.

IF you are building or remodelling—from the point of view of economy alone, you will find keramic tiles a wonderfully satisfactory investment. Keramic tiles outwear all other materials. Once having installed them, there is no further expense for replacement or repair. A floor or wall of keramic tiles remains true, even, unmarred, intact through generations of use.

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*TILE-SETTING* is a true craft, requiring a high degree of skill and workmanship. In your community there is an experienced tiler, who can show you the different types of keramic tiles, make practical suggestions, and see that your tile job is efficiently and skilfully handled. Consult him if you are building or remodelling. *Associated Tile Manufacturers.*

*What woman does not long for a tiled kitchen! Heat, moisture, steam, never affect keramic tiles. And they are so wonderfully easy to keep clean!*

K E R A M I C  T I L E S



ROOT & HOLLISTER, LDS. ARCHTS.

# How a New Idea Is Revolutionizing Garden Planning

t as the lawns of distinguished homes no longer adorned with atrocious ures of leaping hounds or stags at bay, ate fencing is no longer regarded as a jor decorative feature in landscaping.

is does not mean that you can over- k fencing when planning your den. In our day of increased popula- n and lowered standards of respect property, fence protection is more portant than ever before. Recog- ing this fact, modern landscape igners select fence for maximum tection during the early, critical wing period of gardens, and *min- m visibility later.*

clone Chain Link Fence—built of enduring copper-bearing steel and impregnably strong — lends itself ideally to this new relationship between screening and protection. It safeguards your tender young plants when they need protection most. Then as your garden matures, it gradually merges with the ensemble. The protection is there, for the life of the garden — but it is practically invisible.

Whether your home grounds are large or small, a Cyclone representative is in a position to give you valuable suggestions from his broad experience with home owners and landscape architects in planning fencing for this modern type of garden. Cyclone service has now been brought still closer to your home and made more valuable by a nation-wide chain of warehouses, with expert fence engineers in charge and trained erection crews available for prompt service. Investigate now.

† † †

*Thousands of garden lovers have sent 25¢ for this beautiful, illustrated book, "Beauty in Gardens," edited by Roger B. Whitman, formerly associate editor of Country Life, and artistically printed by William Edwin Rudge. All the principal types of gardens are shown at their best, with examples from the work of noted landscape designers. Mail the coupon for your copy.*



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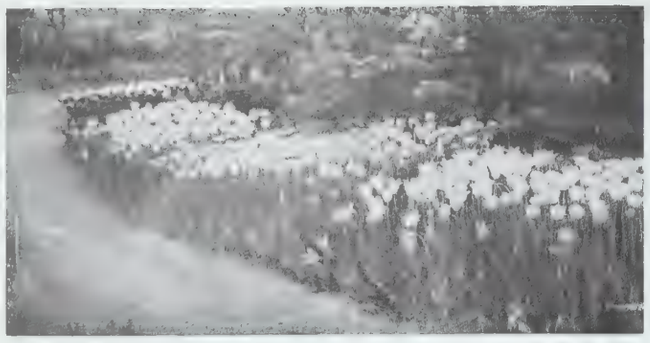
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# Tulips & Springtime!

To enjoy them together in your own garden next season

## Plant Schling's Bulbs This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

*You can't have too many of them!* Order now and generously, plant them this fall and we promise you a winter of pleasant anticipation, a springtime full of delightful surprises and years of happy memories.

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality.

### Schling's Special Border Collection

**Of gorgeous Darwin and Cottage Tulips**

*(as pictured above in order from right to left)*

| | Per 100 | Per 1000 |
|---|---|---|
| *Clara Butt*—Exquisite Salmon pink Darwin | $4.75 | $43.00 |
| *Picotee*—White cottage petals edged with pink | 4.75 | 43.00 |
| *Pride of Haarlem*—Darwin, American Beauty color | 5.00 | 43.00 |
| *Dream*—Charming lavender Darwin | 5.50 | 50.00 |
| *Bronze Queen*—Buff tinged with golden bronze | 6.00 | 55.00 |
| *Zulu*—Enormous size Darwin of Deep velvety purple | 6.00 | 55.00 |
| *Golden Beauty*—Glorious golden yellow Cottage | 5.50 | 50.00 |

25 Bulbs at 100 rate; 250 Bulbs at 1000 rate

*Very Special*

**100 Bulbs each of 7 varieties above (700 in all) . . . . $34.00**

*VIRGINIA GROWN*

### DAFFODILS and NARCISSI

*FOR NATURALIZING and LAWN PLANTING*

100 Bulbs $8.50

Our *Old Dominion Collection* in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand. *Order at once!*

1000 Bulbs $80.00

### Eight Splendid "Get-Acquainted" Offers

**Each a wonderful value—at present prices**

| | |
|---|---|
| 100 Single Early Tulips in 10 named varieties | $6.00 |
| 100 Double Early Tulips in 10 named varieties | 7.00 |
| 100 Darwin Tulips in 10 named varieties | 4.50 |
| 100 Cottage Tulips in 10 named varieties | 5.00 |
| 100 Breeder or Art Tulips in 5 rare named varieties. Wonderful shades of Bronze, Buff, Orange and Apricot | 7.00 |
| 100 Parrot or Orchid Tulips in 4 named varieties | 6.00 |
| 100 Bedding Hyacinths in 4 colors | 14.00 |
| 100 Crocus in 5 named varieties, 1st size bulbs | 4.00 |

5% *Discount—if cash accompanies order*

*Extraordinary Offer*

### 100 DARWIN TULIPS $3.50

Choicest first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

**A $6.00 value for only $3.50**

Send for our Fall Bulb List—many other enticing values offered and described

## Schling's Bulbs

**MAX SCHLING SEEDSMEN, INC.**

**618 Madison Ave., near 59th St., New York**




*The propagating greenhouses and a few of the scores of frames in a New Jersey nursery. The frames have concrete foundations and posts and replaceable wooden sides*

# WHAT IS BEHIND THE BUSH?

*(Continued from page 105)*

on the other side, has been conquered; I know of one firm which now has many thousands growing, and will graft over 75,000 Blue Spruces this winter. As for Boxwood, which so many of the alarmists predicted would be lost to American gardens when we had to depend upon home production, not only is it already being shipped by the carload from California, but at least two Eastern concerns now have over one million each, in two to five-year-old plants and they are being grown by the tens of thousands in many nurseries. It looks as though there will be more miles of Boxwood hedge planted in America during the next five years than have been planted altogether since Washington landscaped Mt. Vernon! The dwarf variety (*suffruticosa*) used for edging is now available in sufficient quantities so that anyone can afford to use it.

So, in looking back over the nursery industry in America, we may say it has had three stages of development. First, the era when this was a new country, when fruits were the most important item, and when practically all the ornamental plants were imported from Europe. Next, the period when we began to grow for ourselves the easily propagated shrubs and evergreens, mostly those which could be grown from hard-wood cuttings rooted directly in the field—Privets, Weigelas, Forsythias, Hydrangeas, Spireas and others; and Spruces, Firs, Pines, Hemlocks and shade trees—species grown from seed, for the most part. Few nurseries, in those days, had anything resembling the propagating department in a modern nursery.

And now we have reached the present nursery era, in which we are growing all of our own ornamental stock. It is the opinion of many that we were driven to this by the Plant Quarantine. Personally, I think we would have done it anyway, though undoubtedly not so soon. The demand for the less common trees, plants and shrubs was growing tremendously, and the costs of production overseas were gradually increasing; some progressive American nurserymen were beginning to experiment with the propagation of these things before there was any prospect of a quarantine. Also, there were the beginnings of a revolt against the exclusive use of European types and varieties, and the suggestion of American plants for American conditions. We had already let go of the European leading-string in connection with a number of things—Dahlias and Gladiolus, for instance, and to a less extent, Roses. Also, we were beginning to realize that we possessed a host of native American trees and plants just as beautiful as, and far better suited to our conditions, than many of the imported exotics. It is true that the few brave spirits who first began to boom for the more general commercial use of American plants, such as Hicks of Long Island and Kelsey of Massachusetts, were at first looked upon as cranks by their trade brethren. But time would have justified their contentions, without the artificial aid of any quarantine.

Of this new era in the American nursery industry we are just at the beginning. Ornamentals of the finer sort have become of predominating importance; the big fruit tree and shrub growing concerns are taking them up on an ever-increasing scale. Fruit trees, excepting for commercial purposes, have become almost incidental. Mass production of the really fine things has begun to be realized and they will soon be available to the average home owner as never before in horticultural history.

All of these changes have not taken place without internal readjustment within the industry itself. Many self-imposed reforms have been accomplished by the American Association of Nurserymen—not without struggles, misunderstandings, and occasionally bitter fights. The progressive element within that body has won out. The interests of the buyer are protected now as never before. Grades have been standardized, renaming is

*(Continued on page 184)*

# Madonna Lilies

(Lilium Candidum)



THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequalled.

## Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the southern-grown bulbs.

**First Size Bulbs**.....**$3.50 per doz.; $25.00 per 100**
**Mammoth Bulbs** .....**$4.00 per doz.; $30.00 per 100**
**Jumbo Bulbs** .....**$5.00 per doz.; $40.00 per 100**

***Our 1928 Fall Bulb Catalog*** *lists the finest varieties of American, Dutch, French, and Japanese Bulbs for planting in your Garden or Home this Autumn. "High Quality Bulbs" has been our specialty for Thirty years. Send for a copy.*

**Stumpp & Walter Co**

**30 & 32 Barclay St., New York**



# PFEIFFER'S

# QUALITY COLLECTIONS

## For Flower Lovers

**Pfeiffer Quality is Recognized the World Over. Never before have we been able to offer such great assortments, such high quality, or so many of the finest and rarest varieties of Peonies, Tulips, Iris, Phlox, etc., and at such remarkably low prices as we offer now. It's the Golden Opportunity for Flower Lovers to indulge in their hobby to their hearts' content and secure the finer varieties so long desired at prices that everyone can afford.**

### TULIPS

The biggest, most varied assortment we have offered in years. Holland's finest and rarest, now available. Our stock consists of Darwin Tulips, Cottage or May-flowering Tulips, Builder Tulips, Parrot Tulips, Single early, Double early, ranging in price from 30 cents to $2.50 per Doz., from $3.50 to $6.00 per 100; also our special Introductory Collection of *100* extra fine mixed *Darwin Tulips*, all first class bulbs, fine assortment of colors for **$2.50** postpaid, biggest Tulip value ever offered.

### PHLOX

**6 for $1** **25** Post-paid

Long flowering, hardy Phlox, grown by Pfeiffer at Winona are prize-winners. Choice colors, a wonderful Bargain. Also complete line of rarest varieties at 35 cents each to the popular famous varieties, showiest colors at 25 cents each or $2.00 per doz.

### PEONIES

**Selection No. 5**

In this group we are offering an unusual opportunity to our customers by allowing them to select **any six** of the following high class varieties **for only $10.00 Postpaid.**

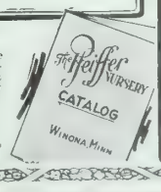
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|---|---|
| Eugène Verdier | $2.00 |
| Francis Willard | 2.50 |
| Francois Rousseau | 2.50 |
| Jubilee | 3.50 |
| Lady Alexandra Duff | 4.00 |
| Longfellow | 3.00 |
| Marie Crousse | 2.00 |
| Mme. Jules Dessert | 4.00 |
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| Primevere | 3.50 |
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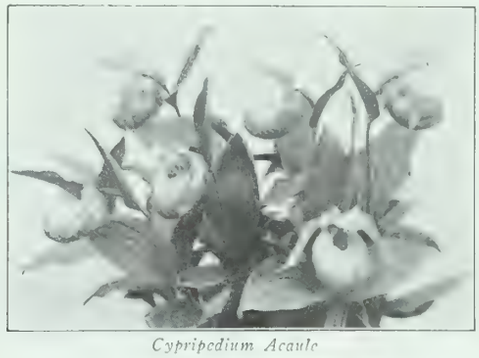
**Many other varieties ranging in price from 50c to $50.00 each.**

**CATALOG FREE**

A Book every flower lover should have. Filled with the finest and most desirable in Peonies, Iris, Tulips and Phlox, as well as many Bargain Collections that will please every fancy, at prices that will fit every purse. Write for catalog today. Address—

**PFEIFFER NURSERY**
*Dept. 100* **Winona, Minn.**



*Cypripedium Acaule*

# Orchids of the North

Bold in appearance, yet seclusive in their habits, the wonderful hardy orchids of the North Woods seem to quicken the pulse with the spirit of adventure and carry one back three centuries to the days of the voyageur the fur trader and the pioneer. Altho detesting civilization, these hardy orchids will grow and blossom for you if conditions are made to approximate those of their natural habitat. The four finest varieties are:

**Cypripedium Spectabile** (Showy Ladyslipper) On hummocks in the cold bogs, shaded by fragrant Balsam and Cedar and in company with Bunchberry, Bluebead and Goldthread, the pink-striped Showy Ladyslipper presents a striking picture of exotic loveliness in a cold, almost harsh, northern setting. Use plenty of leafmold in planting this. **40c each; $4.00 per 12; $30.00 per 100.**

**Cypripedium Acaule** (Pink Ladyslipper) More democratic than the preceding, the Pink Moccasin Flower frequents the pine and blueberry barrens of southern New England as well as the rich forests of the north. Under favorable conditions it will seed freely, but the soil **must be acid.** **25c each; $2.00 per 12; $15.00 per 100.**

**Cypripedium Parviflorum** (Yellow Ladyslipper) In moist clay soil, shaded by black ash or other hardwoods, and accompanied by Golden Ragwort, Poke Jack in the Pulpit and Ferns one finds this golden yellow, intensely fragrant Ladyslipper. When once established it is usually long lived **35c each; $3.50 per 12; $25.00 per 100.**

**Habenaria Fimbriata** (Giant Purple Fringed Orchis) The largest of our native Habenarias, growing over two feet and of such delicate lavender color and pervading fragrance as to [illegible] at least a temporary spell over [illegible] beholds it for the first time. Plant in moist portion [illegible] **35c each; $3.50 per 12; $30.00 per 100.**

***If you wish to try these four orchids we will send you two of each for $2.50 or ten plants of each for $10.00***

Sometime you may visit us here in the Vermont hills and see the [illegible] of Rock Plants, Perennials, Evergreens, Shrubs and Vines [illegible] fill your orders, but in the meantime we will [illegible] if you ask for it

**GEO. D. AIKEN (Box Y.) PUTNEY, VERMONT**

# Gorgeous Springtime Blooms



# SHUMWAY'S

## "Pedigreed" Bulbs

**Produce the Anticipated Results**

A beautiful springtime garden, radiant with gorgeous blooms, is the result of careful fall planting. Now is the time to plant tulips and other bulbs to insure the most pleasing results.

Shumway's "Pedigreed" Bulbs are the finest obtainable. We guarantee them! All Bulbs except Narcissus are imported direct from Holland's most reliable growers, contracts specifying largest sizes only.

Some of the outstanding collections of Darwin, Cottage, and Breeder Tulips are listed below for your consideration.



**Collection A—$25.00**

| | | | |
|---|---|---|---|
| 100 | Darwin Mixture | 12 Varieties | $2.50 |
| 100 | Breeder " | 15 " | 3.50 |
| 100 | Cottage " | 12 " | 3.00 |
| 150 | Crocus " | 5 " | 3.25 |
| 50 | Scilla Siberica | | 2.50 |
| 100 | Narcissus | 5 " | 8.50 |
| 25 | Hyacinths | 10 " | 3.25 |
| 625 | Bulbs | | $26.50 |

**Special Price of $25.00**
**Collection A-1—$49.00**
Double the above—1250 bulbs

**Collection B—$14.25**

| | | | |
|---|---|---|---|
| 50 | Darwin Tulips | 12 Varieties | $1.30 |
| 50 | Breeder Tulips | 15 " | 1.75 |
| 50 | Cottage Tulips | 12 " | 1.60 |
| 50 | Parrot Tulips | 5 " | 1.60 |
| 50 | Narcissus | 5 " | 4.25 |
| 50 | Crocus | 5 " | 1.25 |
| 25 | Hyacinths | 10 " | 3.25 |
| 325 | bulbs | | $15.20 |

**Special Price of $14.25**
**Collection B-1—$27.25**
Double the above—650 bulbs

**Collection C—$9.75**
HARMONY BORDER OF TULIPS

| | | |
|---|---|---|
| 25 | Baronne Tonnaye—Vivid Pink | $1.10 |
| 25 | Dream—Delicate Lilac | 1.30 |
| 25 | Valentine—Violet | 1.50 |
| 25 | Moonlight—Pale Yellow | 1.30 |
| 25 | Clara Butt—Salmon Pink | 1.10 |
| 25 | Hobbema—Buff Lilac | 1.50 |
| 25 | Mrs. Moon—Pure Yellow | 1.60 |
| 25 | Euterpe—Silvery Lilac | 1.30 |
| 200 | bulbs | $10.70 |

**Special Price of $9.75**
**Collection C-1—$19.00**
50 each of above—400 bulbs

**Collection D—$9.65**
A TULIP BORDER OF BRILLIANCY

| | | |
|---|---|---|
| 25 | Bartigon—Carmine Crimson | $1.10 |
| 25 | King Harold—Ruby Crimson | 1.30 |
| 25 | La Tulipe Noire—Black | 1.50 |
| 25 | Inglescombe Yellow—Yellow | 1.30 |
| 25 | Valentine—Violet | 1.50 |
| 25 | Scarlet Beauty—Brilliant Scarlet | 1.30 |
| 25 | Farncombe Sanders—Rose Scar. | 1.10 |
| 25 | Avis Kennicott—Yellow | 1.50 |
| 200 | bulbs | $10.60 |

**Special Price—$9.65**
**Collection D-1—$18.50**
50 each of above—400 bulbs

**Collection E—$17.25**
THE TULIP BORDER SUPREME
*Breeder or Art Tulips*

| | | |
|---|---|---|
| 25 | Don Pedro—Coffee Brown | $1.85 |
| 25 | Klopstock—Lilac Blue | 1.60 |
| 25 | Turenne—Purplish Brown | 2.30 |
| 25 | St. James—Lilac Rose | 2.20 |
| 25 | Apricot—Apricot Orange | 1.75 |
| 25 | Cardinal Manning—Rosy Violet | 1.35 |
| 25 | Panorama—Mahogany Red | 1.50 |
| 25 | Golden Bronze—Golden Bronze | 1.30 |
| 25 | Louis XIV—Purple, Gold Edge | 2.20 |
| 25 | Prince of Orange—Orange Scarlet | 2.00 |
| 250 | bulbs—Regular Price | $18.05 |

**Very Special Price of $17.25**

**New Lowered Prices**

| Darwin Tulips | Color | Price per 100 |
|---|---|---|
| Princess Elizabeth | Rose Pink | $ 4.00 |
| Baronne Tonnaye | Vivid Pink | 3.25 |
| Bartigon | Carmine-Crimson | 3.00 |
| Clara Butt | Salmon Pink | 3.00 |
| La Tulipe Noire | Nearly Black | 4.50 |
| Valentine | Violet | 4.50 |
| Scarlet Beauty | Scarlet | 4.25 |
| Inglescombe Yellow | Yellow | 4.00 |
| Golden Bronze | Golden Bronze | 4.50 |
| Francombe Sanders | Rose Scarlet | 3.25 |
| Rev. Ewbank | Lilac, Blue Base | 3.25 |
| Cardinal Manning | Rosy Violet | 4.75 |
| Dream | Delicate Lilac | 4.00 |
| Pride of Haarlem | Carmine Rose | 3.00 |
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*Established 1870*

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# WHAT IS BEHIND THE BUSH?

(Continued from page 182)

unauthorized substitution practically done away with, and the principle established that any just cause for dissatisfaction on the part of a customer anywhere is an injury to the entire nursery industry everywhere.

Never has such clean and healthy stock been sent out as is being shipped today. In place of the old antagonism between commercial plant growers and State authorities there exists a practical co-operation. One State (New Jersey) has an entomologist whose entire time is devoted to the study of the pests and diseases of ornamental plants and their control, and other States are preparing to follow suit.

### SOME THINGS TO SEE

Such, then, is the background against which the modern American nursery is built. Have you visited a nursery recently? Have you taken the opportunity to see growing some of the newer things you have read about in magazines, or seen pictured in the catalogs? Such, for instance, as that wonderful columnar Cedar (*Juniperus chinensis columnaris* or *pyramidalis*) which has much the grace and beauty of an Italian cypress, and is hardy enough to grow in New England; or that little gem for small grounds or the rock garden, the Dwarf Alberta Spruce (*Picea canadensis albertiana conica*), which grows only half as tall as its name but is a perfect little miniature evergreen; or some of the new hybrid Azaleas of American introduction? You will be interested in the new things; but quite as much you will be interested in the new methods.

If you follow through from the beginning—for in an up-to-date nursery, the various products are routed, just as in a modern factory, to move forward in a carefully planned, uninterrupted line from raw materials to shipping—you will start with the propagating department. Not so many years ago, this would have been nothing but a string or two of ramshackle frames that any good market-gardener would have scorned. Today, you are likely to find substantial greenhouses, of the best types of commercial construction, equipped with permanent propagating frames where both moisture and temperature are under perfect control. Concrete, iron and tile are the materials used—little or no wood to carry disease germs in moldy cracks. Under the benches there may be a sprinkling system, not for watering plants, but to keep the air moist. Sunlight and shade are under control, for the entire house, by means of roof screens; and shade is provided for individual benches. No wonder the little seedlings or Rhododendrons and Azaleas—I saw more than 150,000 of the latter in one house the other day—come up and grow like weeds, for they have just the conditions of light and shade and moisture, artificially controlled, which they would enjoy if growing naturally.

One of the most interesting details to note is that peat moss, either pure or mixed with soil, has, in many instances, replaced sand for rooting cuttings, starting seeds and making grafts.

From the propagating houses the baby plants are transferred to the frames out-of-doors, or so to "cool" houses (green-houses with just enough heating to keep the frost out, and with removable glass sash roofs) where they can grow for a few months or a year before being transferred to the fields. Some plants, such as Boxwood, are rooted directly in the outdoor frames. Evergreens are also started from seed, by the hundreds of thousands, in shaded outdoor frames, where they remain for a year or two before being shifted to other beds—some to be used as stocks for grafting, others to grow on, after two or three more transplantings, into saleable trees.

The nursery fields are laid off in permanent blocks to which plants from the cold houses and from the frames are transferred. As they grow larger they are moved again, and for the larger sizes, several times again, until ready to beautify your grounds. Then they are dug and, if evergreens or valuable trees or shrubs, carefully wrapped in burlap and made ready for shipping.

Among other things arresting your attention may be a block of Rhododendrons in the pink of condition growing out in the open, a quarter mile from the nearest shade. Closer inspection will show that mulching, covering the entire ground surface around and between the plants, is the answer. Chopped Cornstalks, leaf-soil from the woods, or peat moss may be the material used. Another pointer you may employ to advantage!

### LOOKING FORWARD

The nurseryman of the present day is interested in new plants. Many of them are becoming interested in American plants. The various arboretums, such as the Arnold Arboretum at Boston, are beginning to be appreciated at their real worth as utilized as invaluable sources of new material. The response to public demand has been quickened tremendously, largely because, of course, the demand is more wide-spread, more articulate and more intelligent than it used to be. The various horticultural magazines now reach thousands where they used to reach hundreds, and they are much less dependent upon the trade than in the early days of their existence for information and inspiration. This is a healthy condition, for certainly it is to the garden magazines that the progressive amateur should look for new ideas as well as for practical guidance.

In brief, the outlook for horticulture in America was never so bright as it is this day. Never have there been so many home owners, each eager to do his or her bit in making their country a garden spot unsurpassed, if not unrivalled, anywhere else on the globe. And never before has the nursery industry in this country been so well prepared to supply these enthusiasts with the materials they require to accomplish this purpose.

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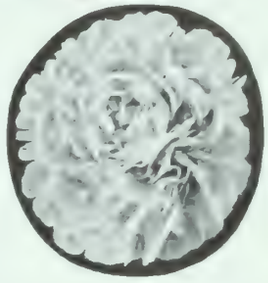
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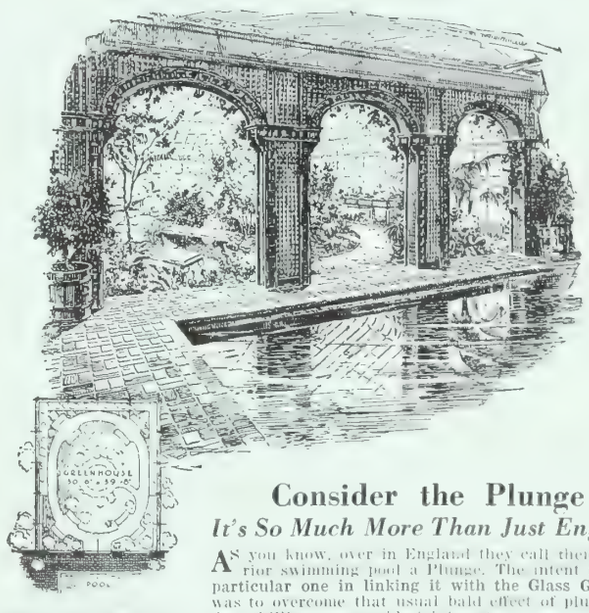
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# ROBINIAS—A NEGLECTED GROU

(*Continued from page* 106)

branches clad with bristles, but by pruning it may be grown in the form of a small tree. The blossoms, which appear before or with the young, unfolding leaves, are a crimson-pink. They are freely produced in the usual racemose clusters and the plant is one of the most ornamental of its family. The leaves are somewhat sparse, perfectly smooth, tinted bronze-green when young and the leaflets are narrow, oblong and pointed. Not the least attractive feature of this Robinia is the fruit pod which forms quickly as the flowers fade. It is about two inches long, densely covered with straight, dark crimson hairs and when lit by the sun remarkably handsome.

A hybrid between *R. Kelseyi* and *R. pseudoacacia* appeared a few years ago in Highland Park, Rochester, New York, and was subsequently named *R. Slavinii*. It is fairly intermediate between its parents, though on the whole it inclines more toward *R. Kelseyi*. Its leaflets are greater in number and larger than those of that species and in appearance the leaves are more like those of *R. pseudoacacia*. The flowers are produced in six-inch-long racemes and are everywhere perfectly smooth. The calyx and flower stalk are reddish purple; the standard and keel are pale lavender-pink and the wings are almost white. The pod is covered with short, rough tubercles, but the branches are perfectly smooth. From its behavior it bids fair to become a large bush or slender tree from fifteen to twenty feet tall.

FROM THE APPALACHIANS

Very handsome is *R. Michauxii* with its shoots and leaf rachis densely clothed with soft, straight, reddish crimson hairs. Its flowers are orchid-pink, freely produced as in other members of the family, and the calyx and flower stalks are covered with long, soft, reddish colored hairs. In some ways it resembles the Rose Acacia but is taller in habit and has broader leaflets. Its attractive fruits are densely clad with bright crimson hairs. Native of the foothills of the Southern Appalachian Mountains, it is a bush from three to five feet tall.

Similar in habit to Michaux's Acacia is *R. Elliottii*, also native of the southeastern United States, but in this species the shoots are sparsely clad with soft, grayish hairs, while the leaves, broader than those of other species, are densely covered with soft, appressed pubescence. The flowers are soft lavender-pink. This much branched shrub grows some five feet.

Very distinct is *R. Hartwigii* with its dense, tail-like clusters of white, slightly suffused with pink blossoms. This is a small tree or dome-shaped bush some twelve to fifteen feet tall which produces abundant blossom when the leaves are fully grown. It is one of the last to open its blossoms and in late June is among the most handsome plants in the Arboretum.

A very pleasing Robinia is that named *R. Margaretta*, which is supposed to be a hybrid between *R. pseudoacacia* and *R. hispida*. It has rather narrow clusters of pale pink blossoms which are borne in gr profusion. The leaves resemble th of *R. Holdtii* and the fruit is not a tractive. It is a bush or small tr growing from six to twelve feet ta

Very beautiful is *R. luxurians*, shrub or small tree sometimes thir feet tall, with silky leaves and blo soms of pale rose passing to near white, in dense, many flowered r cemes. The calyx and flower stalk a covered with glandular hairs and s too, is the pod. This Robinia is nati of New Mexico and Colorado nor to Utah and is sometimes cultivat under the erroneous name of *R. n mexicana*. The plant to which t latter name properly belongs is one the rarest of trees, being confined New Mexico and not in cultivation

A DISAPPOINTMENT

The False Acacia or Black Locu (*R. pseudoacacia*) is one of the b known American trees; indeed, it doubtful if any other Americ species has been so widely planted other parts of the world. Unfo tunately, it has belied the confide and care given to it and in ma countries is little better than a pe Early in the 19th Century tree lov in Europe, and especially W. Cobb in England, waxed enthusiastic o this tree and wrote paeons of pra about its quick-growing propert and the value of its timber. It is tr that the wood is valuable, lasting w in the ground and therefore use for mining-props, fence posts a other such purposes. Unfortunate the tree is prone to insect attac particularly borers, and outside of native range, which is the App chian Mountains, it does not seem flourish. In the Arnold Arboretum is absolutely riddled by borers, agai which it maintains a brave if losi fight. It is a pity because it really a very beautiful tree, growing so eighty feet tall, with deeply furro bark, light green foliage and lo pendent racemes of pure white, f grant blossoms. On steep banks i useful in preventing landslides an does well in sandy or gravelly s It was introduced into France as l ago as 1635 and named for J Robin and Vespasian, his son, v planted the first tree in the Jardin Plantes in Paris, where the stu may still be seen. A long cultiv tree, it has given rise to a great nu ber of varieties, all of them be tiful in leaf and blossom, but w one exception ready victims of bor insects. The exception is the var *unifoliola*, a tree less vigorous in h than the type in which the lea reduced to a single leaflet. Its flo clusters are similar to those of species but for some unfathom reason in the Arboretum it does suffer from boring insects.

The Clammy Acacia (*R. visc* is remarkable in that its branc flower and leaf stalks are clothed w a short, glandular pubescence f which the plant derives its com name. This is a small tree sel exceeding thirty feet in height, w

(*Continued on page* 188)



## Gardens of the Blue Ridge

Where fertile soil gives all plant-life unusual vigor, where "snappy" winter weather puts hardiness into root and branch, where Grandfather Mountain casts cooling shadows in mid-summer, lie the Gardens of the Blue Ridge where my native shrubs and plants are propagated and grown to shipping size.

For many years I have been planning to produce in large quantities the floral splendors of the Blue Ridge. That plant-lovers in other sections may know these unusual plants, I make these special offers for fall shipment only—

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## "The Flower Beautiful"

the only exclusive peony catalogue that has been published annually without a break for twenty-four years. It represents a business unique in the annals of floriculture—a business not conducted for mere gain alone but one prompted as well by a lifetime of love and devotion to this noble flower.

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The fall season is here again and from now until late October is the ideal time for the home owner to do this work. Shrubs planted this season will acquire a quick vigorous start and will give a much better effect next year than if set out in the spring.

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**SOLVAY CALCIUM CHLORIDE**

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## ROBINIAS—A NEGLECTED GROUP

(*Continued from page 186*)

is found from North Carolina to Alabama. It is the latest of the family to blossom, producing in great abundance from the leaf axils on the current season's shoot short, dense racemes of flowers, which in bud are rose-pink but when fully opened are pale pink. The combination between the opening and the fully expanded flowers is singularly pleasing. Known in cultivation since 1791.

A hybrid between the Clammy Acacia and *R. pseudoacacia* has been named *R. Holdtii.* This has short, dense racemes like those of th Clammy Acacia, but the flowers ar only tinged with pink. The foliag is more or less intermediate but i habit it is a tree approximating *pseudoacacia* in size. Though ir teresting it is of less garden value tha many others.

All the species of Robinia exhib a great deal of variation and critica botanists recognize a number of oth species and varieties, but for practica purposes in the garden those name are the best and most distinct.

## TULIP NOTES FOR SPRING

(*Continued from page 172*)

Breeders and the rest, for in such company the shy wild creatures would be put quite out of countenance and their charms much belittled. If you are wishing to make first acquaintance with some of the wild Tulips, a choice of six would be *T. kaufmanniana, T. clusiana* (if you are not farther north than New York), *T. pulchella, T. dasystemon, T. praestans* and *T. persica.* These would give you a long season of bloom, beginning with *kaufmanniana* in late March and ending with *persica* in late May.

There is no hurry about getting Tulips into the ground; in fact, fairly late planting is generally recommended for them. I have plante Tulips in mid-December, when th holes had to be opened with a pic and there has been no sign the fo lowing spring of any loss of vitalit A Tulip expert gives the time b tween October twentieth and Nover ber fifteen as the best for plantin Tulips. Old Tulip fanciers in E gland used to plant invariably Lord Mayor's Day, November nin so we may put our Tulip bulbs aw in a dry dark place and dismiss the from our minds until we have safe tucked away the Daffodils, Sno drops and others that are impatient being kept from their beds.

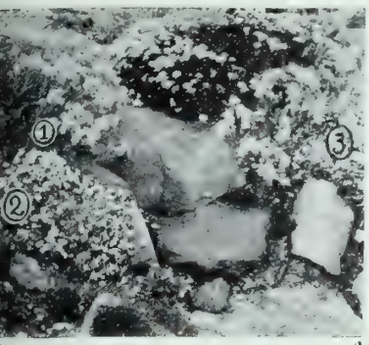
## HOW MUCH HOUSE

(*Continued from page 174*)

quired to satisfactorily install the higher qualities of woodwork. In the higher cost ranges special detailing is frequently employed, particularly for the important living rooms.

The selection of hardware and lighting fixtures involves similar considerations. The home builder has an extraordinarily fine range of choice from stock patterns appropriate to all architectural styles. The simpler patterns of hardware are most suitable for economical construction and the range of choice in this field is so broad that it is rarely necessary to design special hardware even for the most elaborately developed homes. Lighting fixtures may be obtained in stock patterns or may be built to order by the lighting fixture manufacturers, who from the necessity in past years have equipped themselves for this sort of work. The tendency, however, is to constantly improve the stock fixtures so that special work is becoming less necessary for most domestic work.

Looking back briefly over the matters discussed in this series of articles on the development of homes costing from $10,000 or $15,000 to $40,000, it must be evident to the reader that the cost of home building is a matter which can most effectively be controlled by the home owner himself. Usually expensive construction is blamed upon the architect or the builder, but only rarely will an architect find it possible to keep costs within desired limits unless he has the close coöperation and intelligent assistance of the owner during the early development stages when general character of the home, its s style and quality of construction finish are established. It must also evident that the wide range of terials available for domestic constr tion and the many highly techn problems of design and supervisi which are inevitably involved, m the development of a home a m complex problem than the aver owner can successfully undert without the assistance of a skilled experienced architect. When to consideration is added the many p lems of design, involving matter architectural style as well as int gent planning and space arrangen it becomes clearly evident that architect earns his fee many ti over, and introduces values that far greater than the cost of services would indicate. The buil too, plays an important part, fo controls in a large measure the ma in which the architect's drawings specifications are carried out. F the closest architectural supervi cannot entirely eliminate careles indifferent workmanship in the f The home building problem thus volves itself into three major p first, an intelligent appreciation what budget limitations mean on part of the owner; second, the s tion of a competent architect; third, the employment of a build known skill and integrity. If three matters are properly underst the home building problem is v simplified.




# Just A Yard Square, *But*—

within that yard revel the lovely Alyssum Saxatile or "Basket of Gold" (1) the bright and pretty Aubrietia (2) the Alpine Rock Cress (3) and other hardy perennials that thrive among the rocks, hug the crevices and turn the Rockery into May Garden's most attractive features. And, best of all, this sort of garden can be had for the price of a modest lunch.

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***12 Extra Choice Hardy Perennials for an even $1.00***

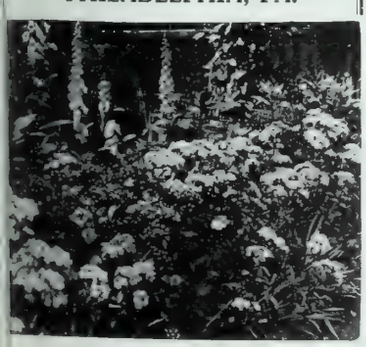
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**HENRY A. DREER**
**1306 Spring Garden Street**
**PHILADELPHIA, PA.**




# ORCHIDS FOR WINDOW GARDENS

(*Continued from page* 166)

the Orchids after they have grown for years, and then this process is carried out after a resting period just before growth begins.

*Coelogyne* is not quite so hardy and requires a little warmer situation than *Cypripedium*. It also requires more light and it may be placed in the full sunlight during the summer so that its place of growth is quite hot. The soil in which *Coelogyne* is placed should never be permitted to dry out entirely and the wilting of the bulb should be prevented at all costs. When watering, the upper layer of Moss must be moist. All of the water should not drain off, for the root system of this Orchid is near the surface and takes its moisture from the top layer of Moss. Here also the soil salts are absorbed. The upper layer of moist Moss also provides a more or less humid atmosphere about the pot which is necessary for the successful cultivation of this plant.

If the inner parts of the pot holding an Orchid are once dried out, then it is best to place the entire vessel in a basin of water until the contents of the pot are saturated again. At the same time it is also possible to provide the Orchids with liquid manure, but this should be given only at longer intervals.

If one obtains Orchids which have rooted to a piece of wood, then the wood is cut into as small a piece as possible and the Orchid and the remaining fragment of wood are potted as previously mentioned. The soil mixture may consist of Sphagnum and decayed wood mixed together and topped with Sphagnum. Prepared in this way, *Odontoglossum* may be safely kept in the window garden. The plant should be so situated that it receives plenty of fresh air, be kept in a cool spot and receive only the partial light of the summer sun. Much water is not required, but continued moisture is essential. *Zygopetalum* with all of its forms as well as *Oncidium* and its varieties may be cultivated quite easily in this manner.

True window garden Orchids are *Laelia*, *Dendrobium* and *Cattleya*. During the summer they are placed in the light half shade while in the autumn they are brought into the window garden and placed in some southern exposure. Here the shoot will grow strong and sturdy and at Christmas the flowers will make their appearance and remain for about eight days. In this respect these latter forms of Orchids are not the equal of the Cypripediums whose flowers remain open for a much greater period. But let the flower be fertilized, and it will quickly fade, no matter what its species or form.

E. BADE





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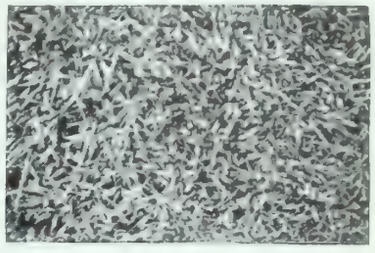
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Because our own rose garden, the show place of "Star" roses, is fall-planted, we suggest fall-planting for your roses. It gives your roses an early start, and they grow sturdier and hardier than if spring-planted. They'll blossom sooner, too!

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The Conard-Pyle Co.
*Star Rose Growers*
Robert Pyle, Pres., Box 126, West Grove, Pa.


# THE GARDENER'S SCRAP BOOK

### AGAIN, POISON IVY

FROM a reader who saw last month's note on the destruction of Poison Ivy comes the information that this noxious vine can be destroyed neatly and with dispatch by a method so simple that the knowledge of it really ought to be broadcast to an itching world. We have not yet tried the scheme ourselves, but it comes to us so well authenticated that we have every confidence it will work.

All one needs, it seems, is a knife and some good liquid weed-killer. Armed with these, one cuts the main stem of the vine close to the ground and anoints the stub and the ground immediately around it with the destructive fluid. Care ought to be taken to restrict the soil area with which the weed-killer comes in contact, for all plant growth, desirable and otherwise, will be destroyed wherever the liquid penetrates.

A single season, our informant tells us, is all that is necessary for complete annihilation of Poison Ivy by this system.

### FOR SOIL IMPROVEMENT

TAKEN over a period of years, no garden is better than its maintenance. If you want perfect flowers or vegetables, as the case may be, you must continue to supply them with more food each year to replenish what their roots withdraw from the soil throughout the growing season. The quality of their dining table must be maintained along with other things.

Autumn offers an excellent opportunity for this work of replenishment. In the case of the vegetable garden, of course, the complete removal of the crops leaves the ground clear to be treated as you will. With flowers and shrubbery, transplanting operations provide an opportunity to work both old and new soil, for roots are virtually dormant and do not resent disturbance.


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The Peony is the "Flower of the North." Hardy, beautifully varied color range. Approved Peonies are the best varieties—the ones we recommend to our friends. Approved Peony roots are most reliable—mature stock thoroughly tested out in our own plantings.

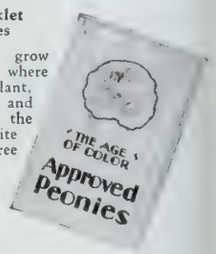
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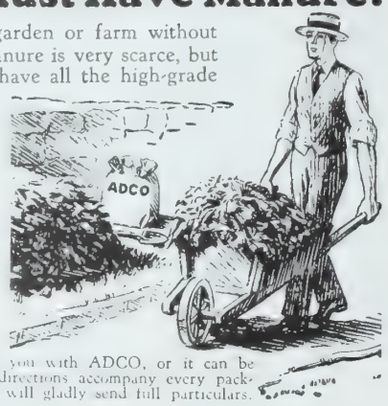



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*to hold moisture and improve your soil*

The most eminent horticultural authority in the United States says few people realize how absolutely important to plant-growth moisture is. Plants are made up largely—90%, water—and so are the roots. Lots of water are used by each plant, so to hold it right at hand is vital to every single plant and actually becomes a part of it.

Just think! For each pound of actual plant solids in your garden almost 900 pounds of water have been used—and for the largest percentage of your harvest live and growing plant-cells are mostly of water.

Now you can begin to realize what an all-important part moisture plays in plant growth.

But even that is not all.

Your garden may be literally chock full of fresh or plant food, but unless it is readily available—or held in suspension in a rich, fluffy loam—it cannot enter the plant—it just doesn't feed.

With moisture, moisture you can see—your eyes—Water is easily held in soil that are loose, open, porous, humous. Then moisture quickly runs away from sandy and even heavy soils—and it will not pay at all to clay soils.

So to get garden success anything to you at all—if you want to be sure of success in the right conditions to retain small amounts of moisture that would otherwise run away—you simply must work G-P-M—Granulated Peat Moss—an important natural product formed by G P M is almost organic matter—almost all organic humus—the most retentive of well-known organic materials—it absorbs and holds moisture. Mix G P M with your soil—as directed in planting directions—and now soil is ready for planting and growing. Then keep down weeds and cultivate and there is no better soil. You will find G P M cheaper and much more satisfactory than manure.

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Copper wired, ready for use.

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| One each of | 10 varieties for | $ 2.35 |
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Festiva Maxima, white flecked crimson, early. Edulis Superb, Mauve pink, early. Rubra Superba, deep rose, late. Fragrance, dark pink, late. Duchess De Verneville, early, white. Floral Treasure, clear pink. One of each for $3.50 or any one for 65c.

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# THE GARDENER'S SCRAP BOOK

From now until freezing weather, therefore, is your chance to fork in compost, peat moss, old manure or whatever other long-lasting soil improver you decide to use. Get it well below the surface—a foot or so, if possible—and mix it well. Plant roots will seek the food of their own accord and the ideal is for them to find it well spread out at a fair depth.

### THE STORAGE OF FRUIT

AS the home fruit crop ripens one is generally confronted with the problem of storing varieties which are not to be consumed immediately—especially Apples and Pears. Even though only a couple of weeks may elapse before these fruits are to be eaten, some special points have to be considered if full table value is to be enjoyed.

In the first place, no individual Apple, Pear, Peach or Grape should be kept unless it is perfectly sound and free from bruises, worm-holes or outward signs of decay. Unless this precaution is taken the trouble is more than likely to extend to other fruits with which the imperfect one is in contact, and in turn from them to still others. In bad cases nearly the whole crop in storage may be affected in this way during the course of a few weeks.

Again, all fruit should be kept in a cool, dark and moderately dry place. Under such conditions final ripening can be gradual and thorough and the keeping qualities will be utilized to full advantage.

### DIGGING THE GLADIOLI

THERE is just one infallible indication of the proper time to take up Gladiolus bulbs for their winter sojourn indoors, and that is the condition of the foliage. When the leaves have noticeably lost their rich green color, changing to brown at the tips and




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*Gives the Essential Touch*

SHAPELY jars of Terra Cotta strike a distinctive note of form and color used indoors or in the garden.

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Alternate frost and sun are the great Winter garden destroyers. Protect your plants and have them thrive luxuriantly next Spring.

A little care given now will produce excellent results. No amount of Spring petting will offset present neglect.

**"PECO" PEAT MOSS**
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PEAT MULL

is the material with which to mulch beds of Bulbs, Perennials, Roses, Peonies, Rhododendrons, Kalmias, Hardy Azalias, Evergreens, Shrubs, Vines, Rockeries, Strawberries and Bush Fruits ***now***. Work the mulch into the soil in the Spring—Spread lightly over the lawns, now and several times during the next growing season.

This excellent imported humus-forming material benefits all soils, resulting in luxuriant growth. Clean, odorless, free from weed seed and injurious fungi. The favorite of European gardeners.

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29 Broadway, New York

# THE GARDENER'S SCRAP BOOK

yellowish toward the base, you may know that the bulbs have ripened and are ready to be dug. To take them up prior to such time is to impair their vitality to a greater or less extent and thereby affect their future welfare.

There is no telling just when this ripening process will be complete. It depends largely on the time of planting, the conditions which have prevailed through the season, the individual variety in question, and the condition and location of the soil in which the bulbs are growing. You cannot go wrong, though, if you are guided by the appearance of the leaves.

When digging does take place, the bulbs should be allowed to cure in the sun for several days before the stalks are cut off. When thoroughly dried, the adhering soil is shaken off, the new bulbs separated from the old and the latter thrown away, and finally the stock is put away for the winter in a dry, fairly cool part of the cellar. If you have had trouble in preventing the bulbs' shriveling during the cold months, try packing them in peat moss.

### TO EXTEND THE TOMATO SEASON

TOMATO vines are so susceptible to even light frost that no small percentage of the crop is frequently lost because of a single chilly night. By a little extra attention, however, it is possible to have fresh fruit of fair flavor until November or even later.

The plan to follow in thus prolonging the home Tomato season is perfectly simple. It consists in picking all the partly ripened, sound fruit immediately after frost has blighted the plants, and wrapping each one in newspaper for storage in the cellar where it can gradually complete the ripening process. Another system which is sometimes followed for more temporary keeping is to pull up the plants, roots and all, the morning after frost damage has been done, and hang them upside down in the cellar. As the fruit ripens it is picked off and used.






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**DWARF PLUM TREES**
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***Protect their Life and Beauty with***

**DERRISOL**

**the new, safe insecticide**
**NON-POISONOUS—ODORLESS**

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Derrisol is guaranteed harmless to animals or man. Vegetables and fruits can be sprayed up to day of picking with perfect safety. Contains its own spreader—no soap. Steadily endorsed by leading growers.

**NOTHING ELSE IS LIKE IT**

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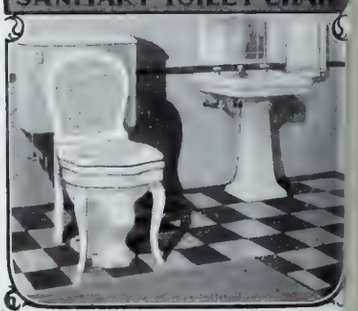
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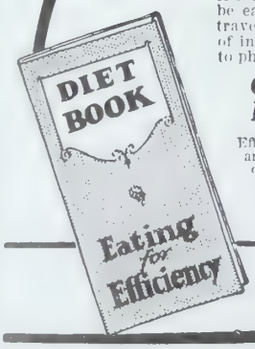
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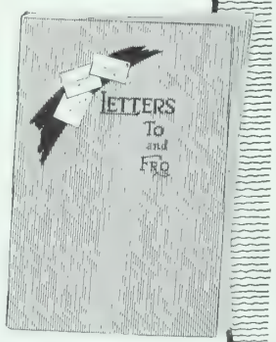
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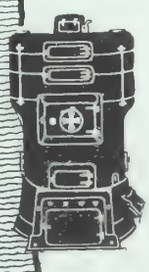
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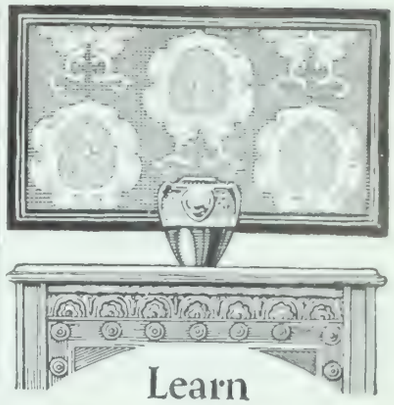
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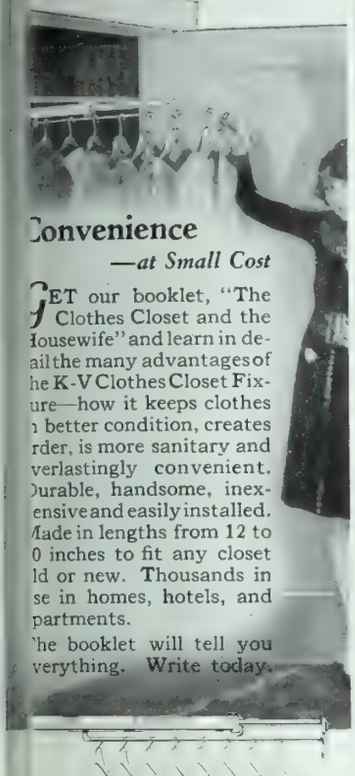
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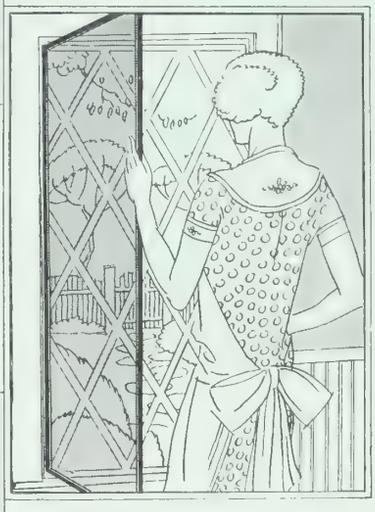


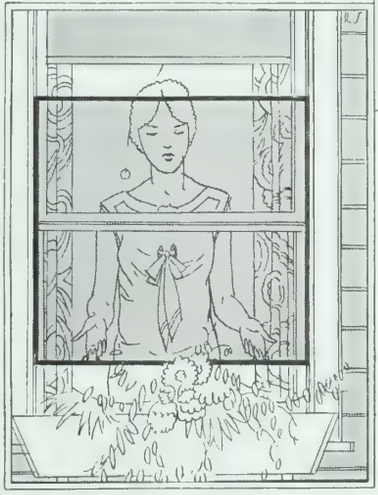
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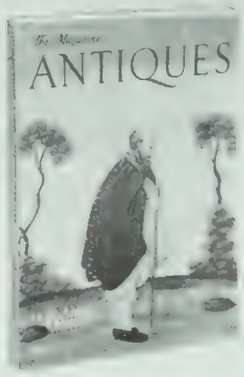
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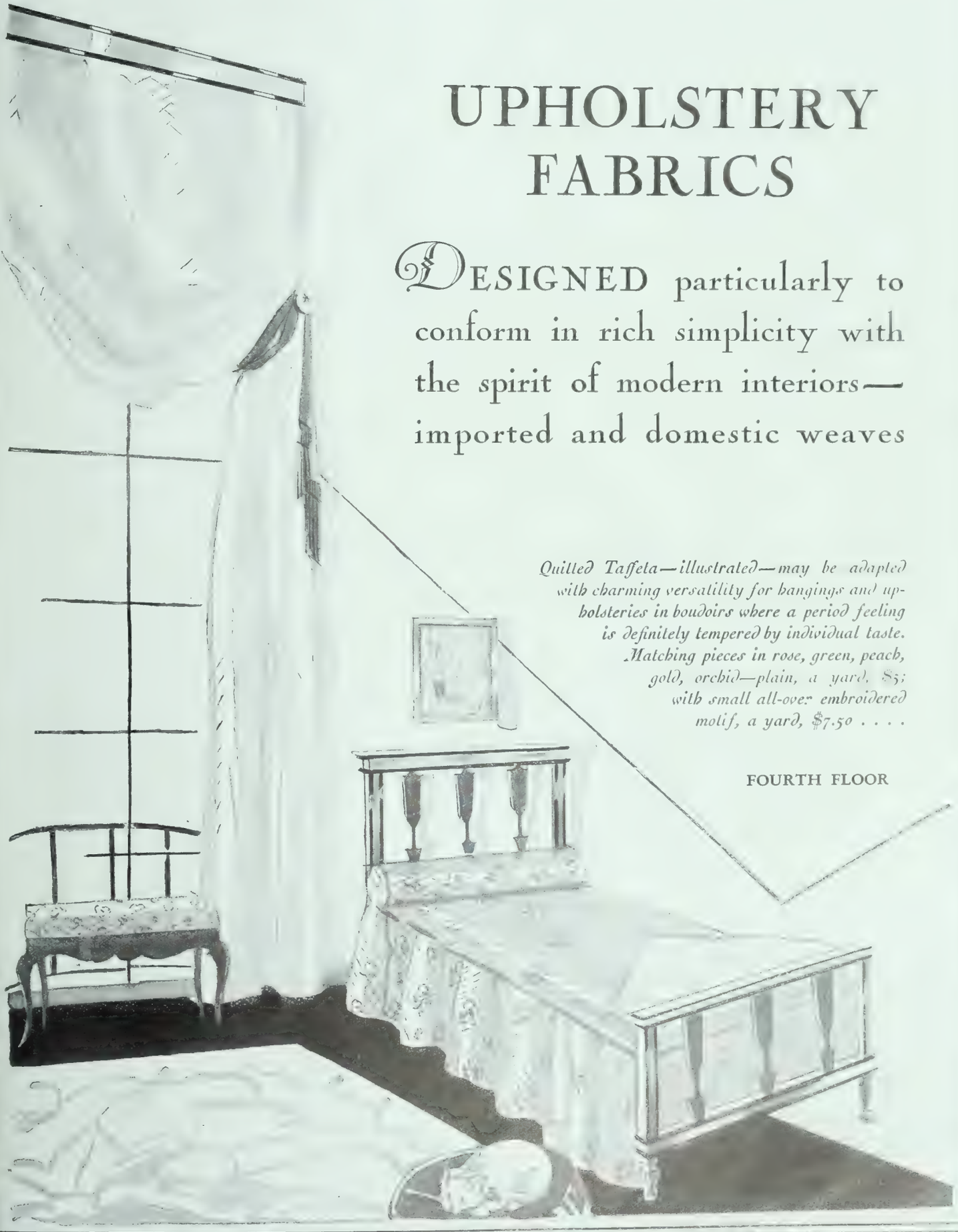
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No small part of its distinction, it may be added, is the lovely effect achieved in *natural* woods — in this instance Harewood and mahogany.

*Dynamique* is shown in the leading stores throughout the United States and Canada.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN

DYNAMIQUE CREATIONS

# Accessories for the Winter Interior

OUR ENTIRE Fourth Floor is devoted to furnishings that will make rooms more charming all Winter long. You will find here unusual types of Decorative Textiles—handsome upholstery fabrics, distinctive drapery materials including a new collection of Liberty Cretonnes, fine curtains, and scatter rugs from the Orient.

OCCASIONAL Furniture is also displayed on this floor: tables, chairs, chests, screens and the like. In a special section you will discover gifts from Liberty's—Tudric Pewter, Moorcroft Pottery, and scores of distinctive novelties.





*Our new Fall and Winter Catalogue has almost every department represented. Write for it today.*

## The Closet Corner



INTERIOR decoration has penetrated the closet! And in one corner of the Fourth Floor, you may select gay shelving and novelty accessories to make the Linen Closet, Kitchen Cabinet or a bedroom closet colorful and attractive. A new type of combination closet and bureau shown here fulfills a three-fold mission of space-saving, convenience and beauty.

McCutcheon's



FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 44, NEW YORK

Reg. U.S. Pat. Off.

# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

## The Extraordinary Individuality and Enduring Charm of Early English Oak Furniture—and its Appropriateness in the American Home

WITH characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times. Even in the 17th Century his work possessed an extraordinary individuality, and it is this quality, combined with great "livableness", that gives to English furniture of this period its enduring hold on the public fancy.

Traditional interest makes this 17th Century English oak furniture, unsurpassed in decorative charm and practical service, especially appropriate for the American home of today.

Because of fidelity in design and the old-time hand processes of the Kensington craftsmen, Kensington reproductions of this furniture retain the character and the decorative quality that are the charm of the old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

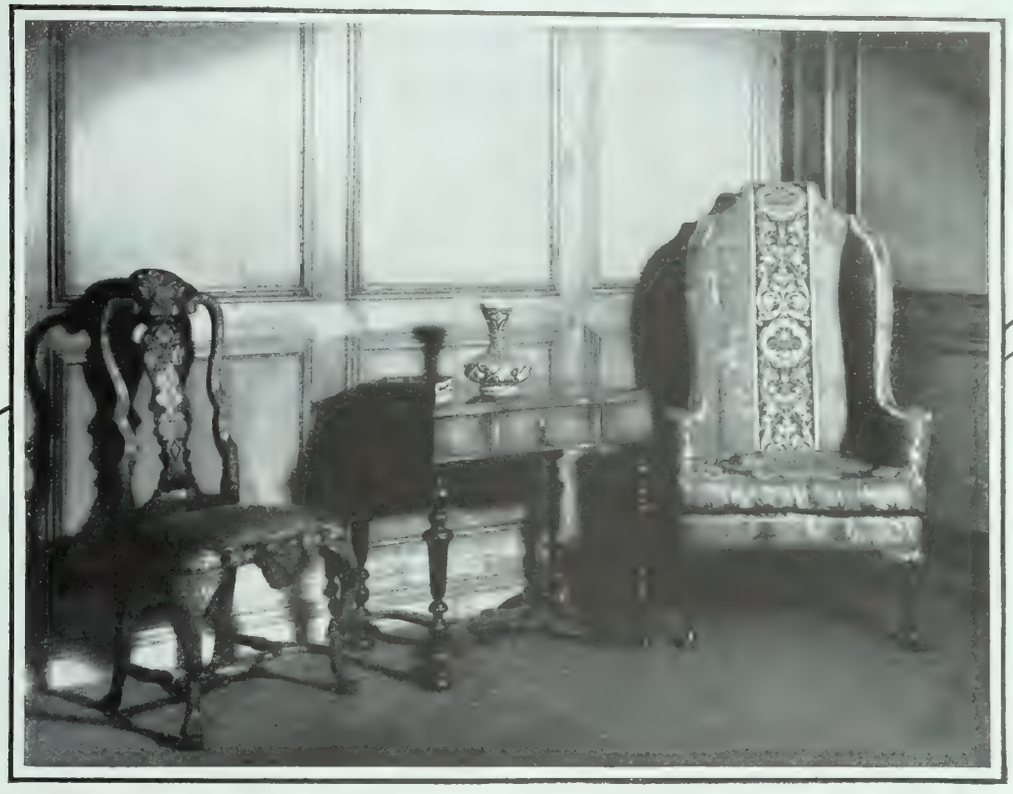
*The interior of Kensington Furniture may [illegible]*

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

*Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"*

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

# Nahon



IN OUR SHOWROOMS

NAHON FURNITURE *is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.*

THE New Fairfax No. 2 Arm Chair, illustrated at the right, is one of the latest Nahon Specials. These Specials, which are offered from time to time, are of the same high quality materials and workmanship found in all Nahon furniture. They are, however, pieces of exceptionally wide appeal, and hence may be made in sufficient quantity to sell at unusually attractive prices.

*Nahon Specials may be purchased through your decorator or dealer.*



NEW FAIRFAX NO. 2 ARM CHAIR

Queen Anne in style, this chair is as comfortable as it is decorative. Made in walnut, upholstered in all hair and double stuffed, it may be had in sateen, or in cover of your own selection. For a really fine piece, its price is surprisingly low.

The Nahon Company

*Manufacturers to the Decorative Trade*

52ND STREET AND EAST RIVER • NEW YORK CITY

# Choose your Piano as the Artists do



JACQUES THIBAUD
*The international favorite*

JOSEPH SZIGETI
*Aristocrat of violinists*

ERIKA MORINI
*The sensational musical genius*

A triumvirate of violin mastery. ¶ Each with an individual style—but each depending upon the Baldwin for inspiration and support. ¶ Wide range of tone and color in every register and an action responsive to the most subtle intention have established the Baldwin as the one piano chosen by the leading artists in every field of music. ¶ What better proof of its pre-eminence for the studio or home of the discriminating music lover? ¶ Any Baldwin dealer will gladly demonstrate. ¶ Grands $1450 up in all woods and in modern and period designs.

THE BALDWIN PIANO COMPANY
Cincinnati, Ohio

Baldwin
PIANO



© 1928, Kittinger Company

# *And Such a Desk in Your Own Living Room*



*Quaint, colorful, convenient ... adaptable to a variety of places because of its narrow width. In Solid Walnut with adjustable shelves and hand-painted floral decorations on the cupboard door.*

PICTURE this writing group in your own home ... an Early English desk of "knee-hole" design with a quaint ladder-back companion chair ... equally fascinating in living room, library or bedroom. An invitation to keep up with your correspondence. The down-filled pillow chair-seat bids you linger.

This is but one of many related groups of Kittinger Furniture in authentic period reproductions. Their staunch construction throughout is in solid woods, principally American Walnut and Honduras Mahogany ... a few in Oak and Maple.

Such masterpieces are the work of craftsmen long trained in Kittinger standards. The greater value of finest Cabinetwoods, the carvings, mouldings, and turnings highlighted by hand, the application of time-defying lacquer and superb finish assure values to endure for generations.

*You will be interested in Kittinger Living Room Furniture ... Consult dealers with [illegible] dealers in your locality will be sent on request. Kittinger Company, 1869 Elmwood Avenue, Buffalo, N. Y.*

Kittinger DISTINCTIVE Furniture BUFFALO 1866

# KITTINGER

*Distinctive Furniture*



# Shades by de Sherbinin

*The Spiderette—a beautiful and conservative style which may be had in softly mellowed tones of Peachglow, Amber, Umber, and Nile Green.*

To obtain all that connotes lampshade perfection in parchment—to identify genuine shades by de Sherbinin—you have but to inspect the frames of the parchment lampshades which you find in the better shops everywhere, for the de Sherbinin Hall-mark reproduced below.

Shades by de Sherbinin are suited to all types of interiors, and may be used with practically any design of lamp-base.

de Sherbinin inc.

116 East 27th Street

New York City

# Lloyd's Fashion Wallpapers



## tMARTNESS S THE FASHION tF TODAY

A "SOMETHING NEW" for those who delight in skilfully designed wall coverings. The samples of wallpapers shown are selected for their smartness. By consulting your dealer or decorator and asking to see *Lloyd's Sample Book* you will find many other inspiring suggestions. If no decorator is available, write to any address listed below —describing fully the rooms to be decorated —and samples of Lloyd's fashion wallpapers will be mailed to you.

A charming modern flower group, in delightfully soft blending colors of pink, blue and green on canary yellow.

A most unique design of playful fish and bubbles and a symphony of gold, silver and green on a marble ground of black or blue grey.

A pattern for a very modern room, in bright blues, reds, blacks and greens on white ground or in soft greens and yellows on a grey ground.

Quaint bird and tortoise motif in combinations of mulberry, blue, yellow on soft green, white or pink ground.

W. H. S. Lloyd CO. INC.

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So. Wabash Avenue

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570 Atlantic Avenue

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PHILADELPHIA, 1620 Spruce St. [John H. Whitwell, Inc.]
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W. H. S. LLOYD CO. INC.
48 West 48th Street, N. Y. C.

I am interested in your modern wallpapers. Please send me a selection of samples.

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Address .....

City .....



FURNITURE'S PROUDEST
*Look for this shop mark inset in every Berkey & Gay suite. Also on Berkey & Gay Dealers' windows.*

COAT-OF-ARMS
*It is your protection when buying, and should be your pride in possession for ever after.*

# FURNITURE TALKS—

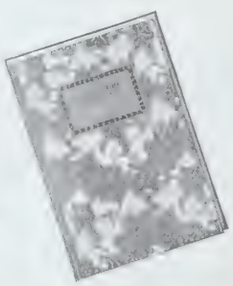
## *What Does Yours Say About You?*

YOUR HOME reflects your social and business position. It should be modern and up-to-date in every detail. You can't think tomorrow's thoughts in yesterday's setting.

More and more, America is turning to Berkey & Gay furniture of distinction and charm. For three generations this house has been the criterion of furniture style. Many thousand pieces of Berkey & Gay furniture in cherished bedroom and dining room suites now adorn the smartest homes in America.

The product of Berkey & Gay designers and creators may now be had in living room furniture, too, manufactured by the Grand Rapids Upholstering Company.

This makes it possible to have Berkey & Gay style-designed furniture in every major room in the house. The leading furniture dealer in your town is now showing advanced styles in fall furniture. Visit his show rooms and select suites and single pieces that will bring your home up-to-date—also send for and consult the "Furniture Style Book."



THE FURNITURE STYLE BOOK
*... $1.00. Times for interior decoration by Mary Fanton Roberts, editor of "Arts & Decoration." ... Gives room arrangements, color schemes. Suggests draperies and floor coverings for each ... about ... furniture, convenience features ... care of furniture. Fully illustrated with charts, diagrams, drawings, and actual photographs. Clear, understandable, and authoritative. Saves its cost many times over, by protecting against disappointments in furniture and decorative selections. Address Department 410, Berkey & Gay Furniture Company, Grand Rapids, Michigan*

# BERKEY & GAY FURNITURE

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN — FOUNDED 1853 — NEW YORK WHOLESALE SHOW ...
115 W. 40th STREET — GRAND RAPIDS UPHOLSTERING CO. — LIVING ROOM FURNITURE — CREATED BY BERKEY & GAY DESI...

# THE LONELY TASK

*Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it. Their message is for the few.*



It is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge, and appreciation, the makers of the Mason & Hamlin find their reward.

## Mason & Hamlin

BOSTON · NEW YORK

$1,650 *to* $3,000 *Period Models to* $22,500

*An initial payment of 10% will place a Mason & Hamlin in your home*
*Salons in principal cities*

# You can add distinction to your windows

## *by using these smart drapery fixtures*



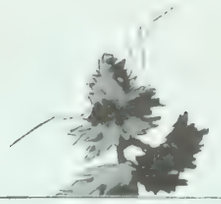
WHEN your guests let their eyes wander appraisingly about—be sure that they will note the taste you display in the curtaining of your windows. If they see a window treatment as charming as the one above, they will applaud your judgment at once.

And much of the beauty of your window draping depends upon your choice of drapery fixtures. Whatever type of room you are developing, you will make no mistake in selecting Judd Decorated Bluebird Rods. These rods are priced from $1.50 to $4.00 each; complete with brackets, rings, etc. They are used by smart decorators everywhere. Ask to see them at your nearest Department, Furniture, or Hardware store, or write us and we will see that you are promptly supplied. H. L. Judd Company, Inc., 24 West 40th Street, New York City.

*Rose-and-gray shot taffeta and [illegible] for draping [illegible] with Judd Decorated Bluebird Extending Rod No. 9H2, which comes in Black and Gold or Polychrome finish. [illegible] The Hold-back shown is No. 355.*

**J U D D**
**Drapery Fixtures**

*Write for your free copy of our new booklet, "Suggestions for Beautiful Windows," which gives a full description of this window and is fully illustrated with photographs of many other actual window treatments developed with Judd Decorated Bluebird Extending Rods and other Judd Drapery Fixtures.*



# THE SONG OF THE *LEANING* TREE

HIGH on the mountainside a red spruce leans majestically to the sky, with a song locked in its depths that will thrill the world. For in the heart of this tree is the key to the most elusive thing in the world... the secret of all great music... an ideal tone.

Nature has endowed this extraordinary tree with a rich red grain that mysteriously possesses musical qualities never found in the more common upright growths. So vibrant, so mellow, so true in its resonance, the wood of these trees alone can supply the soundboards for Hardman Pianos.

Hardman tone must be jealously guarded like a rare and priceless jewel. Far from accidental, it is the result of unfailing devotion to an ideal, of constant research and experiment, and above all a standard of hand-craftsmanship rarely known in this mechanical age. Only from improvement of design, from the finest of materials and from the most painstaking workmanship is it possible to maintain the quality that has endured for more than eighty-six years.

Once hear the song of the leaning tree and you will discover a wealth of tone as rare as the rugged spruce that makes it possible.

A 48-page book, autographed and illustrated with photographs of world famous artists, will be sent on request. Please address Department G10, Hardman, Peck & Company, 433 Fifth Ave., New York.




*The* MODERNIQUE *series of cases are the first examples of pianos that definitely reflect the trend of modern art work. They have been exclusively designed for the Hardman by such well known artists as E. J. Steichen, Helen Dryden, Lee Simonson and Eugene Schoen.*



*Hardman, Peck & Company have created pianos with a wide range of prices to meet individual requirements. Any instrument may be purchased for a modest initial payment with the balance extended over a period of years. They may be seen at the better dealers everywhere.*

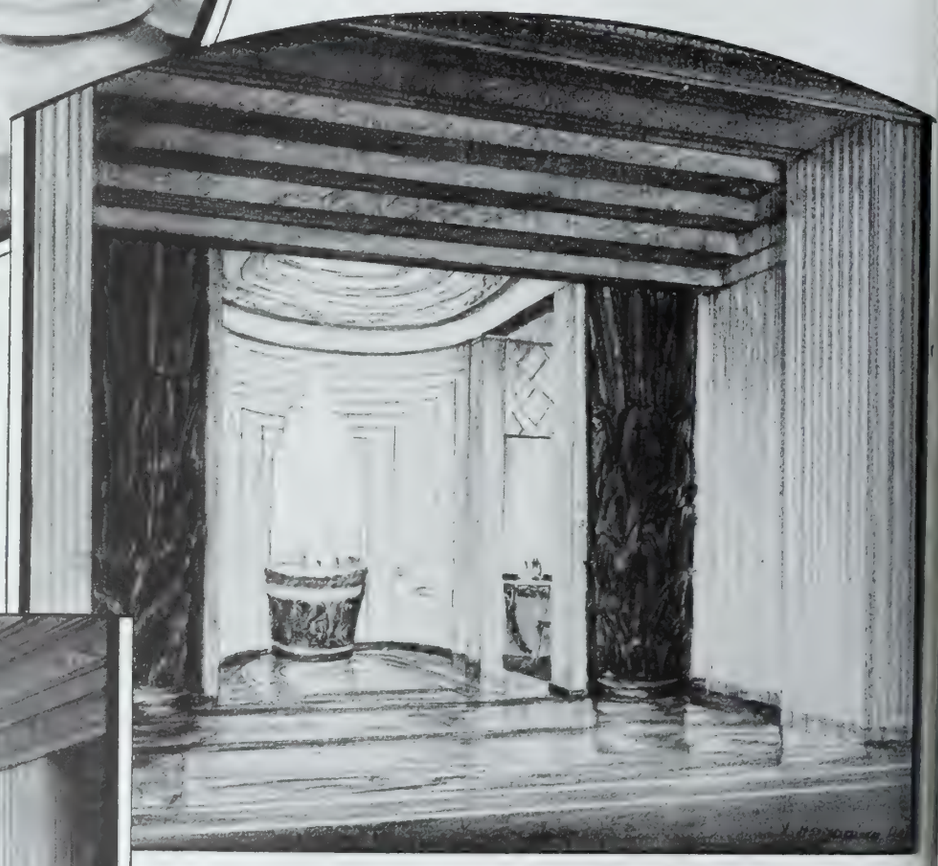
# HARDMAN
## PIANOS

HARDMAN, PECK & COMPANY - 433 FIFTH AVENUE - NEW YORK

# Lenthéric
## of Paris
## at New York's Smartest Address



One of the most important among the many distinctive qualities of Lenthéric perfumes is that they continue to diffuse their fragrance for many hours. They have the fresh vitality of flowers growing in the sunlight. And the odors themselves are sheer beauty, neither too heavy, like clinging Oriental scents, nor too naive, like simple flower essences. They are distinct, yet elusive, unusual but not bizarre. Truly the perfumes of patricians.



Opposite the entrance of the Lenthéric Salon at the Savoy-Plaza is tl recessed spot in gray and crystal and silver, where a formal representation o fountain plays its rippling music, suggesting the refreshing quality and pur of Lenthéric perfumes.



The Savoy-Plaza Salon of Lenthéric has been designed to express eloquently and in modern fashion the unusual beauty and clarity of these living perfumes.



La Parfumerie Lenthéric at Courbevoie, Paris . . . Here the essences from countless sunlit fields come to receive immortality . . . Here each exquisite fragrance is captured so skillfully that Lenthéric perfumes seem, not like extracted odors, but like the distilled spirit of living flowers still growing fair and sweet in the sunshine.





Beneath the piercing beauty of these modern spires, the Lenthéric Salon opens its doors upon the Avenue, the Plaza fountain, the Park — New York's smartest vista.

## *Paris pays a delightful compliment*

It is with profound pleasure that the famous Paris House of Lenthéric invites the women of New York and all America to its new American home, at the Savoy-Plaza Salon, Fifth Avenue and Fifty-eighth Street.

Here, in an atmosphere of beauty and quiet elegance, they will find the same incomparable fragrances which, season after season, bring the arbiters of European fashion to the Paris Salon of Lenthéric on the Rue Saint-Honoré.

To the American patrician in quest of a perfume to express her own vivid charm, we say: may we have the honor of exhibiting to your critical taste the new Lenthéric creations? You will spend, we are sure, a charming half-hour.

While the Savoy-Plaza Salon is the American headquarters of Lenthéric, you will find Lenthéric perfumes also in the smart shops of the Avenue and in fashionable establishments of other American cities.

# Lenthéric, *Paris*

## *Parfums*

PARIS SALON
245 Rue Saint-Honoré
[*Near the Place Vendome*]

SAVOY-PLAZA SALON
Fifth Avenue at 58th Street, NEW YORK
[*American Headquarters*]

# AUBURN

POWERED BY LYCOMING

## Straight Eight $1595

## *Experience is the Best Teacher*

It is our aim that the buyer of an Auburn car will get more value for his money than he can in any other automobile. We unreservedly make that claim. To prove it we invite comparison of design, engineering, materials, performance and endurance. Because of the unprecedented extremes to which we have gone to produce this car, and because of our confidence in it is unbounded, we put it squarely up to the car itself to *sell itself*.

It is significant that the largest percentage of Auburn buyers today are people who have had experience with higher priced cars. These people know from experience what they have been able to buy in performance, comfort and endurance. They have driven the most expensive cars on the market. When this type of motorist finds Auburn gives more value for the money, finer performance and easier handling, it establishes Auburn's position with finality.



88 Sedan $1695; 88 Sport Sedan $1595; 88 Cabriolet $1695; 88 Speedster $1695; 88 Phaeton Sedan $1695; 115 Speedster $2195; 115 Phaeton Sedan $2395

*Freight and Equipment*

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA



# The Symphonic Series

CRASHING thunder of storm-tossed surges . . . brave gavotte of dancing white-caps on a bright May day . . . sigh of lacy foam on a sun-drenched beach . . . how perfectly they portray the power, the restraint, the infinite charm of the new Symphonic Series AMRAD. . . .

***An all-electric radio*** — in sheer beauty and magnificence of tone it holds its listeners spell-bound. The whisper of a violin — the throb of a cello — the ringing peal of an organ — the crash of a full orchestra! Each caught with life-like fidelity — magnified to any desired volume — and poured forth in a flood of exquisite music. . . .

Words are utterly inadequate to picture the artistic beauty of AMRAD consoles — powerless to convey even a suggestion of the rare tonal quality now for the *first* time released. Let the nearest AMRAD dealer demonstrate the new Symphonic Series AMRAD. Then — and then only — will you truly know the tremendous strides that have been made in radio the past twelve months. . . .



*The* SONATA

Louis XVI console of walnut with decorative panels of satin-wood and zebra wood. The most modern purely electrical radio. Completely shielded, single dial control, extremely selective, with a full rich tone. Built-in Dynamic Power Speaker. *Price* $475 *(less tubes).*

Uses 3 stages of radio frequency, detector, 2 stages of audio and [illegible] Price $[illegible] (less tubes).

Prices slightly higher west of the Rockies



*The* OPERA

[illegible] AMRAD [illegible] walnut. [illegible] Built-in Dynamic [illegible] control.

*Price* $875 *(without* [illegible]

***Send For This Beautiful Book***

Modern radio developments and the Symphonic Series described in full detail and beautifully illustrated. Sent to you on request.

# AMRAD RADIO

THE AMRAD CORPORATION

J. E. HAHN
*President*

MEDFORD HILLSIDE, MASS.

POWEL CROSLEY, JR.,
*Chairman of the Board*



*VICTORIOUS* . . . from Coast to Coast!

On every highway, in cars of every type, Texaco Golden Motor Oil — clean and clear — daily demonstrates the flawless, heat-resisting stamina of its finer, sturdier body.

Drive in—wherever you see the Texaco Red Star with the Green T for the *new* and *better* Texaco Gasoline and the full-bodied Texaco Golden Motor Oil.

THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS

**FULL BODY**





**IN ALL GRADES**

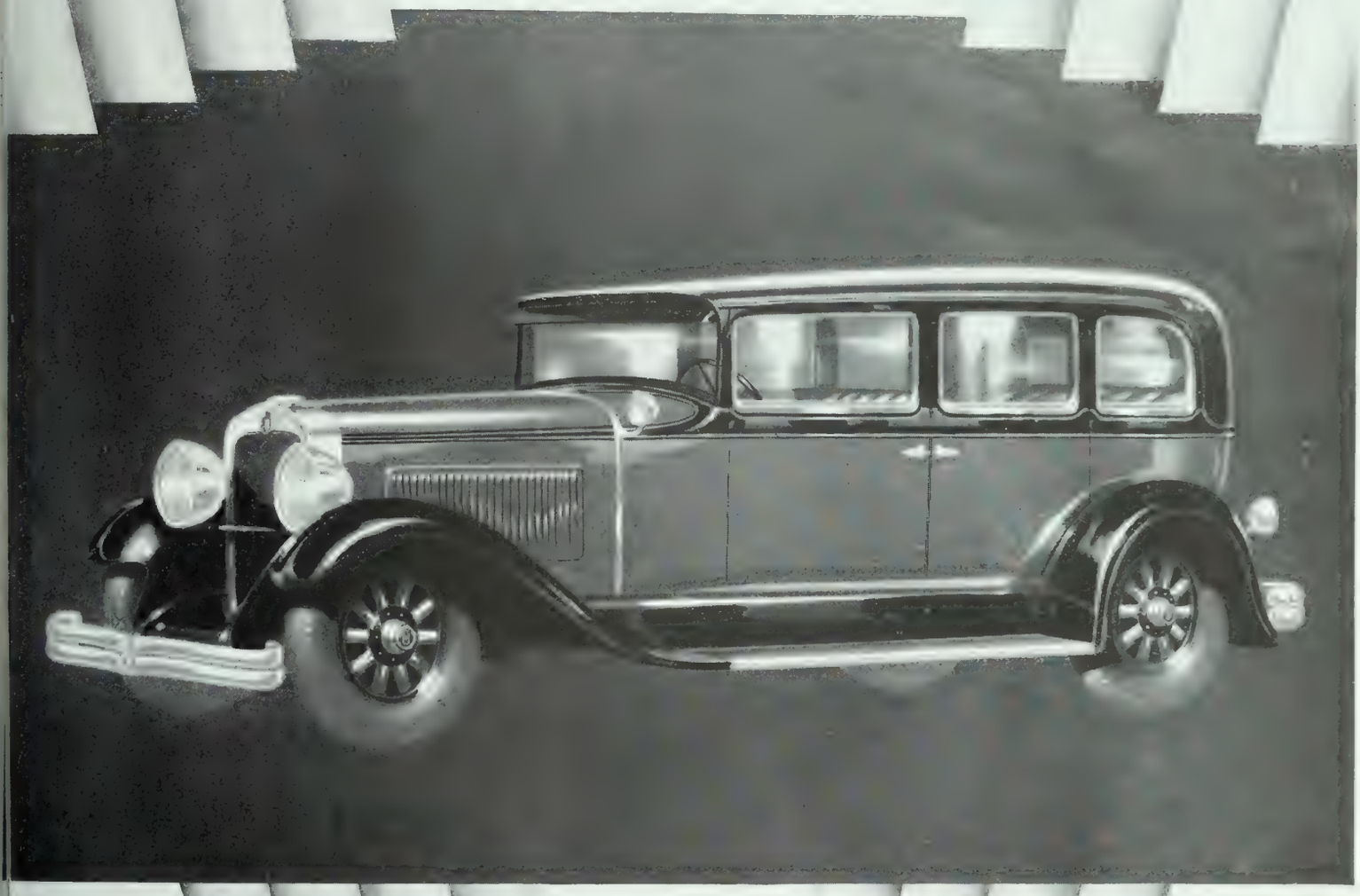




TEXACO

# TEXACO
## GOLDEN
## MOTOR OIL

# THE WORLD HAS A NEW AND FINER MOTOR CAR



Twin Ignition motor

12 Air Craft type spark plugs

High compression

Bijur centralized chassis lubrication

Houdaille and Lovejoy shock absorbers
(*exclusive Nash mounting*)

Aluminum alloy pistons
(*Invar Struts*)

7-bearing crankshaft
(*hollow crank pins*)

New double drop frame

Salon Bodies

**We only ask you to read the features Nash offers—compare them to the new offerings of any other manufacturer . . . . . *then exercise your own good judgment.***

World's easiest steering

Electric clocks

All exterior metalware chromeplated over nickel

Short turning radius

Longer wheelbases

One-Piece Salon fenders

Body, rubber insulated from frame

Nash-Special Design front and rear bumpers

16 enclosed models

4 wheelbase lengths

Three Series

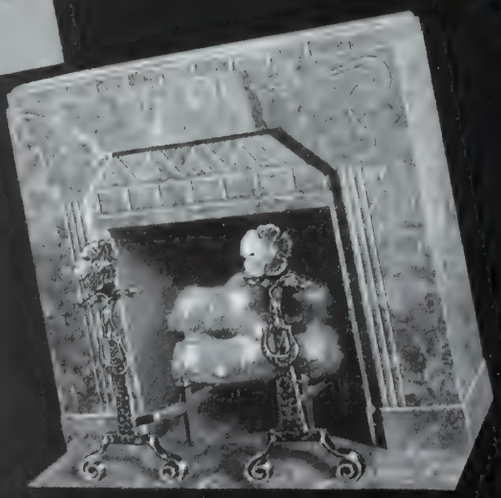
THE NEW NASH "400" SERIES

# THE MODERN FIREPLACE

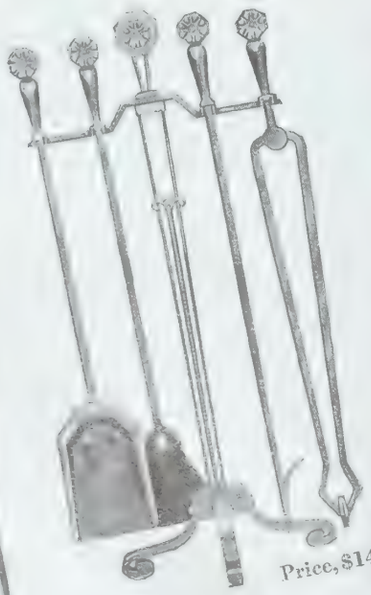


Modern Mantel, $300. Magicoal grate, $200; andirons, $145 extra.

THE Modern Mantels and fireplace accessories now being shown by this House augment its line of antique mantels and fittings. For over a century our service has extended into the most beautiful homes in America, has made possible the rich and dignified hearths which these homes enjoy.

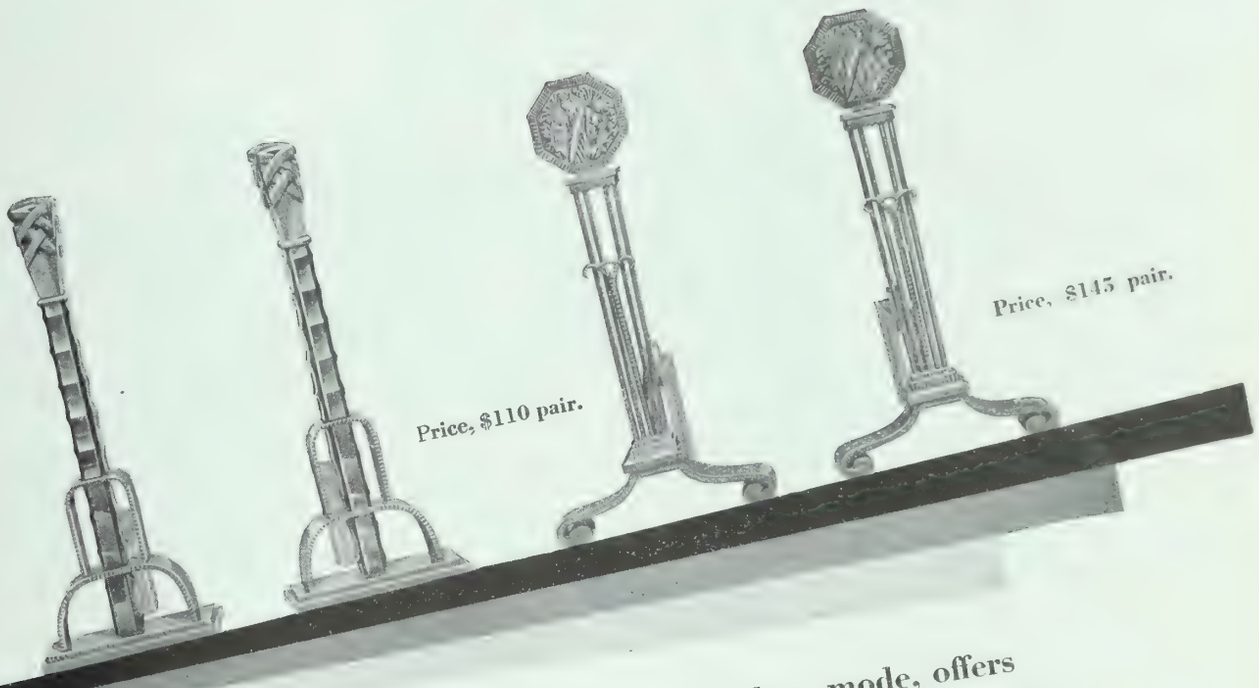


Price, $275; logs and andirons extra.



Price, $145 complete.

WM. H



Price, $110 pair.

Price, $143 pair.

THIS HOUSE, in subscribing to the modern mode, offers mantels and fireplace accessories with a beauty unmistakably rare. Beauty expressed in colorful marble, hewn by hand to perfect symmetry of line and harmonizing with the most eloquent expressions in modern home furnishings. ¶ For the beauty of these mantels we claim a place alongside of the old period mantels—expressing the sentiments of today as truly as those old mantels voice the spirit of centuries past. ¶ Full complements of the modern mantel are offered in the andirons, firesets and other accessories created by this House. Let us send you photographs and descriptions, or, should you prefer, to your architect or decorator rather than direct. Address us at New York, Dept. H. G.

# JACKSON COMPANY

2 WEST 47TH STREET . . NEW YORK
318 N. MICHIGAN AVENUE . . CHICAGO



# *In* 7 Years *will the* Shadow *on* your house?

THIS is a letter from Norman Rockwell, the famous illustrator. It tells a sad story with—luckily—a happy ending. It is doubly interesting because what actually happened to him may happen to all of us . . .

"It was my first house," he says. "I had bought it more with impulse than with planning. I saw it, liked it—and before long, there I was in it, easel, brushes and all.

"We artists are not supposed to be very practical anyway. Certainly I had no idea of 'rust trouble'. . . . Unfortunately, however, I became an expert on the trouble, worry, and cost of rust in very little time.

"Before long our drinking water became brownish in color. Only slight at first—but then more noticeable as time went on. Rust-stained water isn't a particularly appetizing drink—and we certainly didn't like it!

"The next thing was the very vigorously voiced complaint of our laundry woman, who said that she could not wash clothes clean with 'dirty' water. Being an artist's wife, Mrs. Rockwell has an unusually forbearing temperament. None the less, it was pretty hard on her to keep house in a house where the water was 'dirty.'

"Finally the water went on a semi-strike. It ran slower and slower. In the upstairs bathroom we just had to stand there and coax it and wait. Taking a bath became a pretty complicated affair—and as for 'quick' showers in the morning—there just wasn't any such thing.

"Trouble came from the outside, too. Rain leaked from the rain pipes and came down over the house instead of through the spouts as rain is supposed to.

"After a particularly severe winter, we decided we had *enough*. We determined to flee—away from rust.

"I found my present house in New Rochelle. It looked good—but this time I did not go by looks entirely!

"Right away, I made absolutely sure that the pipe was brass pipe, that the spouts, flashings, gutters and rain pipes were all made of copper. I had sworn

ANACONDA COPPE

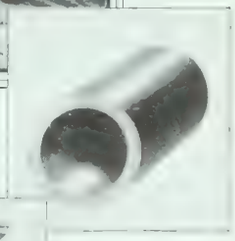


**Norman Rockwell** *Who is perhaps best known for his charming and humorous paintings for The Saturday Evening Post.*

# of Rust *fall*



*The House of Norman Rockwell in New Rochelle is a beautiful, two-building Dutch Colonial place. Architect, E. D. Parmelee. Photo by Kenneth Clarke.*





*BRASS pipe installed 27 years ago in the Ten Eyck Hotel, Albany, N. Y., and ripped out to change the fixtures, was found to be in perfect condition and was re-used in the same building . . . Brass pipe cannot rust.*

*After 130 years the copper flashings, leaders and gutters in a beautiful Colonial home near Philadelphia are still in excellent condition!*

solemnly: 'Never again! From now on nothing but absolutely non-rustable material for my house.'

"Since we have lived here, we have forgotten all about rust trouble. We can always have as much water as we want at any time—and it always flows as pure and sparkling as a brook. I haven't had to spend a cent in repair bills. What a difference! How much more we enjoy living—in a house free from rust!"

MR. ROCKWELL'S experience is by no means exceptional. . . . In fact, a recent investigation shows that in the average house the Shadow of Rust makes itself felt *before seven years are up.*

Once and for all you can free yourself from this costly, troublesome, burdening Shadow by using Anaconda Copper and Brass. Spouts, gutters and rainpipes made of Anaconda Copper, hot or cold water pipe made of Anaconda Brass *cannot rust.* When you build with them, you build durability, soundness and permanence into your house.

At the same time you build economically. For Anaconda metals *save upkeep dollars!* This saving is about $60 in an average $15,000 house *yearly.* And year after year, this saving grows greater. . . .

Every Anaconda product is fully guaranteed by the world's largest manufacturer of copper and brass. Every length of Anaconda Brass Pipe is stamped "Anaconda"—as is every sheet of Anaconda Copper.

Write for the new booklet, "Rust-Proofed." It gives valuable, authoritative facts on house building and house buying. Please address The American Brass Company, General Offices: Waterbury, Conn.

# AND BRASS *Can't Rust*



# Its Sparkling Beauty Is An Inspiration

The rakish and sparkling beauty of Dodge Brothers New Senior Six is an inspiration —and an innovation as well! ¶ Study its refreshing originality of design and coloring. Its big, luxurious interiors. Its wide, richly upholstered seats, exquisite appointments, and complete quality equipment. ¶ Take the New Senior wheel and experience the car's swift response and impressive reserves of quiet power. Note also its exceptional riding ease and marked simplicity of control. ¶ For these striking features simply express, in terms of performance and beauty, the precision and dependability that are preeminently characteristic of all Dodge Brothers products.

*Available in six distinguished body types ranging in price from $1575 to $1845, f. o. b. Detroit.*

## Dodge Brothers
### New Senior Six

# Don't Be *IRRITATED* By *UGLY* Radiators

## *Put* ROBRAS 20-20's

## *In The Walls — Out Of Sight*



WHETHER you are building a new house or remodeling an old one, old-fashioned equipment won't satisfy you. Stop being irritated at the thought of how to hide the radiators. Use these modern **ROBRAS** 20-20 *in the wall, out of sight, out of the way,* radiators.

They are made of strong sheets of brass, joined by a leak-proof weld. They fit in the four inch space usually left between the inner and outer walls. Only a grille just below the window sill, and a small opening or grille at the floor line betray the source of the bountiful warmth.

A new development of heating practice makes it possible for these small radiators to equal in heating effectiveness, cast iron radiators five times as large. They have been thoroughly tested in many installations. You owe it to yourself to find out how much these **ROBRAS** 20-20 radiators will improve the appearance of your home. Send the coupon below for an interesting booklet.

A room in the remodeled country residence of de Lancey Kountze, Greenvale, L. I.

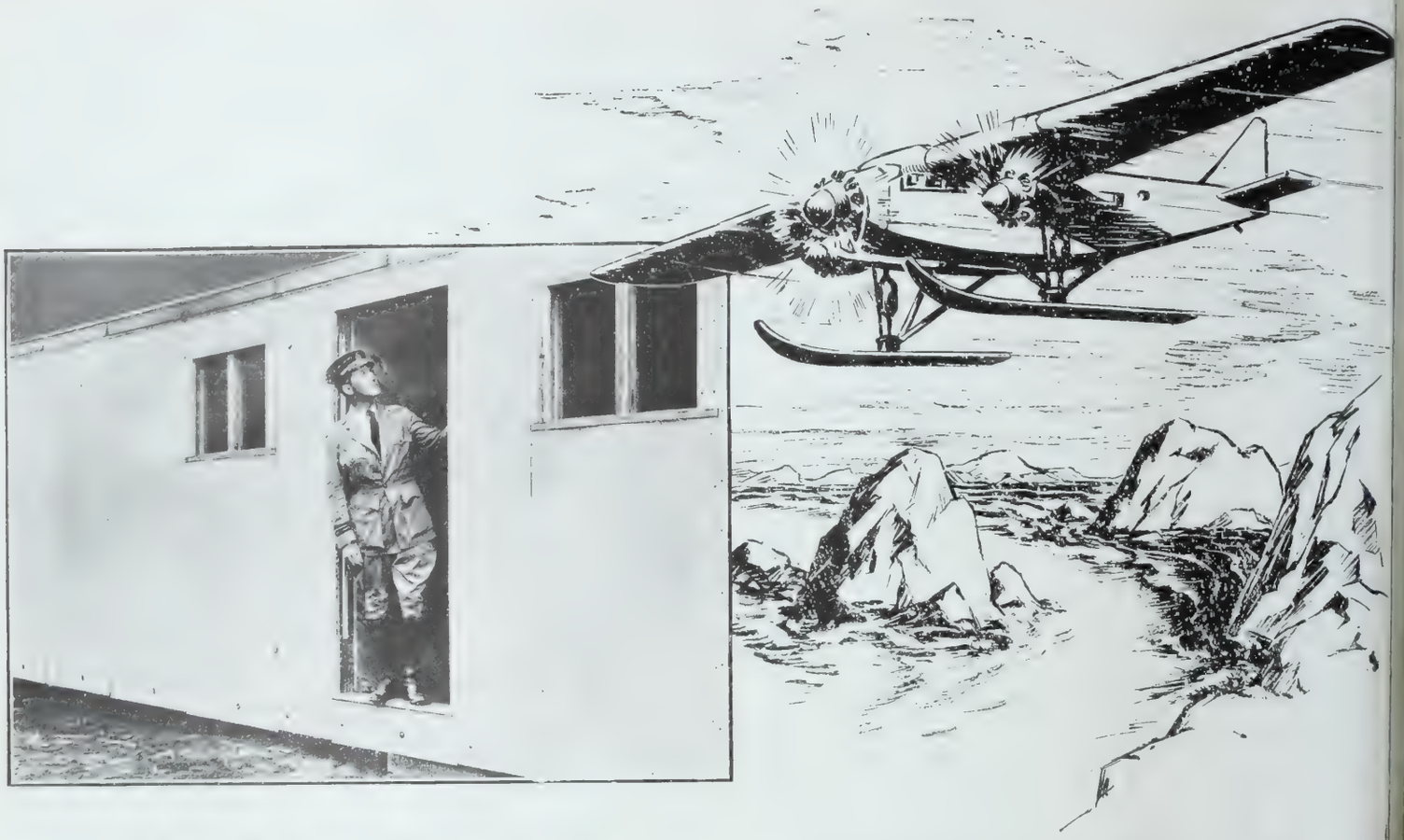
ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

Send me full details about the ROBRAS 20-20

Name

Address



# INSULITE *Will Shelter Commander Byrd at His Antarctic Base* • • • •

(ABOVE)
*Commander Byrd in the doorway of one of his INSULITE houses. These will be "knocked down" and reassembled at the Antarctic base.*

IN THE frozen regions of the South Pole Commander Richard E. Byrd and his great expedition will be sheltered by INSULITE!

Six or more INSULITE houses erected at the Antarctic base will protect Byrd and his men for months and possibly years.

INSULITE was chosen for this severest of all tests because—in the words of Engineer Edgar G. Barratt of New York—"it seems to meet our requirements of strength, rigidity and insulation value."

Commander Byrd demanded a structural and insulating board which, in portable buildings, "would withstand 70 below zero weather and a raging blizzard down on the Antarctic ice cap."

His requirements were met in the selection of INSULITE.



Think of the cold-resisting service such a material can render in any climate where humans live! And it is just as valuable in shutting out summer heat as it is in resisting winter cold.

Used as sheathing, plaster base, wallboard, roof insulation, attic and garage lining, or in any other way, INSULITE adds structural strength and is a source of comfort in all weathers.

**INSULITE**
*the Wood-Fiber Insulating Board*

**THE INSULITE COMPANY**
1215 Builders Exchange, Dept. 2, Minneapolis, Minn.

BUILD WEATHER-TIGHT WITH INSULIT




CREO-DIPT RESIDENCE OF MR. RUSSELL LAMB, ROCKFORD, ILL., ARCHITECT, JESSE A. BARLOGA, ROCKFORD

© C. D. Co., Inc., 1928

# Extra Beauty . . . *without one penny extra cost!*

IT won't cost you one cent more to make your home as colorful and lovely as this. mply use Creo-Dipt Stained Shingles for de-walls and roof.

In the beginning, Creo-Dipts cost no more an ordinary materials. In the end they cost ss—because all genuine Creo-Dipts are se- cted, straight-grained cedar, *weatherproofed advance*, so that in 5 to 7 years, they save eir cost in reduced upkeep.

And what beauty Creo-Dipts add. Every lor, from gleaming silver-white to soft grays d greens. Lovely as an autumn sunset.

Building experts gladly recommend Creo- pts. They know a Creo-Dipt house is sier to keep up—*easier to heat.* Ask your architect, builder or lumber dealer why Creo-Dipts offer the best insulation of all exterior building materials.

Leading lumber dealers everywhere carry *genuine* Creo-Dipts in stock. *For 20 years*, prominent architects and builders have endorsed them. Look for the name *Creo-Dipt* on each bundle.

Send now for 28 helpful photographs and color booklet showing the many colors.

**CREO-DIPT**
*Stained Shingles*



*[illegible]*

MAIL THIS COUPON FOR 28 INTERESTING PHOTOGRAPHS

CREO-DIPT Co., Inc., 1316 Oliver St., N. Tonawanda, N. Y. *In Canada:* CREO-DIPT Co., Ltd., 1610 Royal Bank Bldg., Toronto. Creo-Dipt plants at North Tonawanda, N. Y., K[illegible] City, Mo., Minneapolis, Minn., Vancouver, B.C. Sales Offices in principal cities.

Enclosed find 2[illegible] of [illegible] new Creo-Dipt homes by leading architects, old homes rebeautified, booklet of color suggestions, [illegible] dealer, who will recommend a reliable carpenter-contractor. (Outside U. S. or Canada, [illegible] international [illegible].) [illegible]

[illegible]

Name ____

Street ____ City ____



THE RICH BEAUTY OF MARBLE POOL AND BIRD BATH GIVES DISTINCTION TO THIS GARDEN

# *Mother Nature and Father Time*

MOTHER NATURE and Father Time are the mighty natural forces that have worked through hundreds of thousands of years to create for us a material unsurpassed in beauty, texture and coloring—a material of unequaled dependability—a product of limitless adaptations—marble, the inimitable!

But today, modern methods of production make it possible for the more discriminating of the present generation to use this distinctive material in their homes and gardens at most reasonable cost.

And too, the economy of marble is based on more than its initial cost . . . for marble is so durable it will outlast the house itself, and its glorious colors retain their charm indefinitely. Upkeep costs are practically eliminated and replacements, generally speaking, are never required.




*There is No Substitute for Marble*

*Consult your nearest marble dealer for definite prices. Send, too, for the free booklet shown on the left, containing illustrations of typical marble installations with further information about the advantages of marble in many types of buildings, including residential, civic and commercial. Address Department 6-K.*

**NATIONAL ASSOCIATION *of* MARBLE DEALERS**
**ROCKEFELLER BUILDING - CLEVELAND, OHIO**

*Guardian of Health and Living Comfort*

# 70 DEGREES

# RADIATOR HEAT

## ....in every room all winter



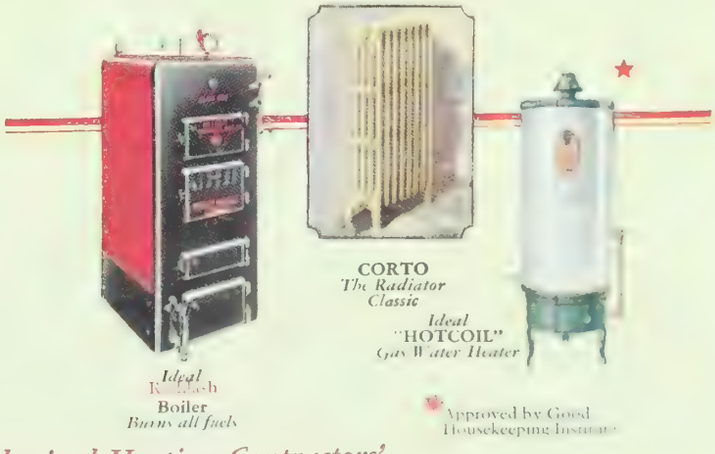
*With this modern radiator heating plant, the health and comfort of your loved ones will be protected this winter, and through all the winters to come.*

COOL October days are reminders of the severe winter weather that will soon be here. Now is the time to decide whether you shall make costly repairs to your present old-fashioned heating system—or invest that money *wisely* in a good radiator heating plant.

With an "Ideal" Redflash Boiler in your cellar and "American" Corto Radiators in your rooms, you have the world's finest equipment—a heating plant that will fill every nook and corner of your home with 70 degrees healthful warmth all winter long.

These quality products will last as long as your home and will soon pay for themselves in the form of greater living comfort, lower fuel bills and increased property value.

Leading Architects, Engineers, Heating Contractors and Building Contractors specify this approved equipment—and millions of owners, from long practical experience, enthusiastically endorse it.



*Ideal* Redflash Boiler
*Burns all fuels*

CORTO
*The Radiator Classic*

*Ideal* "HOTCOIL"
*Gas Water Heater*

Approved by Good Housekeeping Institute

[ $1 00 to $2.00 per week will pay for this equipment—Consult your local Building and Loan Association, Cooperative Bank, Bank, or Mortgage Company. ]

*Displayed and sold at all Authorized Heating Contractors'*

## AMERICAN RADIATOR COMPANY

*Branch Offices:*

New York, Pittsburgh, New Orleans, Kansas City, Philadelphia, Cleveland, Memphis, Omaha, Baltimore, Cincinnati, Birmingham, St. Paul, Boston, Detroit, St. Louis, Denver, Washington, Chicago, Milwaukee, Seattle, Buffalo, Atlanta, Indianapolis, San Francisco

MAIL THIS COUPON FOR CATALOG

AMERICAN RADIATOR COMPANY

(Send to Nearest Branch Office)

Please send me descriptive literature covering [illegible] ing and [illegible] supply products

Name_____

Address_____

City_____ State_____




# The Crowning Achievement *of the* Potter's Art

MARBLEIZED CHINA — the newest creation in plumbing fixtures — introduces a charm and distinction in bathroom treatment of which the eye will never tire.

In the natural colorings and delicate veinings of Bottichino and other marbles, matched with rare skill and enriched with the gleaming lustre of genuine Te-pe-co Vitreous China and Porcelain, it harmonizes admirably with whatever treatment of walls and floor you may prefer. To the beauty of marble is now combined the unequalled sanitary and enduring qualities of china. All Te-pe-co products carry the same trade mark guarantee of quality and durability that has made our ware, in tints and white, preferred by those who wish to be assured of better fixtures.

*A copy of "Bathrooms of Character", Edition V 2, together with color chart showing the various tints and graining of Te-pe-co ware, will be forwarded upon receipt of 10c in postage.*

★ ★ ★

*The* TRENTON POTTERIES COMPANY
Trenton, New Jersey

Boston New York Philadelphia Chicago

*Export Office:* 115 Broad St., New York City

# TE-PE-CO

ALL CLAY PLUMBING FIXTURES

# Why try to Heat all Outdoors?



*You can reduce heat leakage, save money and enjoy greater year 'round home comfort in a house built with Celotex*

HEAT leaking roofs and walls waste fuel, create extra furnace labor, increase household worries. They cause discomfort and endanger health by making rooms cold, hallways draughty and floors chilly and damp.

Ordinary building materials do not offer enough resistance to this wasteful heat loss. A special material is required—one that has superior qualities of *insulation*.

After careful laboratory tests, scientists found the material best suited for insulation—long tough fibres of cane! These fibres have millions of tiny sealed air cells—just what is needed for retarding heat leakage and for keeping out extreme heat, cold and dampness.

Today these fibres are interlaced into strong durable boards of Celotex . . . boards that *build* as well as *insulate*—that *replace* other materials.

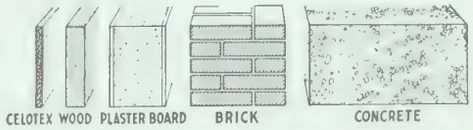
Everywhere Celotex Standard Building Board is used for sheathing; for lining basements, attics and garages; for insulating roofs of old homes as well as new. Celotex Lath gives new beauty to plastered walls because it is designed to eliminate cracks and lath marks. And Celotex is used as insulation in thousands of refrigeration cars and in many household refrigerators.

Think of the new living comfort Celotex brings you . . . comfort undreamed of by other generations. Warm, evenly heated rooms in winter . . . cool, enjoyable living quarters in summer, even with an oven-baking temperature outside!

Find out all you can about this remarkable fuel-saving and comfort bringing material. Ask your contractor, architect and lumber dealer. Or write direct to us, and ask for the Celotex book, "Year 'Round Comfort and Fuel Saving."

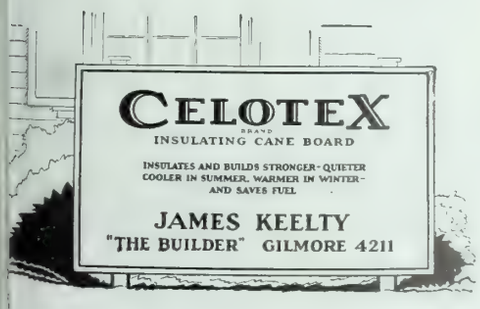
The Celotex Company, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. All reliable lumber dealers can supply Celotex Building Board and Celotex Lath.

*These Sections Are of Equal Insulation Value*




**Relative heat-stopping values**

Cross-sections show why Celotex is needed as insulation back of wood, brick, plaster and concrete . . . As a heat-stop, Celotex is 3 times as effective as wood; 8 times plasterboard; 12 times brick; 25 times concrete. (Data compiled from tests published by the American Society of Heating and Ventilating Engineers Guide, 1928.)




*When you buy a house look for this sign . . . it is your assurance of greater home comfort*

CELOTEX
BRAND
INSULATING CANE BOARD

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark and indicates manufacture by The Celotex Company, Chicago, Ill.

CELOTEX IS THE ONLY INSULATION MADE FROM THE LONG TOUGH FIBRES OF CANE



# IN BEAUTIFUL HOMES

TRULY, entertaining becomes an unalloyed pleasure when dining room appointments speak quietly but impressively a message of correctness and flawless good taste.

What hostess would not delight in ushering her guests into a room as distinguished as the one pictured above—each individual piece of furniture a masterpiece—each expressing a complete harmony of inspired design and glorious craftsmanship.

For many years Limbert Furniture has been built for beautiful homes. To Limbert designers, beauty is a revered tradition. To Van Raalte craftsmen, fine workmanship is an obligation owed to the memory of old world ancestors in the woodworking art.

CHARLES P. LIMBERT CO.,
Holland and Grand Rapids, Michigan

Conceived in circumstances so f tunate, it is not surprising that V Raalte creations are universally admi by lovers of beautiful homes. And t they are sold by leading dealers eve where.

*LET us send you the* Limbert Hostess Book, *an attractive little volume on fine furniture and hospitality, and direct you to a dealer near you where Limbert Furniture is on display. Address your request to Dept. G., Holland, Michigan.*




LIMBERT *Furniture*
*by* VAN RAALTE CRAFTSMEN

INTERESTED RETAILERS ARE NVITED TO SEND FOR SAMPLES, PRICES, TERMS, ETC.

# NO WONDER THEY CALL THEM " SCATTER RUGS!

*Duro Gloss Rug Anchor will save its cost many times over—not only in personal injuries, in backaches from repeated straightenings, but also in added years of life for your favorite rugs.*





*The illustration above shows the Duro Gloss Rug Anchor in place. In addition to stopping the rug from slipping it keeps it smooth and unwrinkled.*

THE hardwood manufacturers rightfully claim that the floor is the most important feature of the room. Nothing *is* much nicer than a highly polished floor with colorful small rugs well placed.

The trouble is that the rug is usually placed where the unwary guest makes an entrance—and the result, while highly entertaining to the audience, is sometimes a serious matter.

Duro Gloss Rug Anchor inconspicuously removes all the danger of rug slipping—and provides a resilient, water-proof cushion for the rug as well. It is cured in 250° heat and will never get "tacky" or stick to the floor. The retailer carries Duro Gloss Rug Anchor in rolls, and cuts it to fit under the whole rug. Once cut to size it *stays* that way—never flattening out and showing a "petticoat" edge.

J. C. HAARTZ COMPANY, NEW HAVEN, CONN.

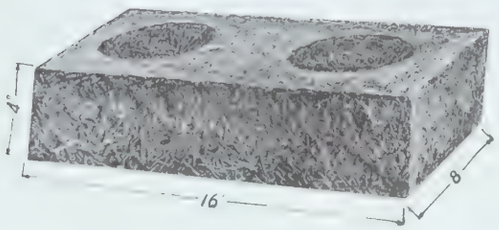
Duro Gloss

# Rug Anchor

Stops that SLIPPING

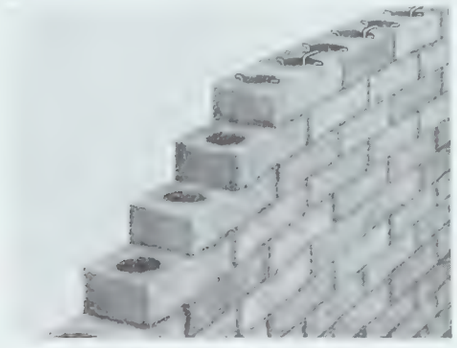
MAKERS OF DURO GLOSS RAIN AND SPORTS FABRICS, AUTO TOPS AND FINISHES

# What is Stockade?




THIS is the equivalent of 8 bricks in volume. It weighs only as much as 1 brick. It provides from 3 to 5 times the insulation afforded in most types of construction. It is fire-resisting. It is called STOCKADE.

Stockade walls are built up like this, brick-like, only much faster, because of the large size, the light weight and the self-bonding feature. There are no mortar joints to be penetrated by heat or moisture.



Note that Stockade forms "columns of holes" which run up through the walls. As Stockade is laid, these holes are filled with concrete, properly and simply re-inforced. The result is a wall of 4-inch re-inforced concrete pillars, 8 inches between centers, with 8-inch thickness of *continuous, integral* insulation.

*NOW THEN,* you have the very highest type of construction—insulated, re-inforced concrete—usually considered out of reach for any home. Yet your first cost is no greater than for any substantial type of construction, and usually it is even lower. You have a wall which will never need upkeep because there is nothing in it to deteriorate. Indeed, the tendency of the Stockade wall is to improve with the years. You have a wall of great strength that can never crack or sag (67,500 pounds' resistance per lineal foot, at 8 feet high, according to Armour Institute of Technology).

SECTION OF WALL CUT AWAY



STOCKADE is easily and quickly erected, and without further treatment is ready for any interior and exterior finish. Stucco, for example, on the outside, and plaster on the inside bond perfectly to the Stockade surface. No lath or furring strips are necessary. Cracks are virtually unknown, because Stockade is sufficiently resilient to take up any expansion or contraction from moisture and temperature.

Soft, free architectural effects are obtainable *naturally* on Stockade without extra expense. Any preferred exterior finish, such as brick, stucco, half-timber, etc., may be used with Stockade as easily as with any other type of construction.

DEEP REVEALS



The 8-inch wall of Stockade construction makes possible the beauty of deep reveals, either interior or exterior, *without extra expense.* Always, the Stockade home, even when modest in design, looks rich and substantial. And it *is* thoroughly fine, permitting the best expression of architecture, structural engineering, and personal taste—invariably at a decided saving.



A STOCKADE HOME AT CRYSTAL LAKE, ILL.

The reason will be clear when it is considered that no other one material makes possible: (1) all the strength and permanence of re-inforced concrete; (2) from 3 to 5 times the insulation usually provided; and (3) a perfect, ready surface for any exterior or interior finish.

REVOLUTIONARY in results, Stockade has the weight of authority behind it. It was originally developed by James Monroe Hewlett, a director of the American Institute of Architects. It has long since proved itself in homes of every type and under all climatic conditions.

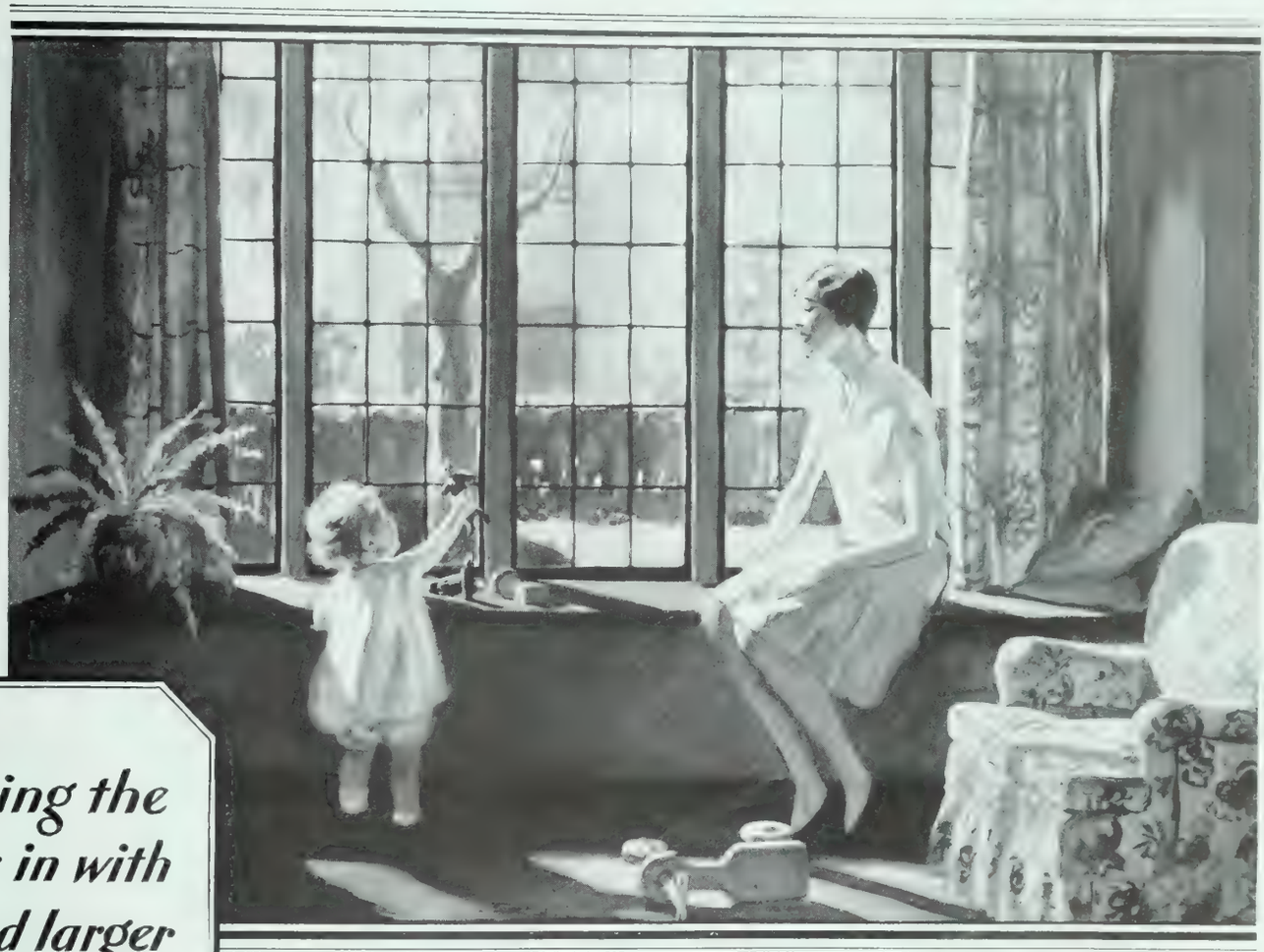


JAMES MONROE HEWLETT

You cannot know how much farther your home investment will go—how much better it will be protected—until you know all about Stockade. Send for descriptive literature. Ask for book "H. G."

THE STOCKADE CORPORATION, 228 NORTH LA SALLE STREET, *CHICAGO,* and 347 MADISON AVENUE, *NEW YORK CITY.*

# YOU CAN'T BE OUTDOORS ALL THE TIME ...



## So bring the sunshine in with more and larger WINDOWS

FEW years ago, the white, delicate complexion was the fashion. Women hated sunshine as a plague. A tanned skin was so "unrefined"!

But science has taught us the value of sunlight. Now we *seek* the sun; "tan" is the vogue. We open our rooms to the sun, roll up the shades, and bring in all the sunlight we can get. Today, the tendency is toward more and larger windows. There is no single room in our modern home resembling that dark, closed-up, musty-smelling, mid-Victorian chamber-of-horrors—*the parlor.*

The most lived-in room in the house is the sun parlor, with "walls of glass," flooded with glorious, healthful sunshine. Our attics are no longer just storage space. Larger windows in the gable ends and dormers along the roof line have made them into play rooms, maids' rooms, guest rooms. Basements, too, have grown bright, healthful, dry, through a more generous use of windows.

Perhaps all that is needed to bring *your* home up-to-date is a sun parlor, another window or two, or perhaps a glass door. These can be added inexpensively.

"The Sunny Side of the House" shows pictorially how easy it is to make yours a "sunshine" home. It is a book published especially for home owners and home builders. If you are remodeling or preparing to build, ask us to send you "The Sunny Side of the House" before you lay your plans. The book is free and will be mailed on receipt of your name and address.

"A-W-G" Window Glass has been the preference of architects, builders and dealers for more than a quarter of a century. Its high quality, greater tensile strength, brilliant lustre, clearness, freedom from defects and discoloration, and absence of staining and fading make it the ideal glass for windows. Whether you are building or remodeling, specify "A-W-G" Clear-Vision Window Glass.

AMERICAN WINDOW GLASS CO.
*World's Largest Producer of Window Glass; also Maker of* QUARTZ-LITE *the Ultra-Violet Ray Glass for Windows*
Dept. D, 502 Wood Street, Pittsburgh, Penna.

A·W·G

## CLEAR-VISION WINDOW GLASS

**Write your name and address on the margin below and mail it to us for a copy of "The Sunny Side of the House"**



*"Let's forget the rubber! This radio is too good to interrupt even with bridge."*

*"Yes, really, Helen, we'd much prefer to sit here and listen. I never thought I could ever enjoy opera on the radio."*

ORTHO-SONIC TONE—made possible by Federal's exclusive patented balanced circuit, is an outstanding accomplishment in the Radio industry. The complete musical range, from the lowest notes of the oboe to the shrill pitch of the clarinet, is clearly reproduced with startlingly realistic fidelity.

To this remarkable Tone Quality add the finest of selectivity, phenomenal distance range, simple single-dial operation, exceptional sensitivity to weak signals, cabinets which represent the finest woodworking craftsmanship, and you have Federal Ortho-sonic Radio.

Federal Radio ranges in price from *$[illegible] to *$[illegible]. There is a model for every room and purse for every purse—table, console and art cabinet designs, six- and eight-tube models, battery and electrically operated.

Go to your nearest designated Federal Retailer *soon*. See and hear the new Federal Ortho-sonic. You too will agree that it's America's finest radio.

Beautiful Art Folio of the complete Federal line will be sent on request.

*Federal prices do not include tubes and are slightly higher west of Rockies.

FEDERAL RADIO CORPORATION, BUFFALO, N. Y.

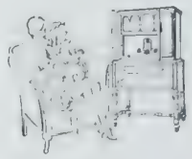
*Operating broadcast Station WGR at Buffalo*

FEDERAL ORTHO-SONIC RADIO, LTD., BRIDGEBURG, ONT.



*Federal H[illegible]*
*For [illegible] operation*
*$130





*Federal E40*
*For battery operation*
*$350

*Federal E40-60*
*For light-socket operation*
*$460



*Federal Mandarin*
*For light-socket operation*
*$1,125

# Federal ORTHO-SONIC* Radio

*Federal's fundamental exclusive development making possible Ortho-sonic Tone is patented under U. S. Letters Patent No. 1,582,470

BUILT TO EXCEED YOUR EXPECTATIO

# DIRECTORY OF MODERN ART


CONTEMPORA Inc
West 49 St. New York
MODERN INTERIORS
BRUNO PAUL and
LICIAN BERNHARD


THE MODERN HOUSE derives its beauty not from sentimental and romantic memories of bygone centuries—it is not built as a background for ornate costumes of knights and overstuffed muffled and ruffled dresses of ladies—neither for Spanish grandees nor for French peasants. . . . . .

Rather, it went to school to the modern engineer and the modern couturier.

From the yacht and the automobile, we learned the beauty of timely materials: nickel, plate-glass, unfinished wood, steel. From them we learned to eliminate nonessential ornaments and peculiarities of past periods. We learned to design for purpose—and do it with the innate beauty of the material in mind.

From the engineers we learned to play with light, and make it a new feature of the home, independent of imitation candles and oil lamps.

From the modern couturier, we learned the charm of simplicity of line, the greater harmony of colors, the scarceness of ornament, the sheer beauty of the plain material, the lucidity of elegance.

A love for the treasures of the past, admiration for the achievements of the engineer and a fine feeling for the present day fashions—all these combined, enables the modern designer to create the style of our age.

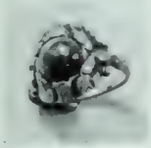
Lucian Bernhard


RENA ROSENTHAL
520 MADISON AVE. NEW YORK CITY



Lamp finished in Nickel or Brass with silk shade. Height about 19 inches

GEORG JENSEN
HANDMADE SILVER INC.



$12.00 to $35.00



4 inches high $56.50; 5 inches $90.00
*Booklet on Request*
39 West Fifty-Seventh Street
NEW YORK



THE PARK-AVE GALLERIES —
227 PARK AVENUE
NEW YORK

ENSEMBLIERS FOR THE ELITE



Modern Textiles
*and*
Wallpapers

ADELINE DE VOO, INC.
120 E. 57th St., N. Y. C.
*Plaza 8113*

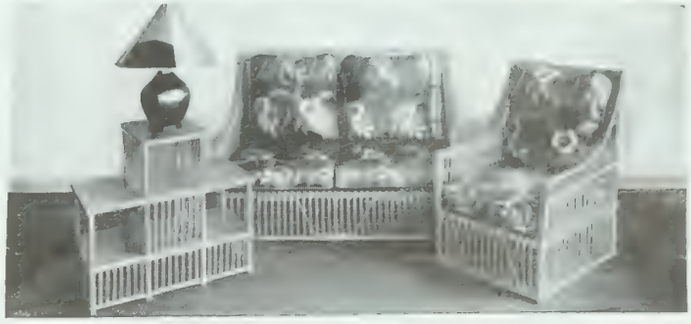
MODERN FURNITURE



Smart utilitarian and distinctive—contemporary American furniture expresses individuality in its every line

Individual pieces executed and finished to your order. Special service to the interior decorator

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FURNITURE CO. INC.
4 East Fifty-Seventh St. New York City



*Genuine Reed Furniture*

We are constantly Furnishing Prominent Homes, Hotels, Clubs, and Yachts with Distinctive Reed Furniture, and Decorative Fabrics.

*OUR EXCLUSIVE DESIGNS AT LOWEST PRICES*

Catalogue of Reed Furniture sent for 25c

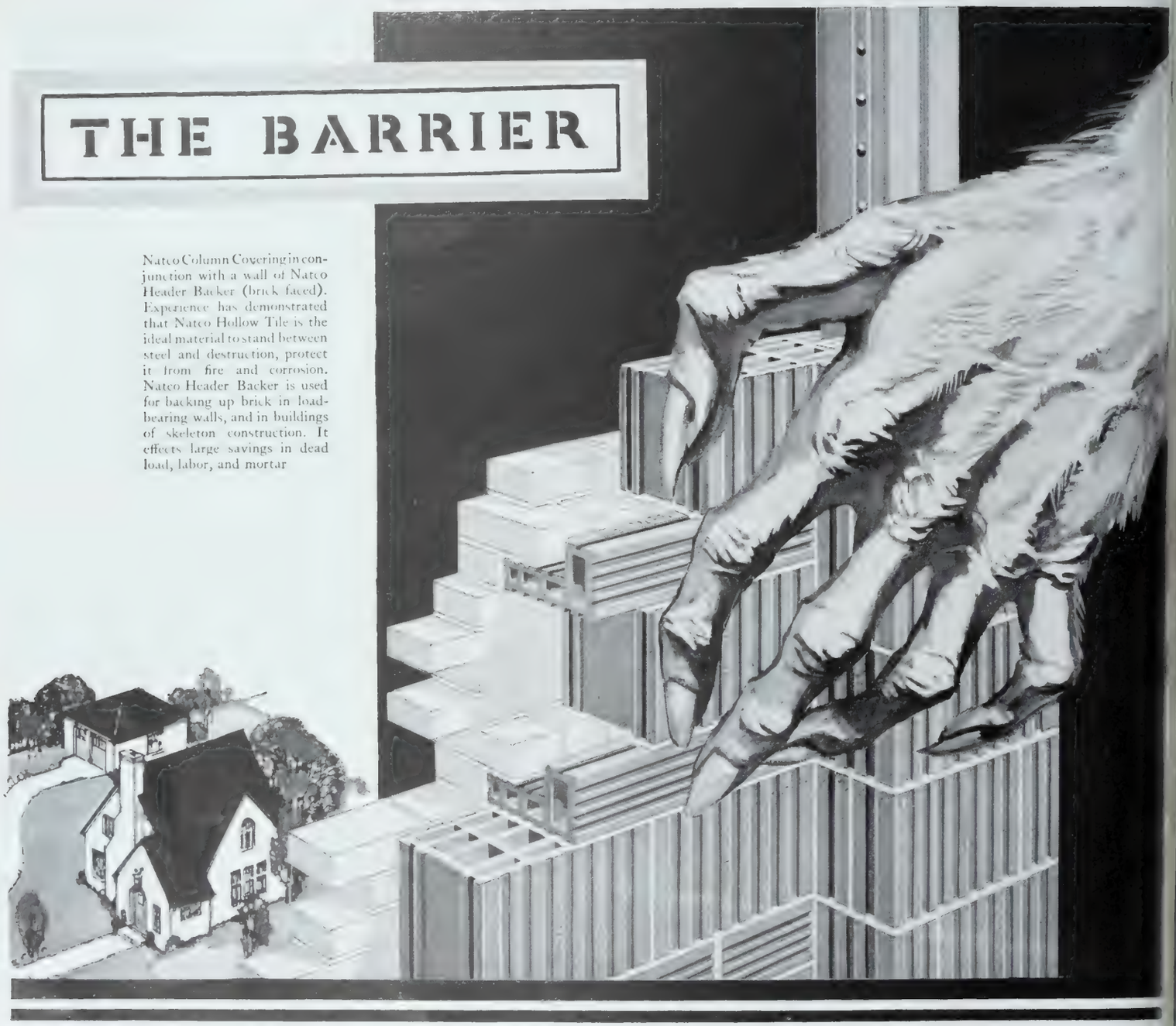
*Specialists in Sun-Parlor Furnishings*

The REED SHOP, Inc.
117 EAST 57th STREET, NEW YORK

*Imported Decorative Fabrics*

# THE BARRIER

Natco Column Covering in conjunction with a wall of Natco Header Backer (brick faced). Experience has demonstrated that Natco Hollow Tile is the ideal material to stand between steel and destruction, protect it from fire and corrosion. Natco Header Backer is used for backing up brick in load-bearing walls, and in buildings of skeleton construction. It effects large savings in dead load, labor, and mortar



# NATCO curbs the clawing hand of decay

DOOMED—from the day of its completion—is the sentence passed on every structure built of perishable materials. A sentence imposed by Time—carried out by its executioner, Decay.

But time's attacks are futile against Natco Hollow Building Tile. Molded of special clay, then burned in great kilns, the tile takes on the strength and durability of rock. Structures built of it partake of its permanence.

The Complete Natco Line of Hollow Building Tile provides a unit for every building need—walls, floors, roofs and covering for steel work. To build with Natco is to curb the clawing hand of decay—combine economy, convenience, permanence, and satisfaction in brimming measure

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*General Offices:* Fulton Building, Pittsburgh, Pa.
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*In Canada:* National Fire Proofing Co. of Canada, Ltd., Toronto, Ont.

# NATCO

NATCO
THE *COMPLETE* LINE *of*
HOLLOW BUILDING TILE

# HOLLOW BUILDING TILE



*TILE-SETTING* is a true craft, requiring a high degree of skill and workmanship. A competent job of tile-setting will give you results of enduring beauty—something you can regard with endless pleasure and satisfaction.

In your community there is an experienced tiler, who can show you the different types of keramic tiles, answer your questions, make practical suggestions, and see that your tile job is efficiently and skillfully handled. Consult him if you are building or remodelling. *Associated Tile Manufacturers.*



*Bathrooms like jewels, in colored tiles, carry out, with exquisite effect, the color harmonies of the rooms from which they open.*

# *Water-proof, Wear-proof, Fire-proof—*

# REAL TILES keep through the years their wonderful charm

IF YOU are building or remodelling a me, you will want it to have beauty d a measure of luxury. Even if it is a ry small house, it must be the best, the st beautiful, that you can afford.

Keramic tiles—real tiles—permitting as y do, an endless choice of color, design d texture, you will find to be one of the st beautiful as well as one of the most ting building materials.

Water and steam do not harm keramic s; no stain permanently discolors them. ny years of treading on keramic tiles s not wear them down; furniture gged across them does not scratch or r their enduring surface.

Keramic tiles, produced at very high mperatures, resist the heat of the ordiary flame. The materials used in ting tiles are also fire-proof; so that ir use in your home is a real safeguard ainst fire hazards.

Once, a tiled bathroom was considered a very special luxury. Today, it is difficult to find a new house, even in the more moderate price-class, that does not contain one or more bathrooms in keramic tiles. These rooms, immaculate, beautiful—in simple white or in exquisite color—are a fitting accompaniment to the convenience and luxury of modern plumbing and heating.

No material is so economical for a bathroom as keramic tiles, for no other lasts as well. Tiled walls emerge unharmed from the vigorous splashing of the daily shower; tiled floors are uninjured even when the forgetful member of the family sometimes lets the tub overflow.

Tiles are non-absorbent, sanitary, extremely easy to keep clean—in all respects ideal for use in bathrooms.

WHETHER you are building a new house or modernizing an old one, you can insure lasting satisfaction by specifying keramic tiles for one or more rooms.

Let us send you our beautifully illustrated booklet, *Enduring Beauty in Your Home Through Keramic Tiles.* Mail the coupon today!

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For the enclosed 10 cents please send me your booklet, *Enduring Beauty in your Home through Keramic Tiles.*

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KERAMIC TILES

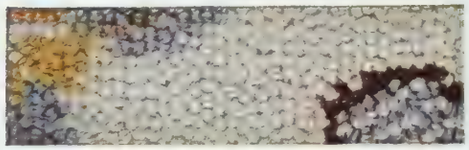


The charm of the colonial interior is always heightened by Bigelow-Hartford hooked rug designs. *Center:* pattern 129-5, size 27″ x 54″, also sizes to 11′3″ x 24′, and in carpet.

Carpets of Bigelow-Hartford hooked rug designs lend distinction to the modern home.

# FOR ROOMS OF RICH INDIVIDUALITY

## IN THE AMERICAN TRADITION



*A* SMALL *section of a Bigelow-Hartford hooked rug design, photographed to show the deep, sturdy loops and the softly irregular effect of the weave*

HERE in the New World, too, traditions have risen . . . traditions of beauty, of comfort, of luxury . . . as native to America as its mountains and forested streams. So Bigelow-Hartford, itself with a heritage of over a century of fine weaving, has fostered the art of the hooked rug.

Fostered but not imitated, for Bigelow-Hartford's hooked rug designs are woven in a manner distinctly [illegible]al . . . and not only in small rugs but in full room-[illegible]d in carpet. Moreover the patterns are based on [illegible]l period motifs as well as on superb examples of authentic hooked rug designs.

Thus the American tradition in rugs and carpets comes now to full fruition. Already prominent decorators are using Bigelow-Hartford hooked rug designs widely, finding that they harmonize beautifully with almost every interior scheme. Colonial living-room, Spanish hall, modernistic bedroom, French boudoir . . . all find added individuality when the new rugs and carpets are employed.

These hooked rug designs are of the same quality in every respect as the celebrated "Hartford-Saxony" rugs, which are passed from generation to generation. The character of craftsmanship is attested by the name "Bigelow-Hartford", woven in the back of each one of these rugs and carpets . . . At good stores everywhere.

# BIGELOW-HARTFORD
## RUGS & CARPETS

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Please send what I have checked at the right. [Kindly write your name and address clearly in the margin]

- ☐ Hooked Rug Design folder (free)
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- ☐ Name of nearest Bigelow-Hartford merchant
- ☐ Color and Design: Their Use in Home Decoration (a very interesting and helpful book, fully illustrated) *postpaid*, 25¢

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IF YOU are a modernist and are looking eagerly towards the time when your house will be a complete expression of the decorative trends of today, you will welcome the advent of some new floor coverings made in this country especially for the 20th Century interior. Until comparatively recently, due to the scarcity of rugs and carpets designed in the modern spirit, decorators were forced to rely on furniture, fabrics and wall papers for a contemporary atmosphere, rugs either having to be made to order or imported from those countries where modernism is an old story. Now, however, because of the numerous designs put out by the Bigelow Hartford Company, it is possible to make the floor an integral part of any modern decorative scheme.

CHIEF among the new floor coverings manufactured by this company are a number of small rugs in designs of familiar subjects treated in an essentially modernistic manner. There are floral patterns in which all traditional laws of balance and artistic propor-



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This vase is 4½" high and 6" wide at the top. Colors: Smoke, blue, amethyst, dark green, ocean green.



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tion have been blithely disregarded with strangely satisfactory results. Lindbergh's flight is pictured in symbolic form by means of darting lines radiating out from the corner like a fan—an excellent rug for a hall or a room of long, narrow proportions. Then there are the geometric designs linked inescapably with modernism, as well as amusing landscape and marine scenes, the drawing of which shows an effective if somewhat naïve disregard for perspective.



RUGS in such definite, vigorous designs as these are excellent for a room lacking sufficient pattern in the hangings and furniture coverings. For the room, however, that is rich in figured surfaces a more restrained floor covering is essential. For this purpose decorators are using plain, broad-loom carpeting in various colors cut up and sewed together in strips to form some desired modernistic motif. By this means it is possible to create patterns of any desired shape and size and in any wanted color scheme. Sev-




No. 639. (left) Nursery Pillow 12" square. Price $3. Postpaid East of the Mississippi

No. 647. (right) The Carolinian. 16" square. Price $6. Postpaid East of Mississippi

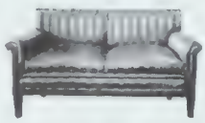
*Two Pillows That Your Home Needs*

Two cretonne pillows to make your home seem more "homey". The **Carolinian** is a Colonial scene in colors on a tan, light blue or light green background. The Nursery pillow has Mother Goose characters in colors on tan or blue.

*Add 10¢ for postage West of the Mississippi*

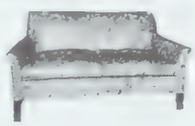
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*Asheville, North Carolina*

*Lovely Upholstered*
LOVE SEATS



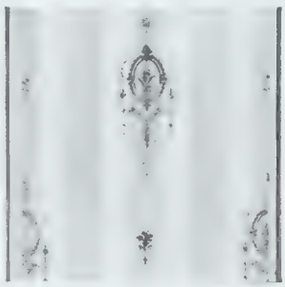
*The Lawson $125 in muslin*

These two charming Love Seats will add greatly to the comfort and hospitable atmosphere of your home. Luxurious in appearance and practical in construction, they will give friendly service for many years to come. Down filled cushions. Only because you deal direct with the maker is the extremely low price possible. Please compare. Any desired covering. Send now for booklet "E-9" of many beautiful pieces.



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An interesting and useful paper in white with moiré stripe, stamped with a motif of gold leaf, by Desfossé & Karth of Paris, was first made by them in 1853. It is suitable today where simple elegance is demanded of a wall-paper.
*Obtainable from the better dealers and decorators or from Desfossé & Karth's sole American agents. (Samples upon request.)*

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ALWAYS important but often dull, the dining room has been invaded by Modern Art and Modern Color with the result that it is still important but never dull. A late and interesting fashion is the table and sideboard in color. THE RESEDA, a suite of modern design slightly suggestive of 18th century French, is painted a deep rose-red, ivory, or green, with trimmings of gold leaf.

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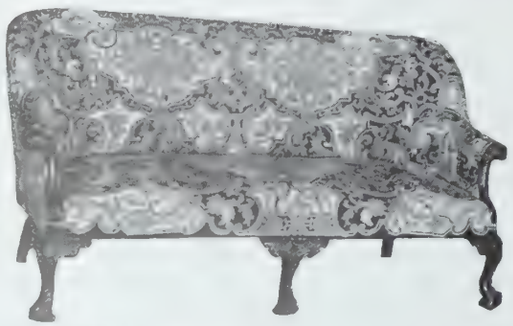


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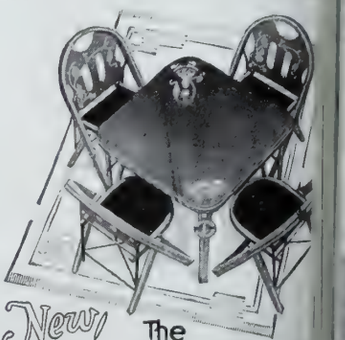


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*New* The MANDARIN BRIDGE SET
**BREATH-TAKING Beauty! D orated folding Bridge Set rich oriental colors--a deligh the heart of every hostess. holstered seats, decorated therette top and two ash tr for corner legs. Write today beautiful folder.**
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*Sylvia Shaw Judson Sculptor* *Patent No. 70148*

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Pompeian green bronze twenty-one fifty.
Eight inches high. Seven inches wide. Four pounds.

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eral shades of one color are used, as well as contrasting hues. Tones of beige are popular, particularly when the beige shades into peach and tan. Gray, shading into mauve is good if a rather neutral floor is desired, while particularly pleasing and a refreshing departure from the conventional taupe and tan shades is a living room rug made in this manner from sections of carpet shading from light green to a deep bottle tone, or in shades of heliotrope and plum. Soft shades of light green, bordering on chartreuse, make a decidedly effective floor covering.



ANOTHER startling development in rug making is the introduction of modern designs into such an established institution as the early American hooked rug. Ralph M. Pearson is producing modern hooked rugs designed by a number of contemporary American artists, and executed by a selected group of New England country people born to the hooking tradition and who, because of their long training have developed great skill in this essentially American craft. By coöperation with these workers the artist with




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**...here is an ingenious space-saving unit, that slips right into your present closet and brings order out of chaos. Used with our other clever clothing devices it creates an ideal wardrobe for any home.**



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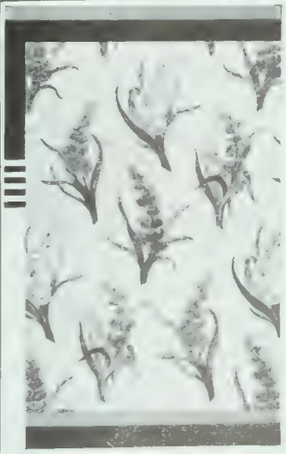


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o. GC223—This Russian seven light candelabra is le of solid brass. The arms can be ad- ed so as to give a series of different igns and also render a varied lighting ct. It is an excellent copy, with all the rm of the old one. Height 21". Each. **$10.00**

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THE designs of these new papers are infinitely varied. No longer have flower and leaf motifs full sway. Stripes have returned, but "with a difference." In place of the customary vertical stripes beginning at the floor and disappearing into the cornice, the new versions of this type of design show stripes running horizontally. And instead of harshly defined gradations of color, the tones are so blended and shaded that the colors literally melt into each other softly and indefinably.

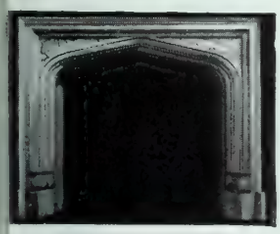
HORIZONTALLY striped paper makes an excellent background for a room that is too tall, as a wall design running around helps to detract from the apparent height of the ceiling. Many lattice motifs are found among these modernist papers, particularly in those of German inspiration, several shaded lines being used to enclose a flower motif treated in the modernistic manner. Among the less conventional patterns are a stencil design of modern skyscrapers, amusing fish and shell subjects, and some unusually pictorial designs in the manner of the old *toile de Jouy* patterns.



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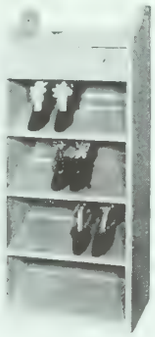


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IN addition to these gay papers for the living quarters of the house, there has been launched recently a line of kitchen shelf papers as practical as they are decorative. This heavy paper is coated on one side with English china clay that gives the surface somewhat the appearance of porcelain. Dust will not adhere to it and it can be cleaned with a damp cloth. It comes in such popular colors as orchid, light-green, pink, yellow and pale blue, as well as white. Put up in convenient rolls, 14 inches wide for shelves, and 22 inches wide for dresser and buffet drawers, this porcelain enamel shelf paper meets the current demand for color in kitchen decoration. Both widths come in a 21-foot and 63-foot length. This paper is manufactured by L. Hyman & Sons.

THE field of unpainted furniture has recently been widened in scope. Hearthstone, Inc., one of the most progressive of the unpainted furniture stores, has, in view of the popular demand and interest in 20th Century decoration, added to its extensive line



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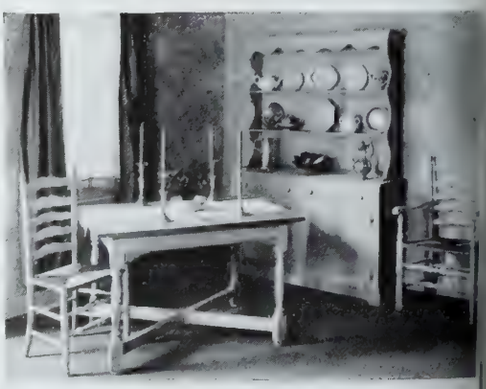
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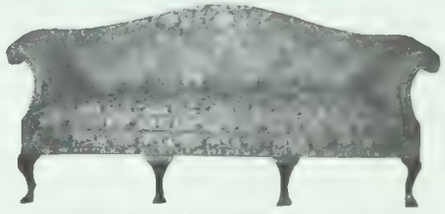
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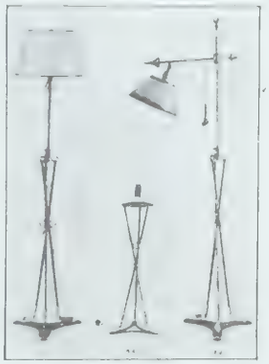


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UNTIL a short time ago it was difficult, if not prohibitively expensive, to have a dining table equipped with accessories in key with one's modern furniture. We are, therefore, glad to report that table linens have joined the march of all accessories and are now available in contemporary designs. For the informal breakfast or luncheon table, there are checked designs in bright colors as well as the new appliqué work. For tea, the newest cloths are made of cobweb net embroidered in fantastic modern motifs. For the dinner table come a number of modern damasks in arresting designs. The more elaborate spun silk or silk embroidered crêpe cloths and napkins are unusually decorative and a fitting accompaniment to the most formal of dinners.

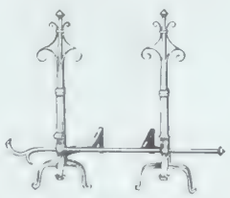


BRICK was formerly considered only as a building material. In this day and age, however, when utilitarian cork, straw and sheet metal are used as mediums for interior furnishing, brick, too, becomes decorative. Heinz Warneke, the sculptor, utilizes this new material for splendid examples of his art. The texture and color of the brick are fully brought out in his figures which were recently exhibited at the Milch Galleries. "Consolation," "Despair," and "The Weary Child" are as powerful in their appeal as "Contentment in the Sun" and "Rough Playfellows" are amusing.



GLASS is another medium which is now being used in ways that one never associated with its delicacy. The contemporary trend of decorative design has brought to the public eye wall and ceiling lighting fixtures and occasional table tops of opaque and frosted glass. Etched, incised, or carved glass, however, outside of the work of Baccarat or Lalique, is little known or seen in this country. A firm recently organized in New York City, Peter Ander, Inc., makes full length stained or etched glass windows, mirrors, fire-screens and numerous other decorative objects. Their designs are different from what one generally sees or expects, and have a naïvely refreshing quality.

*A Large Assortment*
FIREPLACE EQUIPMENT



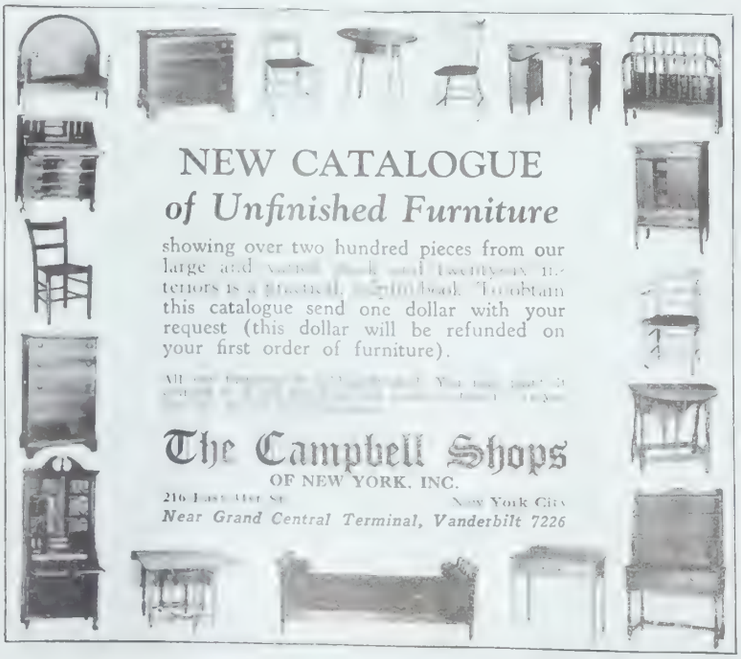
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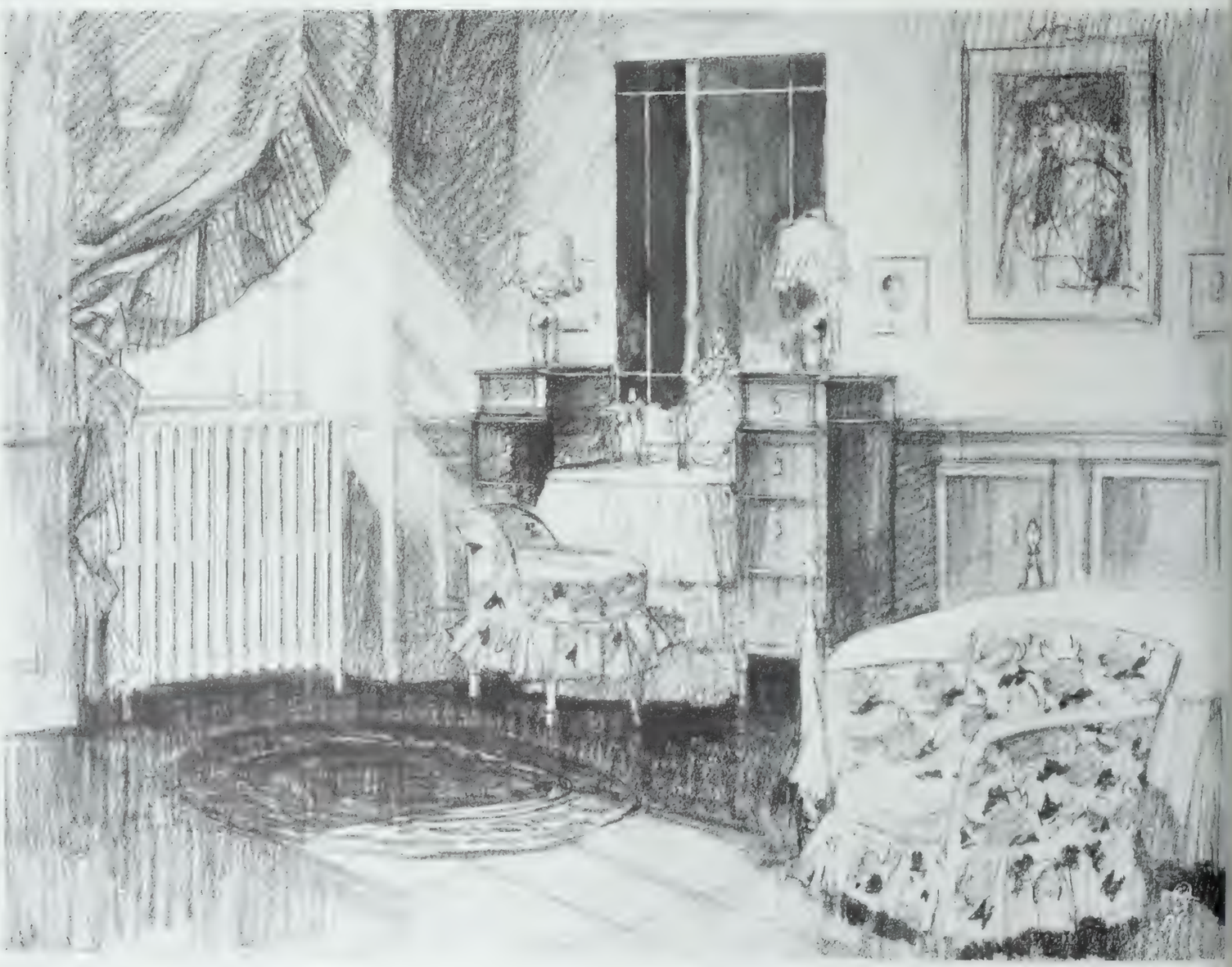
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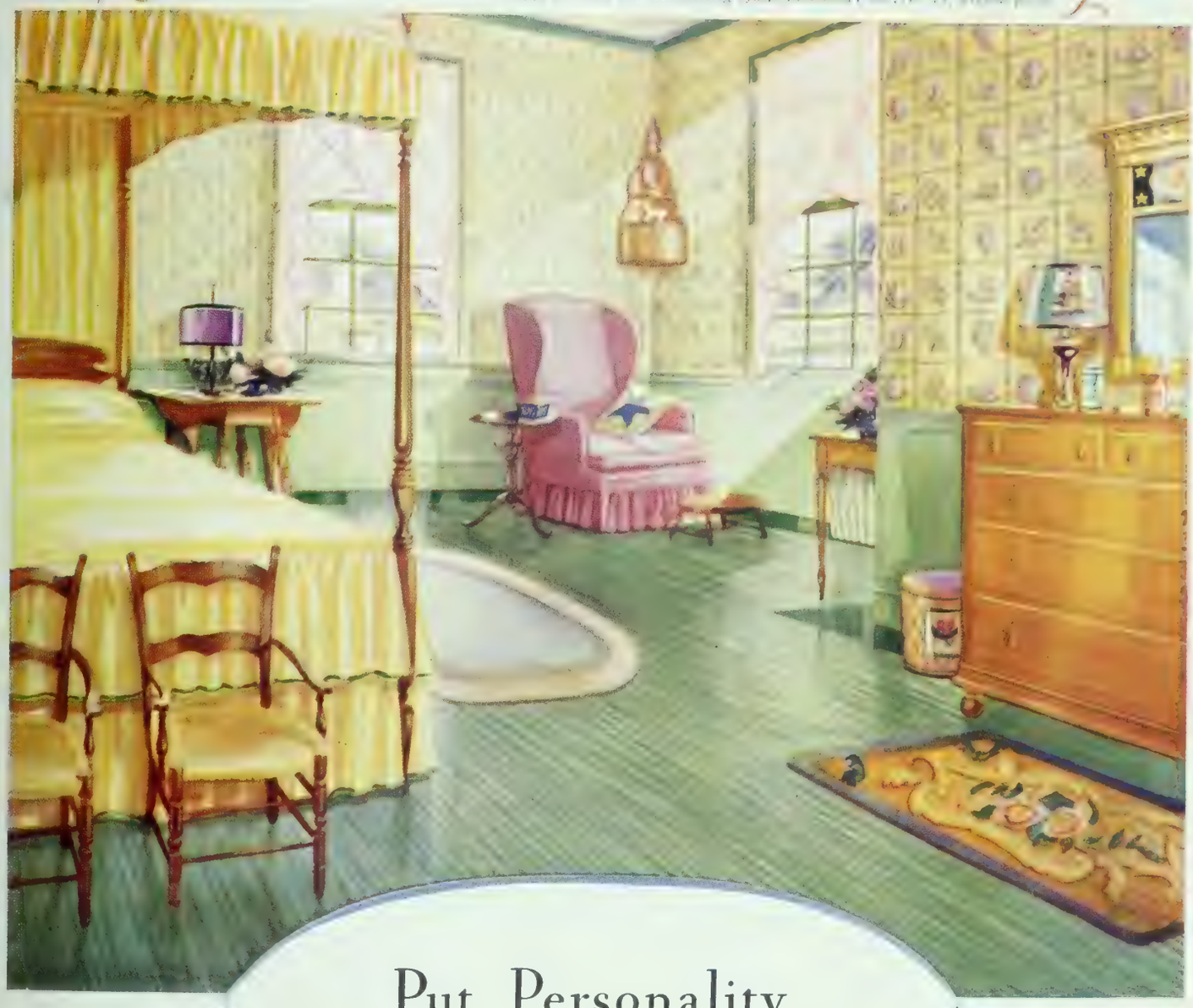


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## THE NATIONAL RADIATOR

*A Colonial room, becomingly modern because of a happy selection . . . an Armstrong's Jaspé Linoleum Floor Plan No. 11, Armstrong Cork Co.*



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ROOMS that say nice things about you . . . that show how clever you are—every woman wants them. Still . . . if you turn to a period style there seems little chance for self expression, for those deft personal touches that give a room character.

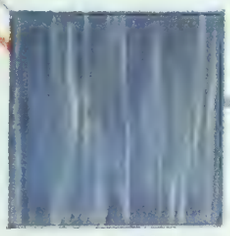
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Take the early American room above, for example. This room, though strictly following a set period, does not seem cast from a die. It sparkles with spirit . . . is different . . . unusual. And all because the woman who planned it showed true ingenuity in selecting the floor.

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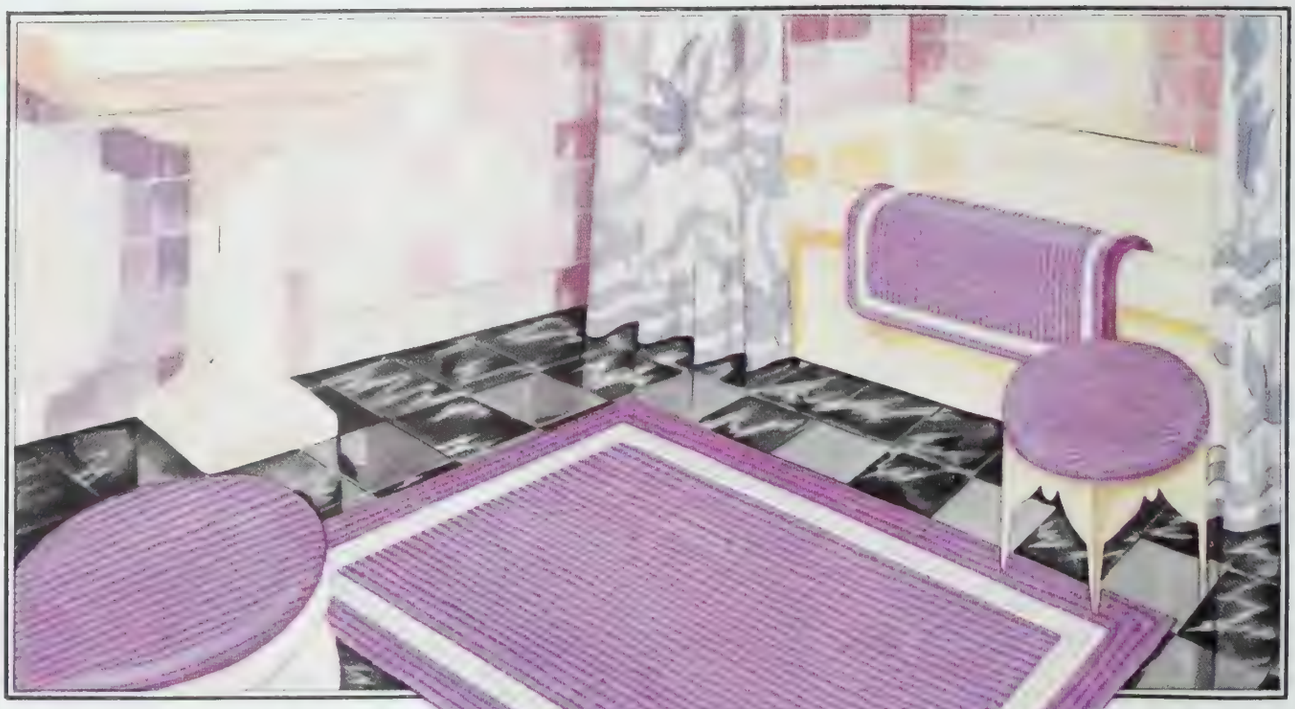
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## NEW & NICE

Think of it . . . whole roasted tender squabs in individual tins. Just perfect for luncheon-for-two; order a dozen when planning covers for twelve.

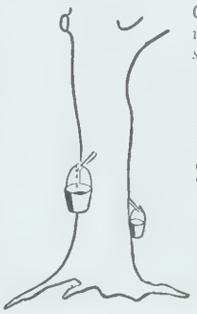
Squab, in the pink of condition, is difficult to get. Usually you must place your order way ahead of time. This new specialty permits you to have this choice morsel on your pantry shelf for any emergency.

These delicious birds may be served piping hot, whole or split; or as cold meat together with a sheaf of delicately flavored ham. Nothing is nicer for, or more appreciated and relished by a convalescent. Incidentally, these squabs are incased in a jelly which you cannot help but like.

If you have a yen for a hot bird on toast, or a cold bird and a bottle, dash off a check to House & Garden. Single tins of Choice Squab cost $1.25 postpaid; 4 tins $4.50.



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*Gorgeous in its sweet simplicity*

Vermont Maple Syrup

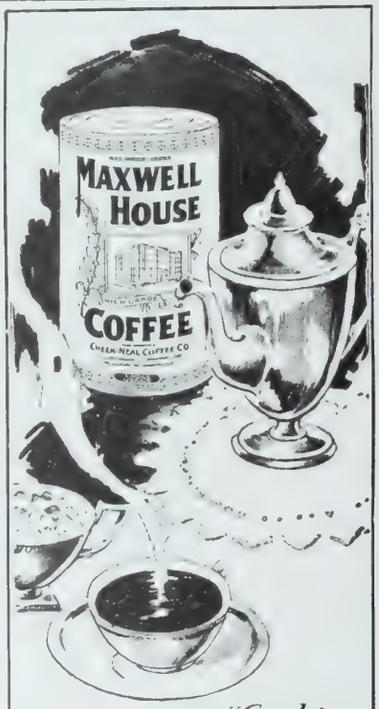
Rumor has it that maple syrup is marvelous in naughty concoctions . . . be that as it may we do know that it's very friendly toward waffles, flapjacks and french toast . . . and an invaluable ally to a versatile chef in the making of cakes, candies, frostings and sauces.

The connoisseur will be interested in knowing that this unique cordial from Vermont maple groves may be had for but $2.00 in a two-quart container.

Probably you require a supply for the coming autumn breakfasts. Every well-stocked larder boasts of its highly refined Vermont Maple Syrup.

*Send House & Garden $2.00 and we will have a half-gallon of Vermont's 1928 finest Maple Syrup shipped to you express collect.*

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*"Good to the last drop"*

Not one flavor—but many flavors mingled

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DESTINED for the tables of a discriminating clientele, these selected delicacies uphold the traditions of Louis Sherry, connoisseur of rare foods.

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| Grapefruit pickles | $2.25 jar |
| Brandied peaches | 3.00 " |
| Spiced figs | 1.50 " |
| Apricot jam | .80 " |
| Tangerine marmalade | .80 " |

Orders by parcel post to be sent *Prices do not include* parcel post

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and in the Waldorf-Astoria
New York

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## "FOR THE HOSTESS"

*a handbook for entertaining*

IT'S just off the press in time to start you successfully on a new season—the sort of book you've always wanted—the only kind a smart woman could be persuaded to buy—a summary of the whole art of entertaining!

Training the servants—planning the menus—setting the table—everything is covered thoroughly but without a wasted word. Things as practical as the budget, and marketing. Things as unusual as the favourite recipes of well-known hostesses, epicures and chefs... and what does it cost? This is the part you can't believe—*a quarter!*

*64 pp. 25c postpaid*

*Order from* THE CONDÉ NAST PUBLICATIONS, *Greenwich, Connecticut*

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*Dinner Ahoy!*



## SHIPMATES COCKTAIL




Usually served on dry land. Like "shore leave" to parched throats. You don't care how long you wait for dinner. It is easy, simple—

*Add four tablespoons of Martini & Rossi Vermouth to each full glass of orange juice, and a dash of Amargo Bitters to the whole. Ice. Cherry. Serve.*

Write for Cocktail Recipes and bridge score pad. Both entertaining.

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NON ALCOHOLI

Vermout

# Table Delicacies for House & Garden Readers



## A CHIC ENTRÉE

When planning a luncheon or a light dinner, consider the famous shad roe . . . especially the *whole* roes of Potomac Shad, packed in the early Spring (at its season's height) . . . perfect for the preparation of interesting and unusual dishes.

Some like their shad roe broiled brown with curled strips of crisp bacon, quartered lemon and parsley. Others say it's best, baked. But we suggest Shad Roe Virginia Style:

*Boil the shad roe in a pint of water, a gill of vinegar, two cloves and a blade of mace, a piece of lemon peel and three whole peppers until thoroughly heated. Serve hot with Newburg sauce in chafing dish together with thin bread-and-butter sandwiches.*

Two cans of Shad Roe (six portions) cost $1.60; six for $4.25. Mail House & Garden your check and we will have them shipped to you postpaid.

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So MANY hostesses are correct but uninspired, so many amusing but inefficient. Because ruts are so easy to get into and little changes in procedure are so often overlooked. Because the latest appliances are not always known and servants leave because their work has not been intelligently simplified. . . . Because of all these things, there is a new book that you simply mustn't fail to order.

It covers the whole subject—menus and service—table setting, with illustrations—the servant problem, smartly solved—the budget, charts and marketing—equipment and the larder. A glittering little galaxy of recipes from well-known hostesses, epicures and chefs has been rigorously censored to contain none but those that are truly unusual, and practical as well.

## "FOR THE HOSTESS"

*72 pp. 25c postpaid*

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## For Smooth Creamy Rarebit

In cooked dishes Pabst-ett never becomes lumpy or stringy . . . . brings new flavor. Pabst-ett is more than cheese . . . retains the milk sugar, proteins, minerals, vitamins, and *valuable calcium* lost in cheese making. Ask your grocer.

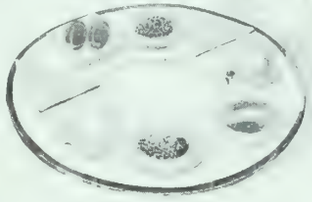
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Pabst-ett
More than Cheese

## Serving POLAND WATER is consistent with the cultured hostess' policy of serving only the world's choicest and best



*A delicious provocative of appetite; fit to grace the table of a monarch of nations or commerce.*



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This distinguished hors d'oeuvre for formal luncheons or dinner must be of the first selection. Beluga caviar on toast, or for canapé sandwiches at tea time is beyond compare. For picnic or steamer basket, mildly salted, whole grain caviar is especially recommended.

You may be one of the many who are quite uncertain when purchasing caviar. Like the grape with its various vintages, caviar has its differences of quality. The size and texture of sturgeon eggs greatly affect their market value.

For those who want the finest—to safeguard you against mediocre grades, we report a package of outstanding merit and value; 4 oz., $1.25 postpaid; enough for twenty individual portions.

*A novel imported pastry shell in which to spread caviar, fish paste, etc. has just made its bow to society; 30 wafers in sealed tins, $.90 postpaid*

Send House & Garden $2.00 and we will have both of these delicacies shipped to you postpaid.

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**It electrifies the breakfast, is a climax in salads, and the life of the fruit cup . . . we refer to—**

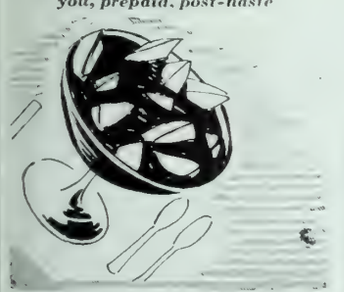
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**Tree ripened, bitter-sweet, bulging hearts of this golden juice can be had even in October and November.**

**Down in Florida they diligently gather and preserve the biggest and finest when the crop is best for those who love this tart flavour and want it the year round.**

**We can't resist volunteering to act as your intermediary so that you will not be deprived of this delicacy.**

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FRENCH Marrons are, after all, especially choice preserved chestnuts.

Though marrons are used to create delicious unusual desserts, they are splendid, too, in garnishing any entrée of meat, fowl, or game.

A versatile chef can do wonders with dif[illegible] suppose. In frozen pudding[illegible] ice cream, or for cakes, tarts, salads [illegible] poultry dressing, they are accent notes of [illegible] instead of the proverbial red cherry.

Glace marrons are packed in a charming manner and are a delicacy par[illegible] a testimony of the [illegible] and an appreciation of the recipient's discrimination.

If you'd lik[illegible] marrons just mail House & Gar[illegible] your check [illegible]

*Glace Marrons, 6 oz. tin*
*Marrons in Brandy ....jar $2.00*
*Marrons [illegible]*

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Camp with Tutoring
Booklet Box N, Langhorne, Pa.
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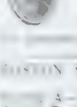
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***...at practically no cost***
By Mrs. W. R. Moss

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HOUSECLEANING time again. Rugs down, woodwork spotless, curtains fresh. But how about the window shades—are they, too, as clean as you would like to have them?

Test one now. Rub your fingers lightly across the surface. Surprising, isn't it, the accumulated dust and soot?

*Tontine Shades can be Washed Clean*

In the home equipped with Tontine shades housecleaning does not stop at the windows. For Tontine is a *washable* fabric—you need only scrub it with soap, water, and a brush to remove every trace of smudge and stain, every vestige of dust and grime. In a few moments the shade is ready to hang up again, fresh and clean as when it was new.

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DU PONT

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[illegible] the property is [illegible] delightful country [illegible] country, out of the [illegible] of New York, in [illegible] accessible by [illegible]

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The house is set in an enchant-[illegible]

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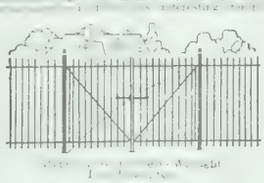
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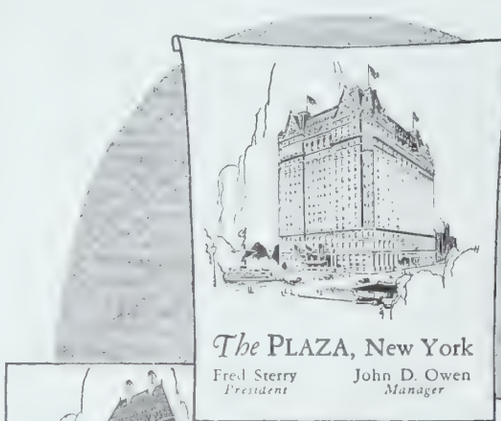
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Ancient Norman country-side . . . gathering in its rosy apples, its golden grain and pumpkins . . . ancing the jig . . . singing *Boum! badiboum, badiboum, a-la-la!* . . . rollicking, gay, laughing . . . worth seeing, his month. Whole families come every year to Chateau rontenac to see the bright woodlands in their glory, and elebrate the Norman harvest-home. For Québec is Normanrench . . . in its peak-roofed farm-houses, planted about ith poplars . . . in its homespuns and peasant furniture . . . its vivacity of temperament and feeling for beauty. The *tbitant* farmer who coaxes you to buy a baby pig in the arket, does it with an air . . . the manners of the young renchman who pours your breakfast coffee would credit n arch-duke. Visit Québec this month. An overnight ullman . . . dinner next day at Chateau Frontenac . . . a otel like no other on this continent. And bring your golf ubs. Full information and reservations at Canadian Pacific, 44 Madison Avenue, New York; 405 Boylston Street, Boston; hateau Frontenac, Québec, Canada.

**Chateau Frontenac**

*Bienvenue à Québec*



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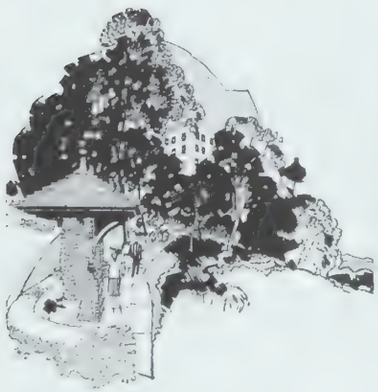



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THE AMERICAN NAUHEIM





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The Sunshine City

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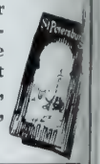


## A City of Beautiful Homes & Gardens

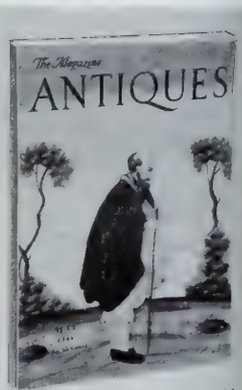
YOU who like attractive homes and gardens will fall in love with sunny St. Petersburg. There are so many beautiful homes here in so many different settings—under the palms and pines and live-oaks, amid orange and grapefruit groves, along the boulevards, beside the parks, or overlooking the blue waters of Gulf or Bay.

And Nature here is such a marvelous gardener. Lawns are green and flowers bloom all winter long. And sunshine 360 days a year keeps everything bright and lovely.

It is a beautiful city, friendly and hospitable. It offers a wider variety of sport, recreation and entertainment attractions than any other city of the South. Excellent accommodations. Come this winter. For booklet address: L. B. Conant, Chamber of Commerce, St. Petersburg, Florida.








The magazine ANTIQUES is a publication devoted to the interests of the collector and connoisseur of antique. Each month, through its pages, some of the greatest experts in the field add their contributions to this absorbing subject.

There are articles on American and European furniture, clocks, hardware, firearms, glass, pottery, prints, lamps, silver, pewter, rugs, samplers, tapestries, wall coverings, and the like, all profusely illustrated. Questions on antiques are intelligently answered. Hundreds of reliable dealers advertise their offerings for sale.

The oldest American publication in the field, ANTIQUES is an important part of the equipment of every collector or dealer. Whether you sell antiques or buy them, or just enjoy the study of them, you, too, will find the magazine an invaluable aid.

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*50 cents a copy* *$4 a year*

ANTIQUES, 208 Essex St., Boston

# The One Jarring Note is the Exposed Radiator



ABOVE is a room furnished in perfect taste and harmony—except for the exposed radiator which stands out like a jarring note in a symphony.

Radkovers eliminate such discords in furnishing schemes, and make the radiator a fitting element in the composition of the room.

Furthermore, Radkovers prevent the soiling of walls and woodwork around the radiators, and give a more even distribution of heat than can be had from uncovered radiators — they actually reduce fuel bills.

And under the top of each Radkover is a humidifier that provides moisture to the air, which makes the home more healthful and prevents drying out of furniture.

Radkovers are made of furniture steel, in standard-sized sections; therefore they are more economical than covers which must be made to order.

We invite you to write us for complete information and name of your nearest Radkover dealer.

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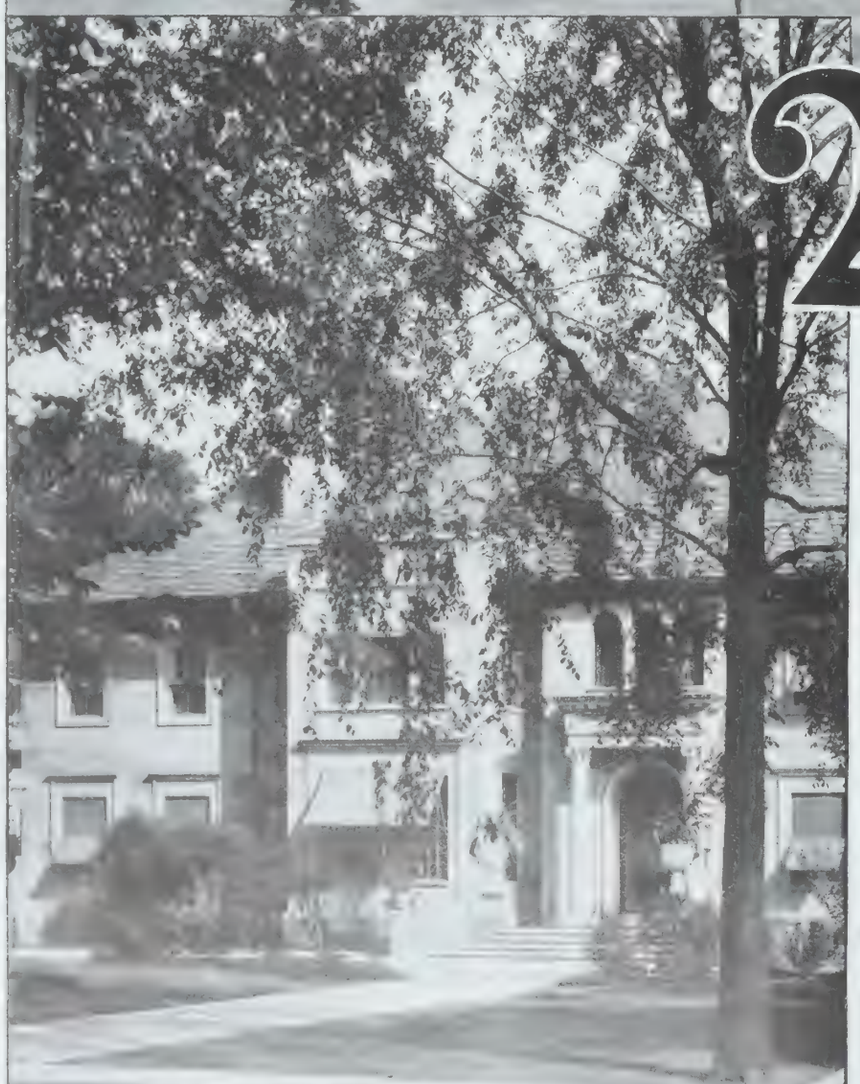
# RADKOVERS transform discord into harmony





# Install half-inch insulation to form 2 air spaces in the walls

¶ A scientific fact based on U. S. Bureau of Standards tests which Flax-li-num has been specially designed to accomplish.



## 2 air spaces with Flax-li-num

THOSE remarkable homes of your friends—always cool in summer, always warm in winter. How often you have wondered about the secret of their hospitality.

Yet, such comfort can now be built into your own home at surprisingly little cost. FLAX-LI-NUM, installed by the two-air-space method, is the economical way to achieve greatest insulation efficiency.

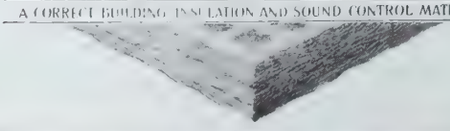
FLAX-LI-NUM is not just ordinary insulation. It is the result of searching for a material which would meet the demands of the two-air-space method—the scientific principle of effective home insulation defined by the U. S. Bureau of Standards.

This method of installation, the advantages of which are utilized most practically by FLAX-LI-NUM, increases its own insulation value fully one-half by forming two additional air spaces within the walls. Let us tell you all of FLAX-LI-NUM'S wonderful story.

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A CORRECT BUILDING INSULATION AND SOUND CONTROL MATERIAL



A TILE ROOF OUTLASTS ANY HOME



*Residence of Architect Walter G. Schaeffer, Dayton, O. Roofed with* IMPERIAL *Straight Barrel Mission Tiles.*

# This roof will never lose its colorfulness

## *Nor will it ever subject its owner to the bother and expense of repairs*

Because their rich, warm hues are *burned* into them, IMPERIAL Roofing Tiles do not fade as time goes on. And because they are made of shale, a species of rock, they are fully as lasting as stone. Thus they have enduring beauty and provide life-long protection from fire and the elements without repairs.



Our interesting brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed residences. We will forward a copy on receipt of 25c (coin or stamps) or an illustrated color folder will be sent you *free!* Address: Ludowici-Celadon Co., Dept. A-10, 104 South Michigan Avenue, Chicago.

*Chicago, 104 S. Michigan Ave.* LUDOWICI-CELADON COMPANY *New York, 565 Fifth Ave.*

IMPERIAL
Roofing Tiles

# healthful heat





# It's in the AIR!

YOU know families to whom winter means just one bad cold after another. Others where coughs and colds are almost unknown. What makes the difference?

Check up the air conditions if you want to find out. You can't have health without the right "indoor climate."

Correct warmth, correct air moisture, correct air movement—you'll find all three in homes where coughs and colds are a rarity. You'll always find all three in homes heated by Warm Air installed according to the Standard Code.

The Standard Code is a set of rules for the installation of Warm Air Heating Systems according to modern scientific heating practice. The "Code" is used by the best installers everywhere. For "Healthful Heat" insist on "Warm Air installed according to the Standard Code."

NATIONAL WARM AIR HEATING ASSOCIATION
*174 East Long Street · Columbus, Ohio*

*Harsh, dry air steals moisture from the delicate membranes of your nose and throat just as it does from potted plant or furniture. Warm Air installed according to the Standard Code is the only system of home heating that provides adequately and economically for correct air moisture*



### *A home built for heating research*

The Warm Air Research Residence at Urbana, Ill., was built for experiment and research in the field of home heating. Facts discovered in the course of this work have put warm air heating on a scientific basis. In this Research Residence the Standard Code has been thoroughly tested and proved. It is your assurance of dependable, healthful heating for your home.

## RECIRCULATING Warm Air *installed according to the* Standard Code

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NATIONAL WARM AIR HEATING ASSOCIATION
*174 East Long Street, Dept. 2-K · Columbus, Ohio*

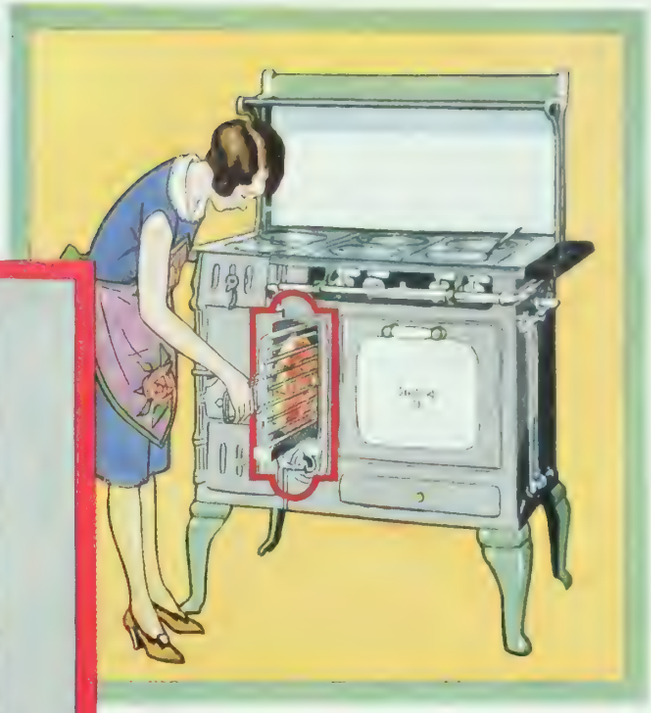
Gentlemen: Please send your book, "Health and Comfort with Warm Air."

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*The* Sterling

## *Vertex* BROILER

broils both sides at once —in half the time— with half the gas. It *immediately* sears in all the appetizing, nutritious juices of the meat, gives that old-fashioned *broiled* taste.

*Even if you live in the country you can have a Lady Leisure in your kitchen. For the Pyrofax Gas Service brings this city convenience to every home. Ask us for details.*

NINE *minutes and your steak is* DONE

## *Lady Leisure* — the gas range for city or country home

IT combines: an unusually fast and even-baking oven; oven heat control; undoubtedly the best broiler on the market; almost double the cooking top area needed; a fire box for trash disposal that can be used with coal, wood or coke for winter cooking; a hot-water attachment. *The most complete gas range on the market today . . . and the only one with the* VERTEX *broiler.*

If yours is a country home be sure to ask about Pyrofax Gas Service.

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*...endless blends of everlasting color*

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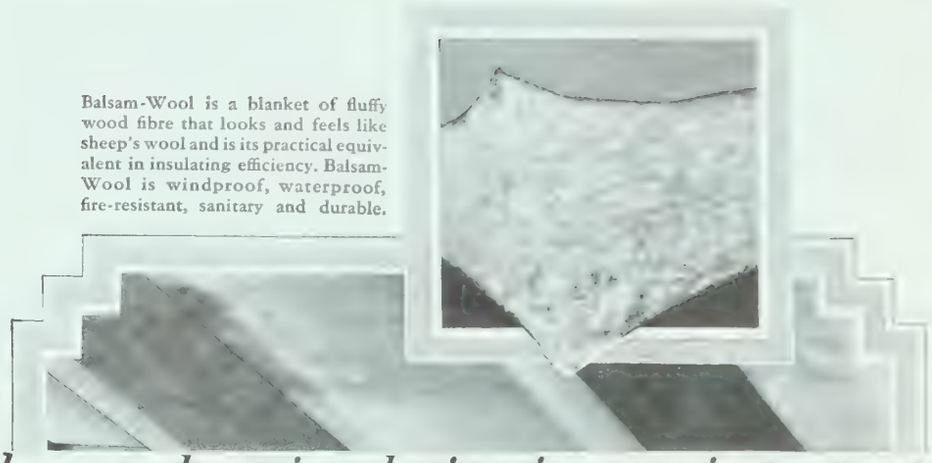
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## — — insulates your house where insulation is most important

Balsam-Wool is a blanket of fluffy wood fibre that looks and feels like sheep's wool and is its practical equivalent in insulating efficiency. Balsam-Wool is windproof, waterproof, fire-resistant, sanitary and durable.





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## *an age-old art newly discover*

**How it can add a subtle note of charm and luxury to any home—and at very little additional cost.**

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Nor is this a mere passing fad or fancy. It is only an appreciation, on the part of leading architects and designers of interiors, of the possibilities of plaster ornament in even the simplest interior effects.

Some rooms seem fairly to shout a need of rich ornament. The ornate, carved Elizabethan and Tudor furniture, the early Italian pieces, seem overpowering when used with walls and ceilings too severe. Yet often just a touch of plaster ornament here and there, in only one or two rooms, can lend character to the whole house—a rich ceiling, a delicate moulding, an interesting doorway.

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CONSULT YOUR ARCHIT He will have the complete catalog the six firms listed below, from wh select designs adapted to your individual needs.

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## PLASTER ORNAMENT *for* PERIOD DESIGN

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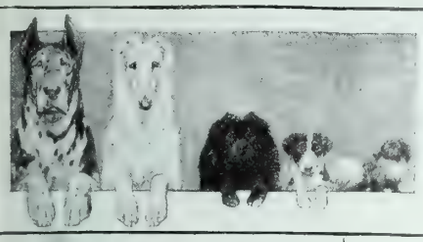
Chicago—ARCHITECTURAL DECORATING COMPANY - 1600-12 *South Jefferson Street*

Chicago—THE DECORATORS SUPPLY CO.
*Archer Avenue and Leo Street*

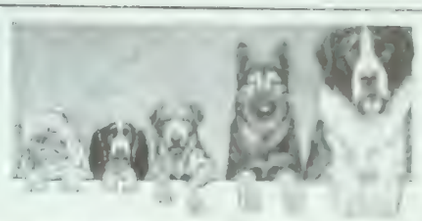
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4821 *Superior Avenue*

Detroit—DETROIT DECORATIVE SUPPLY COMPANY 4240 *14th Ave.*

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# THE DOG MART



*House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made*

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BY ROBERT S. LEMMON

THERE is a strong public leaning, these days, toward the smallish all-around dog that will fit into almost any environment. The world has discovered that the brainy, sturdy and adaptable dog of moderate size is particularly well suited to modern life with its sojourns in both city and country, its motoring and its general tendency toward active, out-of-door things.

Thus it comes about that the popularity of the Scottish Terrier, always a well established fact, is growing. He belongs to that superlatively satisfactory group of low-built sporting Terriers which includes the Cairn, West Highland White and Sealyham, and to many a person he is the best of them all. His is an individuality which no other breed can match—a queer but wholly lovable blending of merriment, sadness, energy, sensitiveness, courage, intuition, aloofness, friendliness and quiet, absolutely unswerving devotion to his master and all his master's possessions. An odd little dog, Scotch to the core. You may smile at his quaint appearance, but somehow you feel that back of it is a sterling worth which would face the stiffest test and conquer.

And in this feeling you will not be disappointed. Great heart in sturdy body, spirit and power for defense far beyond the impressions of a casual glance, gentleness unsurpassed, uncanny wisdom. An inadequate description of a typical Scottie; but then, the only real way to know him is to have one.

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**Free Dog Book**

by noted specialist. Tells how to

FEED AND TRAIN
Your dog
KEEP HIM HEALTHY



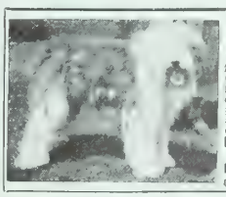
If how to put dog in condition, kill fleas, cure scratching, mange, distemper. Gives many five famous

**Q-W DOG REMEDIES**

and hundreds of valuable hints to dog owners. Illustrated. Mailed free.

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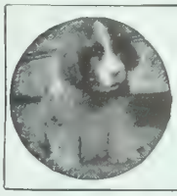


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Champion bred pups from the finest pedigreed prize winning stock. Scientifically raised to develop size, beauty, and intelligence. Not how cheap but how good!

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**CHAMPION BRED PUPPIES!**



Collies
Cocker Spaniels
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$35.00 and up.

Few grown dogs reasonably priced. Write fully what you want.

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**Shomont White Collies Love Kiddies**

This one quality alone makes our Scotch Collies rare bargains. They're gentle, fearless, devoted. Have every quality a dog should have—intelligence, courage, strength. Fine shepherds, unsurpassed as watchdogs. Indefatigable enemies of vermin. They are the "Aces" of all dog-dom. Satisfaction guaranteed. Pairs not sold. Get our special bargain lists now.

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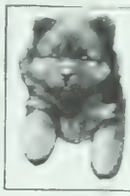
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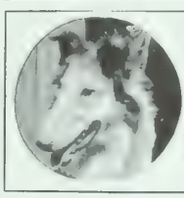
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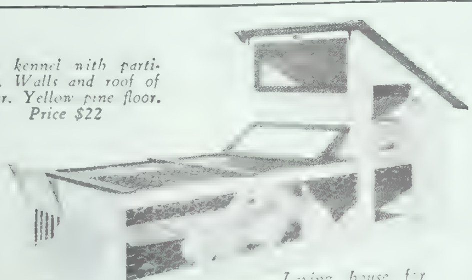
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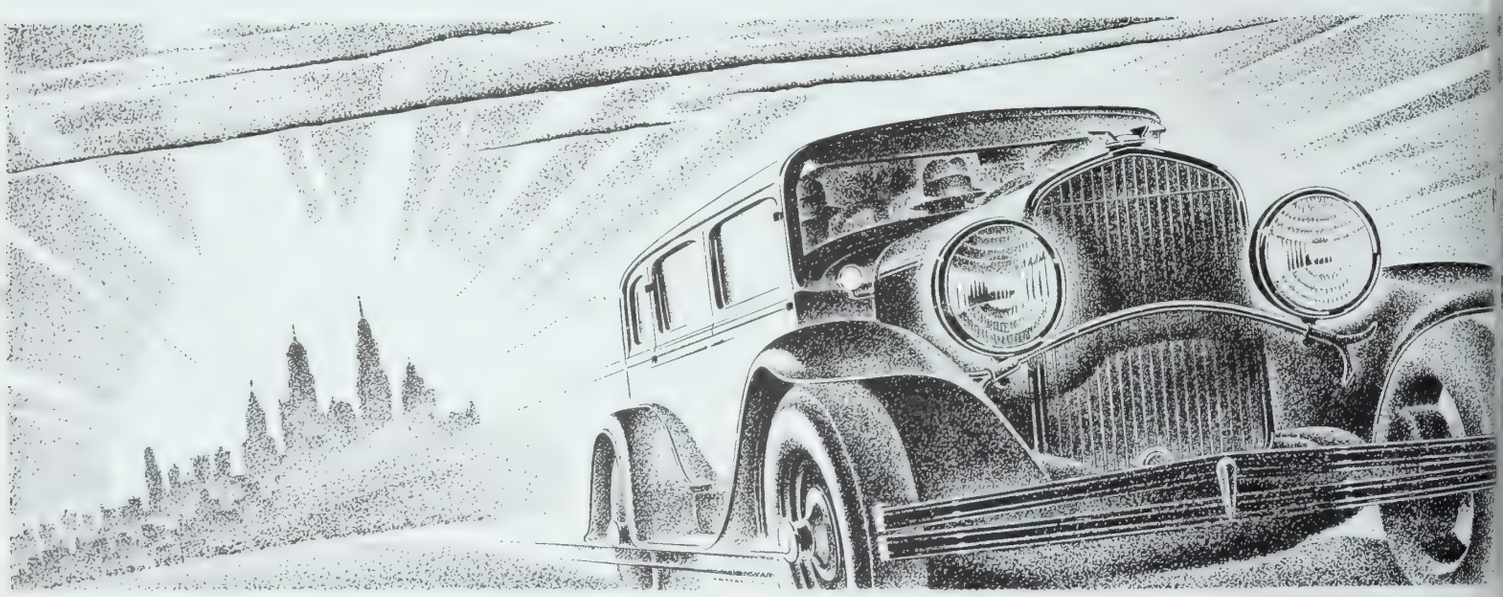
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# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

AMONG the purposes of traveling is to return home, and among the enlightenments that dawn on one who has returned home after an extended trip abroad laden with gifts is often a bitter awakening. For the shops of America are the shops of the world, and there's scarcely a new thing made in a foreign land that hasn't been found by the foreign buyers of our shops, imported and put on sale even before the traveler returns home. The lazy traveler might buy all his gifts before he goes, thereby saving himself the trouble of bringing them back and trembling before the gruelling inspection of our customs.

In the old days these forays into foreign lands for the new and unknown were the guiding purpose of many a valiant expedition and the reason for founding many a colony. Our own Pilgrim Fathers, so the sentimental legend tells us, came to the rock-ribbed shores of New England in search of religious freedom. But who paid their way? A group of London merchants furnished the necessary funds and stock was issued. In return for this underwriting the Pilgrim Fathers, when they weren't exercising their religious freedom on all and sundry, were supposed to ship back pipestaves and other commodities easily obtainable in New England. As a financial investment this Massachusetts Bay Colony was a dismal failure, but it serves as a typical example of these early commercial voyages to foreign lands. The men who went on such voyages and the men who directed them were known as merchant-adventurers.

It may be a far cry from those old days of slow and perilous transportation to these of speed and safety, but the same principal is being followed by the great stores in America that let loose upon Europe and the rest of the world their swarms of foreign buyers. Perhaps the only difference is that an appreciable number of these foreign representatives are women. Everywhere in the world you encounter this new race of explorers, these merchant-adventuresses!

A certain class of modern fiction writers used to hold these merchant-adventuresses up to ridicule, but the day has long since passed when we can make light of their endeavors. Their knowledge of who is creating the new things and where they are being created and how, is fast becoming universal. They seem gifted with an uncanny commercial sense of what the men and women of America will buy. Their fingers are on the pulse of taste. The smallest atelier is not too obscure but they ferret it out and bring its creations to the tempting light of an American shop.

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## OCTOBER, 1928

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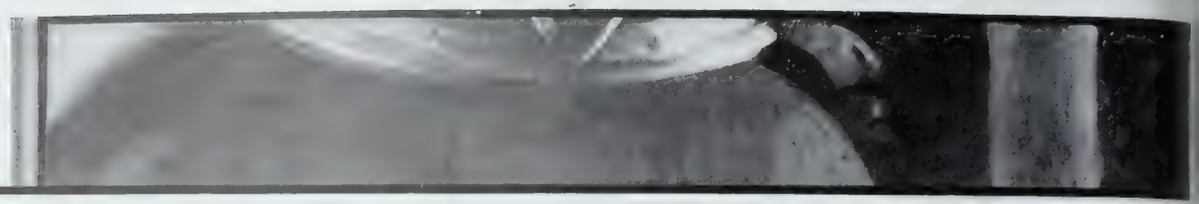
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# Whitman's Fruits and Nuts . . . a hospitable Hallowe'en greeting

Fruits and nuts—of course. Tradition decrees it. And what more delightful than the famous package of Whitman's Fruits and Nuts?

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# BULLETIN BOARD

*PAINT Up! Fix Up!* The more we travel around small towns, the more we realize that beauty and order can be had only at the price of persistent maintenance. Paint up! Fix up! This should be the slogan of the town fathers. Dilapidated sidewalks, vacant lots that could be made into fruitful and colorful gardens, inadequate street sprinkling and cleaning—such little things, neglected in many a small town, soon run up the appalling total of an adverse showing.

*STYLES in Houses.* So speedily has the tempo of taste been quickened that it leaves many of us bewildered. And this applies not only to decoration but to the style of houses. A man about to build, seeing this new taste and that in architecture introduced, wonders if the fine old style he set his heart on won't be outclassed ere it is built. In such matters it is better to disregard the palpitations of style. A house is a very personal creation. Some of us are Dutch Colonial people and some of us Spanish and some Georgian. Build your house according to the type of person you are, and trust to your architect not to commit anachronisms.

*A HAZARDOUS Hobby.* Although I knew he wasn't a gardener, I had a suspicion that he found pleasure in some kind of country sport. We met at a dinner and compared notes. Yes, he had a farm and the rockiest farm in Connecticut—and thither he went each week-end for exercise. "You have cows and such?" I ventured. "No," he answered, "I dynamite." It seems he spends hours drilling holes in these rocks. Then he sets the charge—and runs like blazes. Presumably that is how he gets his exercise.

*TOPIARY.* Among the styles of garden decoration that happily have passed out of favor is topiary work. Innocent and inoffensive Box Yew and Arborvitae were clipped to represent animals and various inanimate objects. One still encounters them occasionally in English cottage gardens and in some German gardens. This "abandonment of Nature" for the "offspring of fancy", as the famous English landscapist, John Papworth, called it, was begun by the Romans, who in designing their gardens made them the antithesis of the informality of Nature. The Italians, French and Germans followed the Roman and "the Dutch with equal zeal, applied a similar practice to the singular circumstances of their country". It took no time for the taste for topiary work to cross the Channel, and at the beginning of the last century the English garden that lacked its grotesquely clipped Evergreens was considered no garden at all. Then the reaction against them set in with the rise of "Capability" Brown and his naturalistic school of garden design. By 1825 they were being called "the disgrace of modern times".

*LANDSCAPE Cows.* It appears that among the landscape architects are some who have now attained the dizzy zenith of their art. Not content with landscaping an estate, they suggest that the proper rural notes be added, and the landscape cow has come into being. Of course, some of these country place owners don't want a cow, don't need a cow, but since the Maestro says so, they bow their heads to better judgment. For what is a meadow without a cow? How absurd does a clump of old Apple trees appear unless a cow is resting in their shadow contentedly chewing her cud and viewing the landscape with placid eyes? Nevertheless, though their owners are convinced that a cow is necessary to the picture, that their places will simply never be furnished until they acquire a cow, they are on the horns of many a dilemma: shall it be a black and white Holstein or a fawn Jersey or a gray Guernsey? These are momentous questions to decide.

We once knew an artist who has gained a reputation and made a fair livelihood from his painting of sheep in meadows, and we naturally thought that he was owner of quite a drove. Not so! This canny artist owned one solitary, respectable old sheep. It was tethered in the meadow below his studio window. The artist would paint it grazing, stroll off and smoke a cigarette, come back and paint it in its new position and by the end of the week would have an entire drove on canvas.

Perhaps these new landscape meadows can be so planted that one lone Jersey will give visitors the impression of a herd and its owner will gain kudos thereby. How economical! How truly rural!

*FASCIST China.* In the article on Italian Modernism in this issue there are shown some examples of the work of Giovanni Ponti. Famous for his ceramics, he was ordered by Mussolini to design a set of china for the Palazzo Chigi to be used at state banquets. So successfully did Ponti combine the glorious past of Italy and the contemporary fervor of Fascism that Il Duce, on seeing the set, is said to have immediately ordered that copies of it should be sent to all Italian Embassies and Consulates for use in formal entertaining.

*A NEW Dog Book.* Old Doc Lemmon, whose wise rural sayings appear each month on the Gardener's Calendar page is also the Robert S. Lemmon who writes each month on dogs. And it's a question among his friends whether he is a better gardener or a better dog man. However, you'll have to go a long distance before you'll meet a man who knows more about the care of dogs and their breeds. Two dog books are already to his credit—*Training the Dog* and *The Puppy Book*. Now he is appearing with a comprehensive volume that should prove invaluable to all dog owners—*[illegible]*

*THE Ultimate Revenge.* [illegible] one can wreak revenge on a host[ess] a dull week-end, but the strangest I know is that of the Englishman who, being bored to death by the company and his hostess, on Monday morning turned the entire contents of the bathsalt jar into his tub and left for town immediately after breakfast. The English can be quaint!

*A MEMORY of Matting.* Years and years ago, when Harriet Beecher Stowe was helping to edit a domestic magazine, she wrote a panegyric on matting. Since that time many decades of bare feet have paddled over matting floors, many decades of nostrils have sniffed at its crisp, dry odor on sunny days—like an incense from the Orient—and many decades been repelled by its overwhelming stench when days were damp. It served its purpose faithfully, but I'm wondering if people still use it. Somehow I never can disassociate matting from old-fashioned bedrooms with their immaculate washstands, those domestic high altars of a bygone age.

*OLD Style.* Thanks to the minutely "observational" school of writing, future generations will be able to learn the state of our grandparent's esthetic and architectural enlightenment. Thus Julian and Ada Street, in their "Tides", describe one of the mansions of a mid-Western community of "buff-painted brick with a glass conservatory jutting from one side, and a spreading lawn embellished by a cast-iron fountain; a circular basin with a central pedestal surmounted by life-sized figures of two ragged children standing under an umbrella over which water trickled with a pleasant sound into the pool below". Mac Monnies, Janet Scudder, and the rest have changed all that . . . and the Modernists, if they have their way, will change it some more.

*A PLANT for Satellite Cities.* The Rubber Plant, known learnedly to nurserymen as *Ficus elastica*, will be with us so long as there are satellite cities, so long as there are Brooklyns and Camdens and Hobokens and St. Pauls. Once on a time, in Boston, when accompanied by a plaster cast of Winged Victory, it marked the zenith of respectability. Today you can find it flourishing and cherished in the parlors and back summer porches of these satellite cities, and maiden ladies meticulously wash its shiny leaves with milk. L. H. Bailey estimates that there are upward [illegible] 100,000 of these plants sold each year. An enterprising milkman might build up a thriving [illegible] in these sections if [illegible] doors of these urban purlieus that his milk [illegible] especially suited for the Rubber Plant [illegible] matter of fact, giving this lacteal diet is [illegible] a work of supererogation. What the leaves should [illegible] smelly, suddy fish oil soap, which, [illegible] half so romantic as milk.



## FROM CART SHED TO LOGGIA

*When Tony Montgomery acquired this peasant's house in a village near Versailles the rear wing housed a cart shed. This he made into an open-air loggia that faces the garden. Since the village church stands next to the house, its age mellowed steeple overshadows the garden and its mossy, tiled roofs*



*In North Park, a paradise for the mid-montane flowers, the densely crowded blue spires of Lupinus decumbens rise in masses from acid soil*

# MOUNTAIN FLOWERS FOR EVERY GARDEN

*From the Mid-montane Parks and Forests of the West Comes a Multitude Of Little Known But Worthy Species*

HERBERT DURAND

THE floral treasures of the Rocky Mountains are not confined to the Alpine and Sub-alpine zones. Nor are the makers of Alpine and rock gardens the only enthusiasts that will welcome them when they become better known and are more easily obtainable.

There are multitudes of lovely wildflowers that spread gay mantles of color over the mid-montane fields, meadows and parks, light up the gloomy forests and dark gorges of the cañons lower down, cover their steep and rocky slopes and lofty cliffs with gorgeous tapestries and, descending upon the boundless basal plains, scatter great splashes of vivid pigment over the barren wastes and dunes. Among the uncounted species that compose this splendid pageant are flowering trees and shrubs that will grace any American landscape picture, myriads of strikingly beautiful herbaceous perennials that will add needed variety and color contrast to hardy garden beds and borders and unbelievable quantities of other novel and ornamental material suitable for every kind of garden, in every conceivable location, even for places where the rankest weeds refuse to grow.

Most of these plants are absolutely unknown to either amateur or professional gardeners, or to the leading growers and dealers in this country. Yet a great many of them have been exported to Europe during the past three hundred years and are today considered of rare beauty and merit over there. Since the Big War and the advent of Quarantine Thirty-seven, however, a most encouraging and widespread interest in our native wildflowers has developed among us and I am beginning to hope and believe that it will not be long before the cream of these lovely strangers of the mountains will be propagated and introduced to flower lovers, through the natural trade channels. When that happy day comes the charm and fitness of American gardens of every description will be enhanced an hundredfold.

In the April and May issues I described a number of characteristic plants of the Alpine and Sub-alpine regions of the Colorado Rockies, as they appeared to the House & Garden Plant Stalking Expedition of 1927. This article treats of the flora of the mid-mountain zone, and the two that are to follow later will cover that of the lower cañons and foothills, and of the plains and arid regions to the east.

The altitude of the mid-montane region is between 7,000 and 9,000 feet. It is characterized by extensive plain-like valleys that are appropriately known as parks. There are a great many of them in Colorado and they all have striking topographical features in common. Apparently beds of ancient glacial lakes, the surface as a rule is practically level except for occasional outcropping rock-ledges, or low gravelly mounds and hills. Numerous rivers and streams meander through them, with bordering thickets of Alders and Willows, and the hills and rock outcrops are frequently clothed with forests in which the cone-bearing evergreens and the Aspens predominate. All the parks are surrounded by towering mountains whose summits rise to elevations of from twelve to over fourteen thousand feet, whose sides, below timber line, are thickly covered with trees wherever footholds can be found, and whose lower slopes plunge down into the plain like headlands and cliffs into the coastal depths of the sea. The only access to many of the parks is over or through passes that in several instances are above the line of perpetual snow.

There are a great many boggy meadows, some in glacial hollows, others behind collapsed beaver dams; and in them are numerous miniature lakes and ponds that are kept filled by tumbling brooks that have their sources in the melting snowbanks and living glaciers of the nearest mountains. The flora of the meadows is remarkably rich and varied, containing many beautiful species that are not found elsewhere.

The soil in the parks is alluvial, of course.





*Along wet, shady banks Parnassia fimbriata makes a dainty display. This is one of the western flowers now in process of being tested for our garden use*



*Mertensia ciliata, close relative of our Virginia Bluebells, is graceful and of luxuriant growth. Flowering-size roots of it are now being offered for sale*

*The so-called Mesa Daisy is known botanically as Erigeron multifidus. This is one of the group which promises well but has not as yet been fully tested*

It is of stiff texture, dark brown in color, rich in plant food and practically neutral chemically. It would be ideal soil for any flower garden if mixed with enough thoroughly rotted manure to keep it loose and mellow and prevent baking and caking after hard dashing rains. (Plants from the *floor* of the mountain parks, being neither acid nor lime lovers, appreciate liberal applications of manure, just as ordinary garden plants do.) The climate in the parks is comparable to that of northern New England and New York, temperate in summer, with occasional really hot days, and sometimes bitterly cold in winter. The winter cold, however, is tempered as regards vegetation by a protecting and lasting snow blanket several feet in thickness and by the encircling mountain barriers against the bitter arctic-like winds that sweep over more exposed localities. Spring comes earlier than in other regions of the same elevation and it has usually greened the grass and caused the early flowers to blossom by about the middle of May.

The numerous streams provide natural irrigation for extensive areas and there are frequent soaking thunderstorms during the summer months, so the plant population never suffers for lack of moisture.

As it is entirely possible to simulate or even duplicate all these conditions, without going to much trouble or expense, there is no reason why the plants of the mountain parks should not thrive in northern and eastern gardens. In fact, tests over sufficiently long periods in typical localities have demonstrated that, as a rule, they do.

Our first expedition into these delectable regions was to North Park, which we entered from the east via the cañon of the Cache la Poudre and over Cameron Pass. It is sixty-five miles from Fort Collins to the summit of the pass and every mile is crowded with interest for the botanizer. After crossing the divide and while we were descending into the park, we caught occasional glimpses of the vast expanse we had come to explore, but it was not until we emerged from the forest a few hundred feet above the bottom of the mountain that we reached a vantage point from which our view was unobstructed. Here we parked the car for a whole hour while we reveled



*In Helenium hoopesi is found a splendid orange-flowered plant that grows upward of two feet tall. It is especially good with Pentstemon unilateralis*



*The Red Anemone (A. globosa) gives promise of being a valuable hardy garden inmate. Its suitability will probably be proved in a short time*



*Ladies Tresses (Spiranthes) are among the lovely though less conspicuous Orchids. Their Eastern form is very often found in damp, sunny meadows*

in the glory of the superb panorama which had unrolled before us.

Winding around the rugged cliffs and buttressed promontories of the lower mountain slopes, a limpid trout stream plunged southward under a bridge crossed by the motor highway and, after describing an almost complete circle in the open, resumed its straightaway course and was soon lost in a dense Alder thicket. Beginning at the brook, a grassy expanse stretched away to the west, bedecked as far as the eye could follow with the splendor of blue Pentstemons, pink and white and crimson Erigerons, and yellow and orange composites in a dozen different species. Apparently this floral carpet covered the entire floor of the park, even to the foot of the bordering mountains thirty miles away. And, as a most marvelous background, the distant summits were shrouded in silvery mists, and gigantic shadows chased each other along the mountain slopes below, as the clouds that were casting them flitted about before the morning sun.

It was nearly noon when we resumed our downward way into the park. We rumbled over the bridge and the Director had begun to wonder how far it might be to Walden and whether we could get there in time for a midday dinner, when we came to a gate on the right of the road which bore a sign reading "Cabins for Tourists". We had intended making Walden our headquarters during a three-day flower hunt, but it looked such good hunting where we were that we decided to investigate the cabins and perhaps get our dinner right there. So we turned in through the gate and soon came to a group of ranch buildings, where we were greeted by a very agreeable and wholesome-looking matron. She showed us one of the cabins, which was quite comfortably furnished and contained a kitchen-living room and two bedrooms, and said we could have it for $1.50 per day. She also informed us that it was thirty miles to Walden over a rough, muddy road, that she could furnish bread, potatoes, milk and fresh eggs and that the stream, which she called the Michigan, was alive with trout if we liked them and cared to fish for them.

Our decision was prompt and unanimous

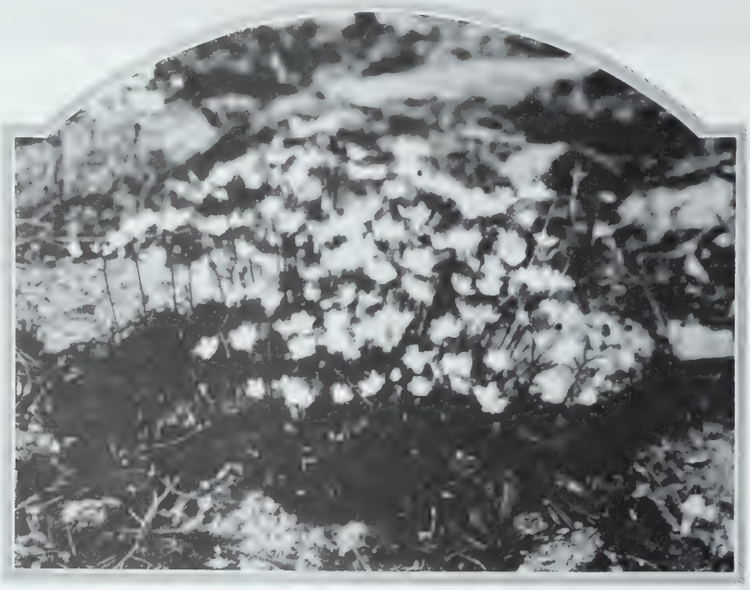


*Our common Eastern Pasque flower is a glorified mid-western relative in the genus Anemonaria rosea. Rock gardeners should find it a worthy acquisition*



Harry G. Healy

*Among the Shootingstars that give promise of soon becoming available for garden use is Dodecatheon puberulum. One of the finest of this graceful family*



*Saxifraga bronchialis is the Boulder Saxifrage, a sub-alpine species. At present it is to be obtained only by those who can go into its haunts to collect it*

and ten minutes later I was casting a Gray Coachman and a Rio Grande King across a likely eddy and the Director was peeling and slicing potatoes. We stayed there five days instead of the three originally planned, had all the trout we could eat and collected an amazing assortment of plants, seeds and bulbs. Our largest trout, an eighteen-inch beauty, was carried home by the Director as a peace offering for the two days' overtime.

The conditions affecting plant growth in the other mid-mountain parks are similar to those prevailing in the North Park. I found, though, that as we journeyed southward on subsequent expeditions, we encountered increasingly larger areas of poor, sandy or gravelly plains and mesas; and, in the San Juan and Rio Grande regions near the New Mexico boundary, there were expanses of sometimes vast extent that, except for occasional irrigation, were practically deserts. The daytime temperature in the south was also perceptibly higher, yet the nights were always cool, often cold.

But, in the vicinity of streams, we found rich brown compact loam, chemically neutral and very like that of the north; and while I saw many unfamiliar and very beautiful flowering plants, the Pentstemons, Erigerons, Lupines and other familiar kinds were always present in bountiful profusion.

My House & Garden readers must not expect to be able to get plants right away, or even seeds, of all the fascinating beauties we located and studied on these trips. That is, unless they go forth and find as we did. The Director, while optimistic, is both conservative and conscientious. We are mutually and keenly interested in what we called "the hardy garden species" but he is not willing to recommend or supply any of them that have not been well tried out in his own gardens. Nor do I wish to advise investing time, money and faith in anything that has failed to thrive in my Bronxville garden, and in two others in which I am privileged to experiment—one on Long Island and the other in Dutchess County, twenty miles or so east of Poughkeepsie.

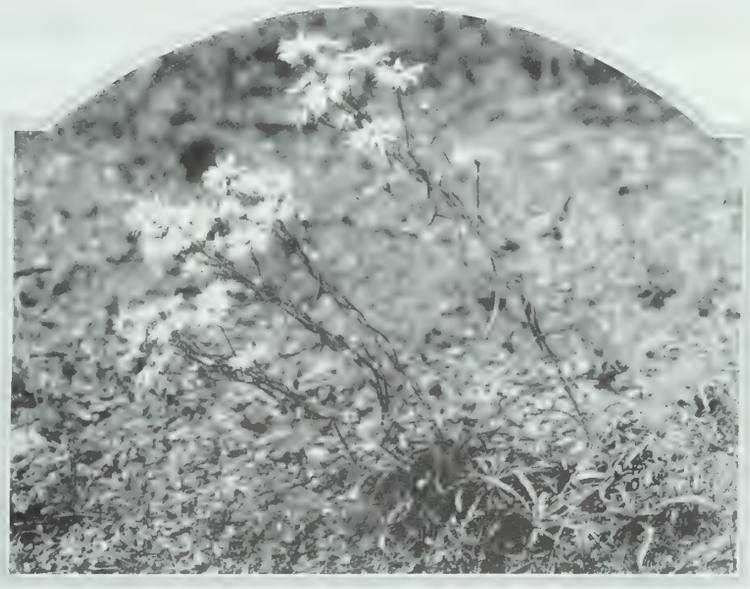
Therefore, I am presenting a list of mid-montane perennials for borders and beds, which includes only tested kinds of which plants or seeds are now available and kinds which may be obtained this fall, if they con-





J. C. Bennett

*At altitudes of 5,500 to 6,500 feet Erigeron macrantha is found opening its blossoms that range from pink, rose and lavender to shades of blue and violet*



*Woolly Grossularia (Ribes perplexus) raises stiff, stout h stems above a cluster of low-lying leaves. This is to be found in the plain-like valleys or parks*

*Aster porteri is the Snow Aster which grows freely in the mid-montane region. It is here given an advance showing, for it is not as yet available for purchase*

tinue to meet expectations during the summer or which promise well, but cannot yet be considered to have met all requirements and will not before another year at the earliest. All the tested plants described have been cataloged and can be obtained from a source which can be learned by writing to the Editors of House & Garden. If ordered this fall, I advise carrying them through the winter in coldframes or in heavily protected beds, to prevent upheaving of the roots. They will then be in prime condition for putting in their permanent places when spring comes around.

PLANTS FOR THE HARDY BORDER

*Aquilegia caerulea.* The exquisite Rocky Mountain Columbine, bearing, when well grown in quite acid soil and half-shade, blue and white blossoms with long spurs and from three to four inches in diameter. Colorado-grown plants are preferable. Both plants and seeds are offered.

*Aquilegia* hybrids. "Rainbow Blend". The best strain obtainable for ordinary hardy garden conditions. Do not require special treatment of the soil. Result of crosses between all the western species. The range and brilliancy of coloring is wonderful, including pink, rose, scarlet, white, blue, velvety purple and many intermediate tints. Young seedlings that will bloom the following year are the most satisfactory, but seeds can be obtained if preferred.

*Aster apricus.* A valuable and attractive low summer-flowering plant, suitable for edging or for the rock garden. Less than a foot high, with numerous stems, each of which are capped with large violet-lavender flowers. Plants only.

*Erigeron macrantha.* One of the most charming species of this fascinating family. The flowers range from pink, rose and lavender to blue and violet and are distinguished by their unusual number of ray-petals. They average from one and one-half to two inches across and are borne on stems about a foot long.

*Iris missouriensis.* A strikingly handsome May-flowering [illegible] found [illegible] in the mountain meadows in localities where the soil is wet in spring but becomes very dry

(*Continued on page* 166)

# MISTS AND MELLOW FRUITFULNESS

*When Autumn's Troupe Comes to the Countryside the Curtain Rises Upon a Stage That Is Nobly Set for the Year's Finale*

ON the hill's rugged brow the hand of Autumn lies warm, mature, infinitely soothing. Over the short, dry grass on the knoll its cupped palm rests protectingly, fingers spread to touch the slopes, the lower thickets, the river flats, and hush them to the drowsiness of afternoon. Everywhere is sunshine, blending the distances to a soft mosaic of yellows, browns and glowing crimsons under the blue bowl of the sky. October—and the rich, full-fed climax of Nature's year.

THERE is a strange expectancy about the countryside, these days. One senses it in the hush of the painted woodlands, meets it at every pool of the brook where dropped leaves float motionless above their own reflections. It is as though the world, its day's work done, awaited the coming of the Master to approve the task's completion.

This quietness of Autumn is no depressing thing, whatever the poets may have written to the contrary. To him whose ear is keyed aright the silence is instinct with the legion sounds of a healthy, satisfied earth. In the tops of the Pin Oaks the bluejays flute softly over their acorn feast. The faint tick of leaves settling to the ground is accented by the louder tap of the husk chips which the gray squirrel drops from a lofty Shagbark crotch. Every thicket and hedgerow is busy with the rustle of chipmunks and the flit of bird wings. The world is quietly astir, going about its infinitude of small affairs with an absorption that leaves no place for regrets over the lush months that are past or forebodings of the harsher days to come.

As dusk draws closer a chill steals into the air and the sensations of the ear give way to those of the nostrils. Along the valley road hovers the pungency of unseen country smoke; the orchard breathes out its haunting, fruity fragrance; fallen leaves give of their strangely inconstant spiciness. Mists gather over the lowlands, and their touch is as the incense of the world.

Then night and the light of stars. Overhead the pale span of the Milky Way bridges the valley. From its footway floats the thin, high note of a bird, southward bound.

WHAT a strange, uneasy force it is, this instinct which prompts wee creatures no bigger than one's hand to seek warmer lands as Summer wanes and guides them unerringly through the darkness to the Gulf Coast, to Central America, to the West Indies or the mighty forests of the Orinoco! Is it inspiration which gives them courage to rise from the thickets when the afterglow is fading and keys their wings to hundreds of miles of flight along dim, uncharted ways? Today a Cedar-spired New England hillside; at gray dawn tomorrow, the browned margins of the Chesapeake. A few hours for food and rest in the safety of the trees, and again the long trail when darkness comes and the highways of the sky are free from the peril of hawks to which small feathered voyagers would be relished tidbits.

Those must be lonely ways the birds follow. We know little of the journey's details, but if we turn a strong field-glass to the full moon's disk on a clear night in early Autumn we may see some of the travelers passing—not in close flocks as we might expect, but quite singly. Were it not for those faint voices winging down from the heights, like the calls of men who keep track of each other in the passage of a pathless forest, we would think that here is the essence of independence.

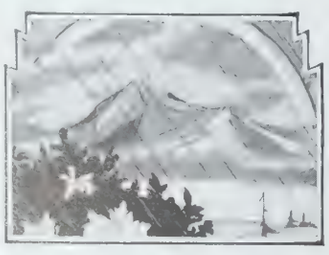
YES, Autumn is far from being a season of slothfulness, of resignation to the powers of melancholy. It is less the death of the year than it is Nature's preparation for a long, rejuvenating sleep. Good brown soil and the treasures it holds do not die—they merely rest. Surely there is no sadness in that!

Ask the garden. The Phlox has furled its multi-colored banners, the swords of the Iris will soon be sheathed. But theirs is no defeat, no broken spirit. Having consolidated their positions and laid up supplies for months, the flower armies have merely withdrawn discreetly to await the time for a fresh and overwhelming advance. One imagines their sturdy roots and crowns, secure in the dugouts of the border, sleeping lightly on their arms. Comes the message from Headquarters, and they will march out again with colors flying.

So it is more in a spirit of foresight than of retrospect that one goes about the pleasant, earthy activities of the Autumn garden, tucking in the Tulips here, delving there to plant Rose or Peony, clearing away the dry stalks yonder so that the spring awakening may be well ordered and of good report. The sun stoops warmly at one's side, friendly to the last. Against the fence the hardy Chrysanthemums find the world good and speak their contentment in the very colors of Autumn. They know—and knowing, nod wisely in the golden light.

"SEASON of mists and mellow fruitfulness!" We may not have the vine along the thatch-eaves of which Keats sang, but that is only a detail. Its lack cannot dim the sight of the valley at daybreak, peaceful beneath pearl-gray sheets which change to white and, like the spirit of sleep itself, hover briefly and are no more. The broad palette of the countryside lies ready to our hand, and on it is no pigment that clashes or is overdone. Purple of Aster, yellow of Goldenrod and Hickory, green of Cedar, crimson of Sumach and Maple. A thousand hues of ripeness, hall-marks of the year's abundant yield. And linking them all the dun brush-track of the country road, margined with scarlet and the gray of old, old fences.

ROBERT S. LEMMON





# THE DOORYARD GARDEN

*On the small place . . . is often advisable to limit one's gardening ambitions to the dooryard, and if it be enclosed with a hedge or walls then this spot will be a serene retreat. Here it has been accomplished on the place of James Lazarus, at Ithan, Pa. Davis, Dunlap and Barney were the architects*



*Indian Chief, one of the newer breeders, is a remarkable Tulip. It is a dull, coppery red, eight or nine petaled, and sometimes measures eight inches across its blossom*

# TULIPS IN THE TAPESTRY OF SPRING

## *Among the Several Types of This Famous Family Is To Be Found Material for an Eight Weeks' Display*

F. F. ROCKWELL

ANYONE who writes of flowers is often put to it for words. They are such dull and clumsy tools—such pallid pigments with which to attempt the portrayal of a growing, glowing garden, with all its fine perspectives of light and shadow, its illusive color masses, that even the eye of the camera and the brush of the artist can never really and fully catch.

And nowhere are these limping words more inadequate to their task than in any attempt to describe the beauty of a garden of Tulips; or rather, of a garden in which Tulips, for the time being, serve as the keynote. For if any flower is the embodiment of the Spirit of Color, it is the Tulip! To think of colors is to vision color. Their classic simplicity of form only serves to accentuate their color values and to leave them unchallenged as the most important of all flowers for supplying us with both the highlights and the shadows in the marvelously varied tapestry of spring.

When we consider Tulips, then, we should think of them in color masses. Not that the individual flowers are lacking in beauty. There are varieties whose single blooms are quite as worthy of worship as any Rose—and quite as fragrant. But the big thrill is to be had in those breath-taking color masses which no other flower is able to give us in quite the same degree of perfection.

Nor is it necessary to spend a small fortune to get a really magnificent display of Tulips. Prices this year are so low that one may well afford to buy expensive varieties by the hundred, or at least by fifties, where formerly a dozen has sufficed. Even if one does not have the space or the means to plant Tulips in special beds on a lavish scale, a few lots of fifty or a hundred, interspersed in the hardy border, with the plantings of a dozen bulbs in a group, will do wonders towards lending interest and variety to the spring garden and making it a mecca for flower lovers for miles around.

Simple and easy as is this effective method of planting Tulips, it has come into general practice but slowly. On how many places may one not still find all the Tulips crowded into special beds—often in locations which fit in but poorly, if at all, with the general landscape scheme—while the hardy borders stretch out, bare if not barren, during the season when the Tulips are in bloom!

Or if Tulips are used in the hardy border, too often they are wedged in, a few bulbs in a place, as temporary boarders between the more permanent residents. That is not the way to get full value from your Tulips in the hardy border. Make them an important part of it—are they not worthy of serious consideration, when they can give you a show for two solid months which will not be surpassed, probably not equalled, by any other flower during

(*Continued on page* 172)



*Tulips in the author's garden—a seashore spot where soil of almost pure sand was improved with peat moss, ground bone and tankage*





F. F. Rockwell

*Among the reflexed, pointed-petal Tulips that are distinct from all others, the old Picottee is a deserving favorite. Its grace particularly commends it as a flower for cutting*

*Joan of Arc, also called Mary Eaton, is one of the new yellow Darwins that every Tulip lover should grow. It ranks with Yellow Giant, the latter a pure golden*

*(Below) In the new hybrid or early-flowering Darwin class high place should be given Mt. Lowe. One bloom from the author's garden was 8¼" in diameter*





*La Tulipe Noire and Helen Lakin, the former a rich, blackish maroon and the latter an excellent white. They contrast well as cut flowers or when planted near each other*

*In the graceful Lily-flowered group there is Sirene, a charming rosy pink shaded with pale yellow which suggests the coloring of the well known Clara Butt, a Darwin*

*(Below) Le Reve, a single Early, is satiny old rose in color. Its texture is somewhat crinkled and, with the lasting qualities of the blooms, adds to its desirability*







*Loveliness of springtime color and form, together with attractive and pleasing blossom fragrance, makes the Pinxter one of our most desirable native shrubs*

# FAMILIAR FLOWERS FOR FALL ATTENTION

*Autumn Work with Lilacs, Flowering Peaches, Azaleas and Bulbs Assures Recurrent Beauty Every Spring*

LOUISE BEEBE WILDER

IF there was a time when the heat of summer somewhat wore down our garden enthusiasms by now they are quite revived and we are keen to accomplish many things before the frost puts an end to opportunity. There is no better season than this for ordering and getting in shrubs of any hardy kind, and among these are there any more lovely or desirable than Lilacs? And do we not at the season of their blossoming always decide that we have not nearly enough and plan to put in more? Well, the time has now come to do this; Lilacs are very hardy and there is no need to wait until spring.

Mid-May is of course their festal season. Then the lovely common Lilac and its innumerable hybrids (there are more than three hundred of them) display their great plumes of blossom and perfume the garden and countryside. It is one of the most delicious moments of the year, and it is possible to anticipate and prolong it by judicious selection among the earlier- and later-flowering species. In my garden at the end of April blooms a Chinese species, *Syringa oblata*, its short plumes having a pleasant fragrance though not as strong as that of *S. vulgaris* and its progeny. Its bush is broad and sturdy and not very tall, and the leaves, which are large and thick, color finely in the autumn. The blossoms are a soft lavender in color. *S. nivalis*, with white flowers is said to bloom as early, and only a little later comes *S. pubescens* with fragrant Lilac blossoms. The last is from northern China. A lovely and exceedingly fragrant hybrid of *oblata* is Lemartine, that grows into a tall, slender bush and flowers before the *vulgaris* hybrids begin.

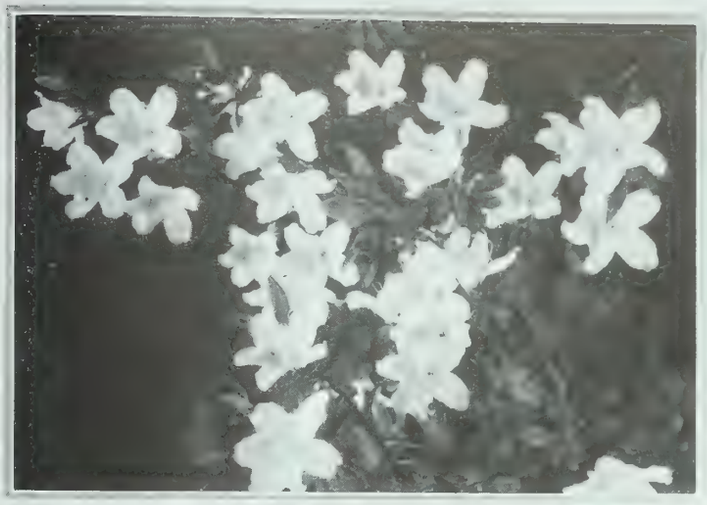
Just before *Syringa vulgaris* and its hybrids finish





*(Center) The flower stalks of the white Grape Hyacinth have the appearance of little necklaces of pearls*

*(Left) The early garden is full of surprises. It may even disclose, some day, a group as dainty as these whites, supposed to be a form of Crocus Tommasinianus*



*About Azalea indica alba there is a delicious fragrance as well as an immaculate beauty. This fine white-flowered shrub is hardy around New York*



*Late April often brings the short blossom plumes of Syringa oblata, the first Lilac to flower. This broad, sturdy bush comes from China*

their display the Persian and Chinese Lilacs take the field. These are *S. persica* and *S. chinensis*, the latter also known *as S. rothomagensis*, the Rouen Lilac. With their wand-like growth and enormous plumes of scented blossoms these are of exceptional beauty. There is a charming white form of the Persian Lilac.

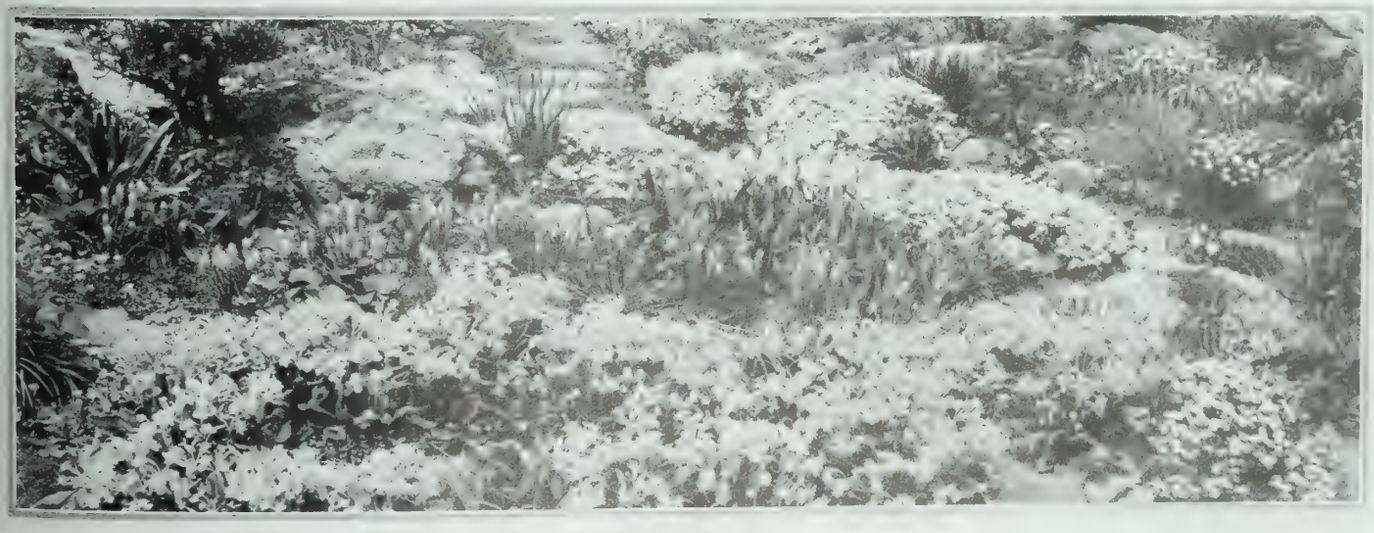
Later flowering species are *S. villosa*, which though attractive as to blossom is a black sheep among its kind because of the unpleasant odor of its flowers; *S. julianae*, a broad, low bush with fragrant blooms; *S. josikaea*, which makes a large bush with rather small plumes of Heliotrope-colored flowers, whose scent is rather faint; *S. wolfi*, **a Manchurian** species of which Mr. Wilson says, "Unfortunately the flowers lack the fragrance of several of the Chinese species,

*(Continued on page 186)*

*White Grape Hyacinths interplanted between sweet yellow Cowslips and mats of the pale Phlox G. F. Wilson combine to create an unforgettable picture of spring garden loveliness*



*The double rose-flowered Peaches are among the finest garden ornaments which can be provided in fall. Often they bloom the first season*



# THE CHOICE AND CARE OF ORIENTAL RUGS

*These Jewels Among Rugs Deserve the Same Careful Selection and Attention Accorded to Jewels of the Earth*

ELIZABETH HALLAM BOHN

ORIENTAL RUGS! The antique carpets of Persia and India! What visions of sumptuous luxury and voluptuous splendor their symbolic patterns and glowing colors arouse in the imagination. Ever since Marco Polo brought the first treasured floor coverings out of the East to dazzle the drawing rooms of 13th Century Venice, lovers of fine things have responded to the lure of these exquisite fabrics. The carpet for the hour of prayer, the grave covering, the odjalik or hearth rug—whereon even the enemy of the house was safe—each of these to the seeing eye is a chronicle of history and religion extending back far before the birth of Christ. The rich pile of an antique tied in patiently, knot after knot, by fingers of masterly deftness, unfolds in its pattern the craftsman's interpretation of his understanding of Nature and the meaning of life. The intricate designs he fashioned were handed down from generation to generation.

### EARLY ORIENTAL TYPES

For centuries, the possession of Oriental rugs was the hall-mark of wealth and cultured tastes, the shibboleth of the wide traveler and connoisseur. The soft tones of these earlier carpets represented the skill of master dyers well versed in the magic of indigo, madder and the Persian berry, cherishing for their descendants alone their alchemy of henna, saffron and other vegetable combinations, the secrets of Ægean shellfish and of sheeps' blood. These primitive, early rug makers could unerringly pick the finest wools in their locality, the softest fleeces of the camel and the goat. They cunningly introduced the silk and flax for still greater distinctiveness. The fingers of their women, trained from early childhood, wrought the memorized patterns in fine or coarse tapestry. Sometimes thirty knots were tied in to an inch of warp; sometimes the pattern called for nine hundred. Always the personality of the weaver went into her handiwork. The traditions of her people and the climatic conditions of her native province, which influenced both the materials and the dyeing, combined to make the antique rug. To it was always given the name of the province or caravan center whence it came. By the character of its pattern and construction we can today identify its origin.

But with the awakening of the Western world to an appreciation of Eastern culture, with the desire to absorb into our own rich experience the radiant colors, woven perhaps by some Turkish maiden into the rug for her future husband, or the barbaric beauty of a saddle cover of some long dead, hill-tribe chief, the Oriental rug left the realm of the connoisseur and the museum. Western organization and the introduction of the aniline dye during the past half century have brought the modern Oriental within the reach of even the modest purse, to help depict the international spirit of our restless times in homes of modern influence. Today the Eastern weaver in the "factory" mechanically follows the pattern, adapted by an American artist to Occidental tastes and expediency. The finished rug enters this country garish in the crude colors of anilines. Here, washing with chemicals softens it to an agreeable appearance of age. The design may be cleverly touched up after this treatment, while glycerine and mangles produce an effect of the sheen which was gained in the old rugs by the padding over them of countless bare feet.

Even as in buying a jewel, the wise purchaser today will seek the assistance of a merchant versed in the selection of Eastern rugs and thoroughly familiar with the wiles of this land of barter. He, with his technical knowledge, will corroborate her selection of a pleasing color scheme and appropriate texture. Unless an expert, it is wise to refrain from relying on one's own judgment in accepting as a vegetable-dyed antique a rug from an unknown source. A rug is bought primarily because it pleases. On the dealer's integrity rests the details of technique. He will know whether the pile is tied in with the single knot of Sehna or the double knot of the Anatolian provinces. He can tell fascinating stories if the customer is interested. But he can also apply his knowledge practically. He shows the great difference in color when looking into the nap of the carpet and against it—the dark lusterless surface one way and the light glossy effect the other. For this point will influence its appearance in home surroundings and may easily alter the final selection.

### DECIDING THE CHOICE

Suitability to its purpose, too, is of importance in making a choice between many lovely offerings. For every possible need of our homes today there comes out of the East some appropriate type of carpet. The exquisite drawing room where furniture of the Federal era gives its note of distinctive elegance cries for the delicate tracery of a Kirman—velvet soft of pile, its exquisite floral pattern tied in with perhaps four hundred knots to the inch. So perfect is the design, so rich and mellow the vegetable dye, so expert the craftsmanship, its back resembles a rare old tapestry. Its rosy red soft fawn and brownish violet reflect the artistry of some honored dye master of the past. The rug is rare and fine, to be paid for in six figures and cherished as would be a gem of the first water.

### MODERN "ORIENTALS"

At the other end of the scale of value comes a type of Oriental rug recently placed on sale in one of the conservative department stores. Beautiful in tone, firm in texture and satisfactory, even luxurious in appearance, these rugs were selling at thirty-six dollars. Behind them stood the prestige of one of America's most reputable houses. While of no value from the collector's standpoint of rarity or authenticity of design, their excellent patterns reflected the influence of old traditions, their colors the miracle of modern science.

The authority able to pick these modern rugs for the average home could also discuss with a collector the "cone of flame" motif of the Khorassan weavers. His expert fingers would recognize with ease the unique left tied knot of one of these closely woven carpets. Its uneven pile is as familiar to him as the soft red and blue surface of a pileless Soumak which he recommends to a home already cherishing many Orientals of varied hues. But to the uninitiated he will give just the general rules by which he judges the merits of an Oriental carpet.

After selecting what pleases in color, size and design, see that the wool is the same shade clear through. This is one mark of the vegetable dye—it only softens and mellows with the passage of time. Anilines often fade to different colors, one or another of the primary tones in a combination sometimes entirely vanishing. Don't pay for a vegetable dye and instead get a doctored or faded aniline rug.

See that the weaving on the back is firm. Inspect it by the light. The wearing quality depends on the length of the pile and the compactness of the weaving. In a Khilim for instance, where there is no pile, the warp and weft threads come in direct contact with infidel shoe leather. They are much less durable in consequence.

The warp should be heaviest and strong

(*Continued on page* 146)

# A LITTLE PORTFOLIO *of* GOOD INTERIORS



Drix Duryea

*The interiors selected for the Portfolio this issue are in the residence of Mrs. Hubert McDonnell, Greenwich, Conn. Above is a view of the small library—a restful room with pine paneled walls enlivened by the varied hues of the brightly bound books, pewter and odd bits of colorful old lusterware. McMillen, Inc., decorators*







[illegible] pleasantly with the other pieces of the French 18th Century in this well-arranged bedroom. The walls are painted [illegible]. The bedspreads are of [illegible] and mulberry tones and the curtains are plain blue silk trimmed [illegible]

At one end of Mrs. McDonnel's living room is a collection of furniture particularly well arranged. This balanced group further illustrates the effectiveness of chintz when used in connection with plain textiles. Here the curtains are of copper silk and the armchairs are covered in black haircloth

Wall paper in blue and coral tones enlivens the entrance hallway which is furnished with charming Directoire pieces. The simple chandelier is an original Directoire fixture painted soft red and gold. Striped silk in gold color covers the small bench, and the floor is carpeted in dull blue



Dorothy Durvea



*(Above) The deep blue of the walls and the warm copper tone of the curtains make an admirable background for the English furniture of the 18th Century and the overstuffed pieces covered in a variety of colorful materials*

*The [illegible] interior, [illegible] color scheme — old white walls, red printed linen curtains and dusty blue satin on the chair seats. [illegible] Oriental combining [illegible] M. Mac[illegible]*



*This elevation in the living room of Mrs. P. B. Dietz's Chicago apartment illustrates the value of scale in decoration. A two seated sofa was selected in order to allow for a lamp table at either end. The secretary is also small and placed conveniently in the corner. Miss Gheen, Inc., Chicago, decorators*

# ELEGANCE IN SMALL ROOMS

## *Real Distinction in Decoration Is Not Dependent On Large Incomes or Spacious Interiors*

MARION H. GHEEN

LARGE incomes are not necessary to the establishment of beauty and distinction in the home. Nor is it necessary to have large rooms in order to create an atmosphere of comfort and gracious living. Many people having formerly lived in a spacious house, look forward to more limited living quarters with a certain amount of dread, lest all appearance of elegance will depart when they move into a flat of six rooms.

This need not be the case. If wall spaces are properly considered, and if furniture right in scale is selected, the illusion of space is readily achieved. And I am increasingly convinced that women with limited budgets can certainly surround themselves with charming and beautiful things if they persistently desire to have them and will intelligently create them.

The apartment shown on these pages is a practical example of how to furnish small rooms so as to give an appearance of both size and elegance when a budget has to be considered. In every case there is an illusion of greater spaciousness than the actual measurements would indicate, due chiefly to the selection of furniture small in scale and arranged in such a manner as to increase the apparent size of the room. This sense of space is chiefly noticeable in the entrance hallway shown at the bottom of the opposite page. The furniture here consists of two small pieces—a low antique bench with a covering of old red brocade, and a flower stand just right in size for the limited wall space. This latter piece is iron, painted in a conventional scroll pattern in gold, red and yellow and is a pleasant incident below the sunburst clock. The outstanding note in this hallway, however, is the kakemono surrounded by a border of mirrored glass. This with the stool completes the composition and brings gleaming color notes into this small interior.

The value of scale in decoration is even more apparent in the living room elevation shown at the top of this page. The sofa here was especially chosen for its comfort and size. A two-seated type was selected because it was found desirable to place small lamp tables at either end in order to insure two places for reading. It is covered in figured chintz—an arresting note against the plain walls—and enhanced by a mirror above, having a panel at the top painted in the classic manner in reddish brown. A sense of good proportion is further achieved in this



*Reproductions of 18th Century English furniture bring a note of elegance to the dining room. The black and gold lacquer cabinet is a refreshing variation from the usual dining room piece*



*Only two pieces of furniture, each small in scale, are used in this little entrance hall-way. Over the small seat is a mono framed in mirrored glass. Miss Gheen, Inc., Chicago, was the [illegible]*

room by the small secretary which fits comfortably into the corner, in no way interfering with the balanced scheme of this elevation.

Elegance is achieved in the small dining room with 18th Century pieces, all excellent reproductions of old models. This type of furniture is ideal for an interior of this kind as it has grace and distinction and is generally small in scale. The wood is mahogany and the master's chairs are covered in blue leather. A welcome departure from the conventional dining room piece and a grateful addition because of its usefulness is the high black lacquer cabinet occupying one side wall. This cabinet was made especially for this space so that it would be exactly correct in scale.

The bedroom in this apartment is another small interior that has been made to appear larger by a careful selection of furniture. It is a colorful room with painted furniture and bright chintz. The bed and chest of drawers are painted sea green and gold, finished with a coat of glaze. Another color note is found in the small [illegible] painted ivory and covered with multi-colored damask. The

(*Continued on page* 130)



A BREAKFAST PORCH IN CALIFORNIA

# FURNITURE OF PROVINCIAL ENGLAND

## *The Age of Oak Marked the Transition from the Furnishing of Monastic Establishments to the Equipment of Country Houses*

EDWARD WENHAM

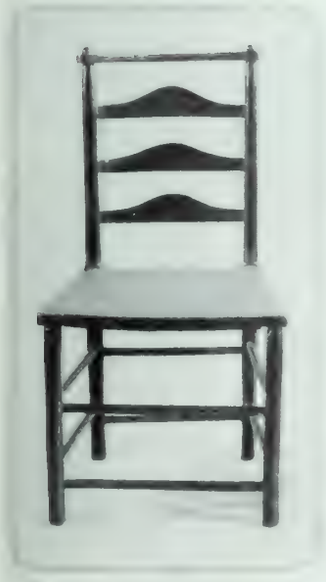
ENVIRONMENT has always exercised a remarkable influence upon the characteristics of the human race, consequently the habits and customs of man are distinctly traceable in those articles which comprised his domestic surroundings. The two governing factors in the earlier progress of the formative crafts were derived from two antithetical impulses—religion and war. To the old monastic brethren the present-day collector owes the splendid pieces of woodwork which formerly were cloistered in some old monastery, but which today are being transported to the New World; to wars of conquest and civil upheavals was due the greater splendor that later appears with the furniture of Europe.

Because of the natural isolation of the islands there is a noticeable retardation in the very early woodwork of Britain, of which, however, few important examples remain. Those that have survived are, for the most part, of provincial English origin, the different religious fraternities having been spread throughout the country and only in the immediate neighborhoods of monastic buildings do we find that lay brothers were employed and instructed in the craft by the monks. To the fact, too, that even large houses, during mediaeval times, were but sparsely furnished and that the pieces made by the woodworkers were usually for use in the monasteries, is due the ecclesiastical nature of the decoration.

*From time to time in House & Garden we have considered the various phases of Early American Provincial Furniture. La Dame Henri Longnon, a well-known authority, wrote of French Provincial Furniture, and in the August issue appeared the Biedermeier style, or German provincial interpretation of the French Directoire. In this number we begin a series of articles on English Provincial Furniture, which will round out a study, covering several years, of country furniture in many lands. Mr. Wenham's next article will be on the mahogany era in rural England*

After the dispersal of the religious brotherhoods by Henry VIII. there was a period during which much of the former progress was lost. From the iconoclasm of this erratic monarch, however, much advancement was eventually to rise, for when the furniture, which had previously been in use in the monasteries, was seized by the nobles and other powerful laymen and transferred to their castles, a demand arose for better interiors. After this throughout England there is a remarkable and always increasing improvement both in the architecture and in the styles of the domestic furniture. At about this time, also, there appears the nucleus of what in more recent years we know as trade unionism. The lord of each manor was made responsible for the local craftsmen, who were formed into a trade guild, and so carefully were the individual rights of each village protected that a non-member coming from another district, without employment, was liable to be hanged.

The somewhat massive construction of the woodwork of this period is accounted for



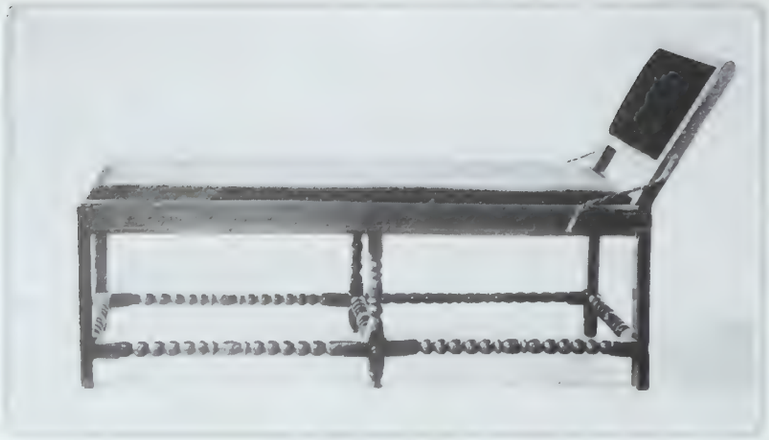
*This straight back seat exhibits the austerity of provincial England during the Commonwealth. It comes from the north. By courtesy of A. S. Vernay*



*The oak livery cupboard shown below was found in a farmhouse at Barwarton, Shropshire. It dates from about 1600 and is elaborately carved*



*... example of ... austerity as ... period. Such chairs are ...*



*(Above) A Cromwellian daybed, in which the severity of design is relieved by the turned understructure. Courtesy of A. S. Vernay*



*(Left) An example of Gothic rib-work such as generally prevailed in architectural woodwork found in Norfolk and Suffolk*



*Lincolnshire provided this carved chest of the early 16th Century. Now in the Victoria and Albert Museum*



*Carved panel door and linen-fold end panels decorate this Gothic cupboard. By courtesy of Gill and Reigate*



*On paneled ceilings and walls of Norfolk and Suffolk houses are found these styles of Gothic rib-work*



*An Elizabethan draw-top table to which decorative inlay has been applied, a form of ornamentation often used in the East Anglian section. R. W. Lehne*

by the lack of the better equipment known afterwards. Today we have quarter-cut oak floors showing identically the same markings as those found on the tops of ancient refectory tables. We regard this more for its decorative quality, but the mediaeval craftsman cut his planks in this manner to ensure greater endurance. Modern machinery produces this form of wood by mass production, yet the first boards of this style were achieved by what is known as "riving".

This consisted of first quartering the tree trunk by driving in a riving iron known as a "thrower". The latter was an iron wedge with a socket. After the wedge had been forced into the end of the log a handle was inserted into the "eye" or socket and the tree partially wrenched open. By patiently continuing this process down the entire length the log was eventually "quartered". These sections were then fixed firmly between two rails and again split into planks, the riving iron being driven parallel to what are known as the medullary rays. In connection with this it might be well to explain that the various "grains" of woods are largely due to the presence of annular or growth rings which are again intersected by the medullary rays that radiate from the heart. The latter being more pronounced in oak than in other woods explains the curious satinlike flakes seen equally in furniture of modern times, as in that which has come down to us from the Middle Ages.

In some of the old doors of ancient churches the ravages of time are evident in the bumpy appearance of the surfaces. Actually, these seeming protuberances are the medullary rays which, being much harder, have withstood the atmospherical changes, while the softer fibres have disintegrated. Similar decay is often found with the lower parts of domestic furniture, such as the legs of benches and stools, the feet of chests and hutches. This, we are sometimes told, is due to dry-rot whereas, in point of fact, it was due to these pieces having stood for many years on the wet and soggy rushes with which the stone floors were usually strewn.

To seek pieces of English provincial furniture antedating the late Tudor period other than through a reputable dealer is inadvisable, for such are extremely rare, albeit more than one fortunate collector of recent years has procured an authentic example in some outlying hamlet. Incidentally others have "discovered" pieces of pseudo-Gothic woodwork in quaint old-world villages and towns, the bucolic inhabitants of which, it is to be feared, are not always as unsophisticated as their slumbering streets and unhurried demeanor would imply. In any event many of these "finds", when exam-

ined later, have proved anything but mediaeval. Even if the wood itself may have witnessed the passage of several centuries, the construction of such examples is usually of the twentieth century.

To attempt to indicate any well defined period at which the Gothic traditions disappeared from English woodwork would be impossible, its elimination rather being caused by the gradual infiltration and acceptance of the renascent styles that found their way to various parts of the islands from Italy through France and Spain. Therefore, until after the restoration of Charles II to the throne in 1660, at which time there appeared the more elaborate designs which he introduced from France, we may look for traces of Gothic construction even if the decoration indicates the influence of the revival. This is especially the case with the mobiliary art as represented by counties farther removed from the capital, and at the present time this detachment is evident in the outlying sections, to which a citizen of London yet remains a "furriner".

With the wider interest in antique furniture which has developed in more recent years, there is a desire to acquire pieces that are of use in the general scheme of furnishing a home. Again in view of the popularity of paneled interiors the demand for oak furniture has considerably increased. This has brought a broadening of the fields of search for old pieces and, with the assistance of that modern convenience, the motor car, a greater familiarity with the formerly neglected spots which are to be found along the English countryside. Within the barns of old farmhouses ancient woodwork, that has remained hidden for generations, has been unearthed, and many interesting examples have been carefully crated and shipped across the Atlantic.

Of the period which this writing covers, the collector may, with every hope of success, devote his interest to that part from about 1570 to the end of the Commonwealth, during which time oak furniture still prevailed. Furniture of this epoch is yet to be discovered in the wider-spread districts, although the actual forms of the articles are obviously restricted. For instance, while Elizabethan chairs are occasionally met with throughout Yorkshire and Lancashire, the time that might be taken to locating an example could be far better employed in seeking those of the following reign, and of which there is a greater plenitude. It should be remembered that chairs did not come into general use until the first part of the 17th Century, before which time they were the seats of honor reserved for the head of the house and his more important visitors. The re-

(*Continued on page* 124)



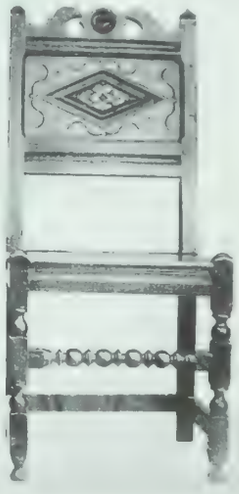
*While essentially Gothic in style the turned legs of this table are indicative of the later oak period*



*On most of the architectural ribwork of the era, [illegible] have furnished designs for [illegible]*



*To the left is a chair of about 1650 which is carved with a small classic panel. The chair to the right is from Lancashire of the 17th Century*





*A "west of England" oak court cupboard in which the Gothic construction remains, Renaissance motifs appearing in pilasters and panels. R. W. Lehne*

# APHORISMS ON COLLECTING

## *Some Gentle and Pointed Hints for Those Who Would Avoid the Nets Spread for the Amateur Connoisseur*

CHARLES OULMONT

*Among the men active and influential in the intellectual movement of France is Charles Oulmont, an aristocrat in the world of letters. Possessing an original and many-sided talent, he has already found a place on the stage for his modernist plays, has produced several volumes of philosophy and studies of the Middle Ages and, recently, has set the connoisseurs of France chuckling over his "Les Lunettes de l'Amateur d'Objets d'Art", a tasteful bit of writing on collecting art objects, antiques and curios. These aphorisms, translated for House & Garden readers by Elizabeth Bertron Fahnestock, begin their appearance in this issue.*

### To the Collector's Wife

PERMIT me, Madame, to address you, in the first place, and to ask a few moments of your attention if by chance you should happen to cast your lovely glance—bored or inattentive though it be—over this slender volume. Instead of treating me as an enemy. . . . .

"As an enemy?"

Oh, yes! . . . So do be frank. With me, if not with your companion in both misfortune and fortune.

In fortune, for indeed we shall be concerned sooner or later with the matter of money. You may think: "Why must this man (whether indeed this man be your husband or not) encumber his dwelling with old things smelling of dust and mildew (and which he tells you furthermore, for your annoyance, are fragile) and which serve no useful purpose! What use to spend his money in. . . . . ."

No, Madame, say "Our" money, if you would continue to be frank. . . . . "our money for things both useless and costly, rather than to satisfy himself with. . . ."

No, Madame, your thought is: "Instead of spending his wherewithal in pearls, furs and motor cars, which he would gracefully present to me, and which would therefore seem to me inexpensive and, truly, excellent investments on the feminine side—if not investments even of an ancestral order."

Well, then, let me tell you on the spot that a taste for *bibelots* is as incurable, when a man is possessed of it, as your taste for luxury is incurable.

The more you may attempt to cure the addict, the more will you aggravate his condition: therefore, at least, be subtle and do not defeat your own ends.

Besides, remind yourself that if he has a warm heart—and obviously he has, since he has always gratified your caprices—every time that he will have committed what you call an "extravagance", his generosity will advise him that you should not be the loser thereby, which is to say that he will offer you some gift to console your ill-humor.

Observe that he is no egoist, since his purchases are displayed in the midst of the drawing room, are hung on the wall and shown to visitors, and that you frequently are privileged to enjoy them as much as he is himself.

"But, Sir, if I detest—however well-painted they may be—the faces of repellent old women, or what he calls, for lack of a better name, still-life kettles, vegetables, and other objects of an unlovely order?"

Would you prefer, dear lady, certain other collectors so obsessed that they must retain, as they would for some mysterious love, mysterious apartments entered by no one—remote from home—where their treasures are stored in disorder?

I say to you this: instead of considering me an enemy, let us shake hands—and understand that I wish you well. And for this reason: the danger for a collector's wife is not to have a collector for a husband, but a husband who only thinks he knows how to buy. Such a one buys right and left, incessantly; he buys fakes, and his vanity convinces him not only that he is incapable of error but that he is even incapable of not making "a big bargain"; and he spends his money at a complete loss—just as if he gave you Japanese pearls at the cost of real ones, or beaverette (for I know that there exist both furs and furettes) in place of beaver. Therefore I would gladly (not for his sake, Madame, so much as for yours) stop him upon this perilous incline, and attempt to teach him the merest elements—the A B C—of this particular existence to which he has condemned himself.

And precisely for the reason that he is already a collector and *believes he knows*, I would not offend him nor weary his head with a thousand useless details.

Finally, if you have in your mate a real collector (I mean: *one who collects what is real*), don't be a spoil-sport, don't prevent his acquiring a truly desired object.

"Now really, it's quite unreasonable! You've got too many of them already! What's one more or less." Or else: "Oh, more antique shops! Let's go back the other way, past the confectioner's." But no, I won't go on—I don't want to annoy you.

But please don't be like the wife whose husband so dreaded her scoldings that he would never tell her the actual price he had paid for anything. One day he acquired a picture for 20,000 francs and ended by confessing to her that he had paid 10,000. She fumed and raged. He gave her a 2,000 franc pin to . . . pacify her.

At once he refused 40 and 50,000 francs for the picture, which dealers were fighting to possess.

Two years passed. The husband left town. On his return he at once noticed a vacancy on the wall—the spot where his picture had reigned. He became alarmed, but she was all smiles:

"First of all, give me a kiss."

His anxiety was increasing rapidly. Wreathed in smiles, she announced:

"You certainly have to thank me; I sold it for 15,000 to a dealer who was dying to have it. Well? Can't women do business better than you men, once they begin?"

Draw your own conclusion to the story.

### A Few Preliminary Hints

IF you become a collector as one becomes a speculator, through a love of gambling—of gain, three times out of four you will lose your game; art will be revenged upon you. And justly so.

If you consider that, in order to be a connoisseur, you have but to rummage through dusty antique shops on to others still dustier—during repairs to your car or the changing of a tire, while your lazy traveling companions are dozing before lunch or after too hearty a meal, or while your wife and children, like docile pupils, are gazing wide-eyed at the false wonders of some provincial museum—learn, while yet there is time, to be less presumptuous.

And, when you see upon a shop window in golden letters (not that color has anything to do with it) the sacred words: "Antiques" or "Pictures by Old Masters", or even "Art Objects", don't conclude instantly, as is so unprudently done: "Ah—an antiquaire!" For there are false antiquaires, just as there are false antiques.

Corollary: there are, however, real antiques to be found at false antiquaires'. Just as, a further and more unexpected corollary: there are, at honest anti-

(*Continued on page* 134)





HARRY C. HEALY

*Familiarity can never lessen the popularity of Zinnias, those faithful, primly old-fashioned annuals that one can always depend upon for outspoken color splashes in the midsummer garden. Solid of hue and stem, they leave no doubt of their presence*

*Phlox by itself is lovely; but white Phlox and Aster-like Boltonias are a summer combination long to be remembered. Use them both freely in the large hardy border, for they will come into flower at a time when [illegible] is especially welcome*

# THREE FLOWERS FOR THE DOG DAYS

# A GARDEN OF HEALING HERB

*Because of Their Medicinal Virtues and Their Usefulness In the Kitchen*

*These Simples Deserve a Revival of Popularity*

E. BADE

IN that spot of the garden where the vegetable beds are found is the place for the kitchen herbs and the simples which were always associated with them in our forefathers' gardens. One does not often see them now, but they are not forgotten and are slowly regaining their old favor, for they require practically no care and are often of service in cases of sudden sickness.

Particularly useful are the herbs and soup greens which supply the home from spring to fall. Shapely plants with charming flowers are to be found among them. Here Borage *(Borago officinalis)* may be mentioned, for dark blue flower clusters will fit well into the flower garden. Borage is used like Lettuce and is also added to Lettuce and Cucumber salad to give it a pleasing taste. Only a few plants are required and these are propagated through spring-sown seeds. The plants grow rapidly and flower profusely far into the fall. In certain sections the flowers are gathered and dried for use as a blood-purifying tea.

An inconspicuous flower is produced by the Summer Savory (*Satureia hortensis*), a spicy herb. It is an annual, two types of which are known: a summer and winter Savory. Both are similar in character, appearance and spice. The only difference is that the winter Savory has a more woody stem and tougher leaves. The latter is sown on the beds in the fall since it germinates with difficulty if sown in the spring. The Summer Savory is sown on the beds during April or May. At the time when the herb is about to flower, a part of it is cut and hung up to dry out for winter use.

An old type herb is Thyme *(Thymus vulgaris)* of which broad and narrow leaved forms are known. This plant is really more of a medicinal plant than a kitchen herb for it gives us a number of medicinal products. On distillation oil of Thyme is obtained, which, on shaking with a solution of sodium hydroxide, filtering and precipitating with hydrochloric acid, gives thymol, a colorless crystalline substance. Solutions of this drug are used for their antiseptic properties and they are often to be found in mouth washes. At home the herb is used as a tea for headaches and cramps in the stomach. For cultivation Thyme requires a fertile, dry soil. The seeds are sown in rows, the seedlings being transplanted and spaced about one foot from each other. A little later they may be pruned so that they assume a bushy form. The plants should not be kept in the garden more than three years, for after th time they do not grow so well.

Hyssop *(Hyssopus officinalis)* is anoth herb and it gives us a stomach and che strengthening tea. Then too, it is said to good for worms. An aethereal oil is also tained from this plant. The flowers are bl in color and the herb is hardy. If a rath tall edging plant is required for grow about the kitchen garden, then Hyssop m well be used for this purpose.

The garden Mint *(Mentha piperit* which is a hybrid of *Mentha viridis* a *Mentha aquatica*, seldom produces see since it has been continually multipli through division. It is never found wi Peppermint contains peppermint oil and it menthol is found, which is used for ma purposes; among others, for refreshi drinks. It aids digestion and finds uses a drug. The young plants contain the acti ingredients and it is for this reason that t Mint must be renewed continually. slightly moist, loose and fertile soil is d manded. In order to harvest the Pepp mint, the plant is cut once a year, us ally shortly before or during the flow period, about a hand's breadth above t ground. All of the flawless leaves are th collected, dried and kept until required.

Marjoram is one of the most favored kitchen herbs. The name of this pla *(Origanus ocymum majorana)* con from the Arabic and means imperishab Found in its native state this plant is hard







*Illustrations for this article were selected from Gerard's Herbal, in which both the cultivation of plants is given as well as medicinal properties. Above is Chamomile*

*When the flowers of Borage officinalis are eaten, Gerard assures us, they [illegible] and increase the mind*

*Coriander seed, when cooked with Barley meal, was solemnly believed to "dissolve the King's evil, [illegible] and hard lumpes"*



*Hyssop, Hyssopus officinalis—the latter word labeling it an official drug—was cooked with Figs, water and Rue and this decoction "helpeth the inflammation of the lungs"*



*Lavender "mixed with Cinnamon, Nutmegs and cloves, made into a powder and given in distilled water," so Gerard says, "doth help the panting and passion of the heart"*



*Dill is a favorite kitchen herb of long standing, and was boiled with wine and Rose leaves as a specific for the "hicket". It "bringeth forth flower and seed in August"*

hereas in this country, under cultivation, it is considered an annual. The seeds are to be sown early in spring and when it begins to develop its flowers, the Marjoram plant is cut, bundled, and hung in a shaded but well-ventilated place. When once dry it may be used at any time, especially during the winter months.

An agreeable odor is given off by Basil (*Ocymum basilicum*), which was formerly frequently used as a potted plant. This herb both fresh and dried finds its way into soup, but too much should never be used as it is quite strong. The dried herb must be kept in a well-stoppered glass jar so that it will not lose its strength. When the seeds are about to be sown the most protected spot should be selected. The place must be quite warm. The seeds of Basil are usually sown during the middle of May.

Sage is cultivated to-day more from habit than for real use, although it possesses a number of good points. In the kitchen, Sage (*Salvia officinalis*) is used in leaf form for roasts and gravies. The oil of the leaves is a component of gargle waters. The plant is unassuming and propagation is easily carried out by division or cuttings. The latter should be placed in shaded spots and the soil kept moist. The herb may also be propagated through seeds sown in the spring.

A rarer herb is the Balm (*Melissa officinalis*) which contains an essential lemon-scented oil valuable for perfumes. The leaves are used in the kitchen to spice foods. A tea is also made from them which is very fragrant and acts as a nerve tonic. The seeds are sown directly to the beds in the spring. No particular care is required for this plant.

Lavender is quite old in cultivation. The oil found in it (*Lavandula spica*) is now primarily used in Cologne water. The blue flowers retain their delicate odor even when in the dried state. This herb, or its oil, is often used in baths for rheumatism; the leaves are seldom used as a spice for meats. Propagation is readily carried out through the division of older root stocks which may be taken care of in fall or spring. After division the roots are lightly pruned and the plants are then set into the ground at a slightly deeper depth.



Quite a number of spicy herbs are given us by umbellate flowering herbs, one of the most common of which is the Dill (*Anethum graveolens*). Its seeds contain a sharp, yellowish-white oil which has an odor like that of mustard and has a burning taste. The unripe flowering umbels are usually used for making Dill pickles and as a spice it is added to sauerkraut. The young leaves, finely cut, are also added to lettuce and spinach for the same reason. In large quantities Dill acts on the kidneys and this herb should not be used by any one afflicted with kidney trouble. For cultivation a light soil is required. The seeds are usually sown in the fall, since they very soon lose their ability to germinate.

Equally valuable properties as a spice and as a medicinal plant are exhibited by Fennel (*Foeniculum vulgare*). It releases the gas in colic and cramps and is used as an eye-wash for inflammatory conditions. If Fennel is used as a spice for salads or soups, only

(Continued on page 182)

*[illegible] "Mint [illegible] found "marvelous wholesome for the stomacke." With salt it was ap[illegible] "to the biting of mad dogs"*



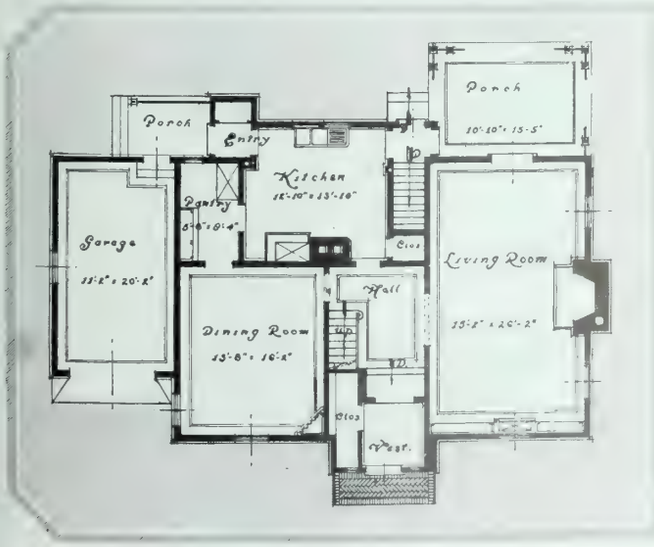
## THE PERENNIALLY POPULAR COLONIAL

*[illegible] so well into the average country and suburban site and because it is a dignified style, Colonial architecture maintains its popularity. Here it is interpreted in white shingles in the home of Frank S. Senior at Montclair, N. J., of which Dwight James Baum was architect*



*The front façade presents a reserved face to the world, its only decoration being the elaboration of the portico into a Palladian motif and a round-arched window above, with shutters to match. The front door made of jalousies is an interesting feature and the garage as part of the house is simple and commendable planning. The Colonial custom of using small window panes gives this residence an authentic at-*

*On the ground floor the room arrangement does not depart from the accustomed Colonial style of a mid-house hallway with living room on one side and dining room on the other. Upstairs, however, an exception is found in that the bedchambers are grouped around a sleeping porch the balcony of which is shown opposite. Its disposition of rooms shows this to be a comfortable house to live in*








*A pair of three windows, effectively curtained, makes a charming background for a French card table and four chairs placed permanently at this end of a living room in Mrs. Lima Brown's New York apartment*



*The dressing table is well placed against a range of casement windows in the home of Mrs. J. W. Martin, Port Washington, L. I. Drapery and swags are mauve taffeta. Pierre Daniel, decorator of both rooms*

*A window again serves as background for a stationary card table the sun room of Mrs. Howard Whitney's residence, Glen Cove, L. Walls are blue and the curtains cream. Odom & Rushmore, decorat*





John Wallace Gillies

# USING THE WINDOW *for* BACKGROUND



*In the Colonial living room of Crispin Oglebay, in Cleveland, Ohio, a chintz covered sofa flanked by small tables is in front of wide windows hung in organdie. Arden Studios, decorators*

*Protected from draughts by a low screen, a dressing table in Madame Massenets' Versailles house stands conveniently by a French window. The panded walls are painted gray and white*

*When windows are as decorative as these leaded glass examples in the New York residence of Stafford M. Lean, they should be left quite uncurtained. Edmund Ellis was the architect*



George H. Van Ness



"Wareemba" at Sydney, is a house of pinkish cream stucco set among old trees. Its doors and windows are painted in French gray and the shutters green. To one side the garden is walled with open arches



Both privacy and openness are afforded the garden by this wooden fence above a low wall and, further on, by the arch-pierced wall. It is the residence of Mrs. John Hughes. Gilbert N. Hughes, architect

# AN AUSTRALIAN HOUSE AND GARDEN



# A COSMOPOLITAN HOUSE

*The home of C. A. Alken, at Glen Head, L. I., traces its agreeable architecture and furnishing to several national sources. The exterior is of French [illegible] its interior [illegible] French, Italian and English. The architect was [illegible]*





*The dining room walls are pale green, with baseboards and pilasters marbleized and the capitals picked out in dull gold. Here is pale yellow furniture of the 18th Century Italian type, with seats covered in old rose figured damask. The screen is traveled with scenic Italian color prints*



*In the living room the paneling of the walls and doors and the marble surround of the fireplace are reminiscent of 18th Century French design, whereas the furniture is from English sources*

*Leading from the living room to the west verandah and flower garden is this guest wing corridor. The walls are painted a cool gray blue and the lunette vaulted ceiling is finished in dull gold*



*The west end of the residence overlooking the garden is recessed to form a loggia. At the left of the forecourt is seen the garage. The roofs of both house and garage are covered with dark gray slate*



*The entrance is placed on a walled forecourt, with the rear of the garage forming part of the wall. The treatment of the cornice and lower angles of the gable are of northern French precedent*



*At the east end of the house opposite the terrace at the end of the corresponding projection at the west side is the guest wing. The garden terrace is paved at the ends and middle, with intervening grass panels. From here steps lead down to a*



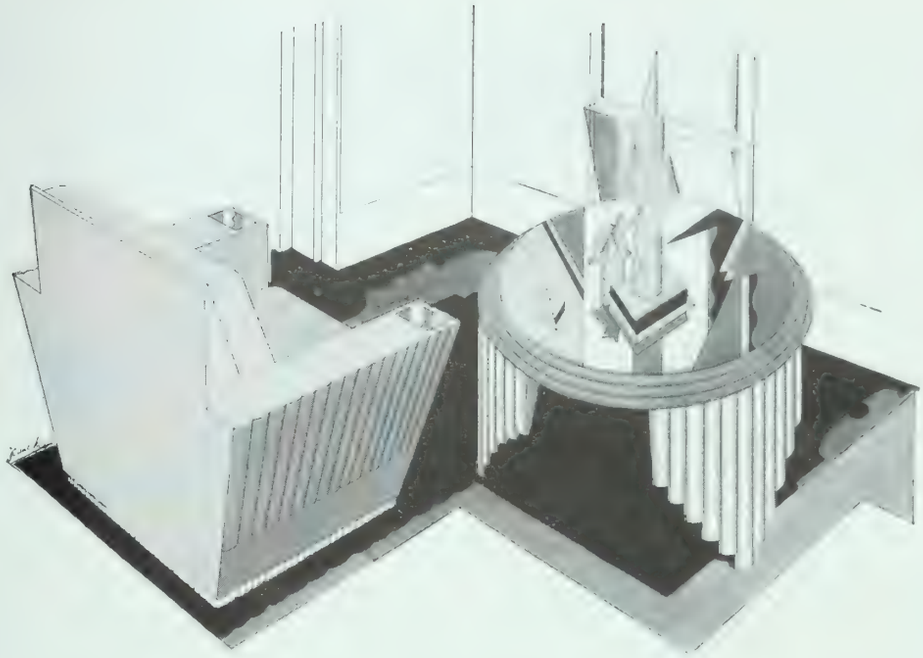
Louis Dunyea



*In addition to being well placed from the standpoint of balance and decoration, the furniture in this living room in a New York apartment suggests ease and livableness. Thedlow, decorators*

*The walls and ti cornices are painted delicate shade o green; the curtain are French percale i tan and rose, and a old red toile cove the chairs. The da bed is in red and ta striped silk*

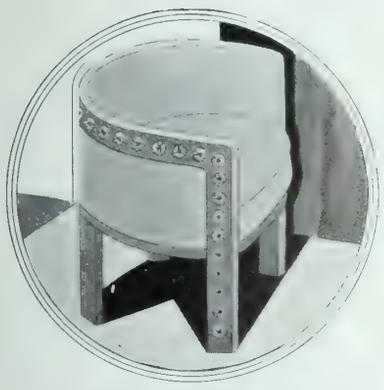
# A FRENCH ROOM IN NEW YORK



# THE NEW ART AND THE DESIGNER

*By This Latest Accession of Artist-Designers America Further Penetrates The Field of Modernism*

MATLACK PRICE



*W. T. Benda's design for a chair in walnut and polychrome with antique gold leather upholstery. Mr. Benda has designed a dining room set in this particular style*

MUCH has been written of the new kind of furniture that has been coming to us from abroad. It has been very exciting, and although Europe has been gradually working up to modern expression over a period of nearly fifty years, the whole thing seems to have finally come upon us with a strange suddenness.

Not very many people have even been able to decide, yet, exactly, what they think of it all, even when they are most enthusiastic. But of one thing they are definitely certain: this newest expression of the arts of design and decoration has anyhow made inertia unfashionable. One must, at least, know enough about the new art to discuss it intelligently, and to form some first-hand opinions on it. As in most affairs, there is much in favor of being open minded. Let us not behave as though the millennium in the arts has arrived and let us not, on the other hand, take the reactionary stand that art is going to the dogs. Neither premise, in the nature of things, is likely to correspond with later facts.

So much has been written, elsewhere, of the evolution of the newer art that I will not attempt a historical retrospect here. It would have to begin with William Morris, jump to the old Viennese Secession, which was once so very, very new, go on to the short-lived Art Nouveau of the late nineties, our own "Mission" period of the same time, the Wiener Werkstätte, of 1903, *et ainsi de suite* up to the Salon des Arts Decoratifs and the great Paris Exhibition of 1925, when the new art appeared in the guise in which we now see it.

The thing that is most to be stressed is that any kind of artistic expression depends, more than seems generally to be supposed, upon the people who produce it, upon the artists and designers, upon the creative ability, individual and collective, that produces works of art. Public acceptance, to be sure, is essential, but the public must first be shown the thing it is asked to accept.

Here it is of first importance to notice the whole attitude toward design in Europe. Specialization does not mean so much as it does here. A designer, there, is a designer, which means that he can (and does) design anything. If he is a mural painter, an architect or an art teacher it does not mean that he cannot design furniture or textiles. And the breadth of his vision in the matter of design, the universality with which he sees design as a force, like electricity, with varied applications, is certainly good for the design which he will produce for any one specific purpose.

(*Continued on page* 140)



*of a modern breakfast room which*



*"Grapes From The Promised Land," a ceramic group done by G. Ponti, one of the leaders in Italian modern art*

# THE MODERNISM OF ITALY

## *A Lively Contemporary Art Attractive to People of Taste Has Arisen From the Ashes of Imitation Antiques*

YOI MARAINI

THE tourist, busy choosing his imitations of old furniture, maiolica and brocade, seldom has a chance of seeing the great development that has taken place in decorative art in Italy. This is due partly to a lack of understanding of the value of advertisement and, also, to the fact that the houses, restaurants, theatres and bars, more distinctly modern in treatment, are not often on the tourist's track. The *Penna D'Oca,* that gay restaurant for journalists in Milan, decorated by a group of young artists, under the guidance of G. Ponti; the *Quirinetta,* in Rome, with the paintings of Giulio Rosso and sculpture by Biagini; the *Teatro Savoia* in Florence, are not haunts of foreigners, though the delightful bar at the Ambassador's Hotel in Rome, with its dancing figures in beaten copper by Biagini, is naturally better known.

With the foundation of The Decorative Art Exhibition at Monza, eight years ago—an international exhibition of great importance [illegible] was given to purely modern work, and from that moment a number of [illegible] turned their attention to this matter. The result was a sudden and extraordinary progress in this most personal of arts. Marcello Piacentini, the famous Roman architect, encourages artists in the decoration of the buildings for which he is responsible, and Giovanni Ponti who, with Piacentini, guides the whole trend of Italian decorative art, gives new life to whatever branch of work he undertakes. The old porcelain factory of Richard Ginori, famous from the early 18th Century, when Marchese Ginori of that time sent a ship to China with workmen to learn the secrets of Chinese porcelain and to bring back clay and a knowledge of glaze, has developed, through the talent of Ponti, a modern side wonderfully successful from an artistic point of view. Ponti's tiles, vases and maiolica, with painting under glaze, carry a note of utmost modernity. He has also designed for the Cristofle Society of Milan a number of metal objects, amongst these a strangely attractive cigarette case in black.





*The decoration [illegible] the center of the [illegible] is an example [illegible] pottery painted [illegible] the glaze. Design [illegible]*

Maiolica, also quite different from the usual Italian

(*Continued on page* 132)

*(Left) Two large vases in porcelain by Ponti, showing in both their shape and their covers the new Italian taste*



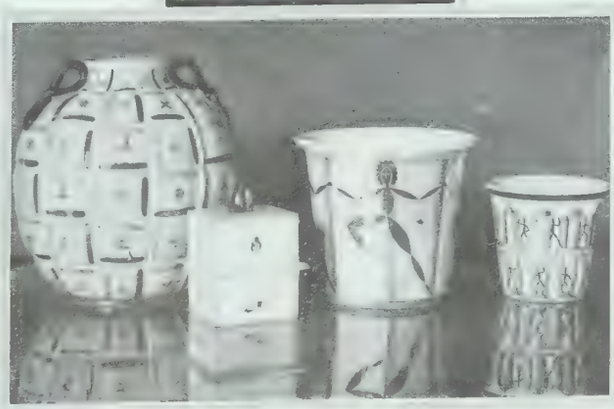
*(Above) In the International Exposition of Art in Industry at Macy's was this room designed by Italian modernists*



*(Left) Ponti's inspiration even covers such commercial work as this modernistic plaque for use in a tobacconist's shop*

*(Below) An Etruscan theme treated in a modern manner is the style of this jar which was designed by Ponti of Milan*





*Giovanni Ponti of Milan and Marcello Piacentini, the Roman architect, are the two leaders in modern Italian decorative work. This group of cigarette box, bowls and vase are of Ponti's designing and show the variations of his inspiration and execution*

*(Below) Crystal goblet etched by Prof. Balsamo Stella, Director of the School of Decorative Art in Padua, Italy*





*Tilia cordata is the common Linden of northern Europe, a shapely tree that deserves more recognition here. Latest of the genus to blossom, it supplies the bees with valuable honey*



*Huge leaves and large inflorescence characterize the Angelica Tree. Blossoms are pure white, followed by berries that change from red to black. Its height rarely exceeds fifteen feet*

*Maackia amurensis is a relative of our American Yellow-wood, bearing erect masses of white blossoms in July. Its leaves are dark green and pinnate, and it often grows to sixty feet*



*One of the noblest of all flowering trees is the Western Catalpa, native of the Mississippi Valley, where it often grows to a great height. Excellent for parks or large private grounds*





*The so-called Varnish Tree (Koelreuteria paniculata), with its terminal panicles of clear yellow flowers, is a noteworthy ornamental species. It comes to us from China and is perfectly hardy*

# LINDENS AND OTHER SUMMER FLOWERING TREES

## *Various Notable Species Whose Real Beauty Entitles Them to Wide Recognition in Many Situations*

E. H. WILSON, V. M. H.
*Keeper of the Arnold Arboretum*

THE first northern tree of the year to open its blossoms is the Silver Maple (*Acer saccharinum*), more widely known, perhaps, as *A. dasycarpum*, a magnificent tree which grows to a large size in rich bottom lands of eastern North America. The flowers are formed in knot-like clusters along the shoots in late autumn and anytime after mid-February when the weather is mild they may open. The last of the trees to bloom is an Asiatic Elm with small leaves known as *Ulmus parvifolia*. In both cases the flowers are inconspicuous, which is true also of a majority of northern trees outside of the members of the great Rose family.

As April approaches various Cherries put forth their delightful flowers in utmost profusion and competing with them we have the Magnolias, followed by Almonds, Peaches, Plums and the whole of the great Crabapple family. Throughout April and May there is a plethora of bloom on bush and tree, but as midJune arrives blossoms become less plentiful. However, there are a number of trees, some native, others exotic, which have their season of flower at high summer. The leaves in every case open first so that the flowers are seen to best advantage against a foil of rich green. These trees have a special value in gardens, being well-suited for a place on the lawn, large or small, and for our parks and pleasure resorts.

The most important summer-flowering trees are the Lindens (*Tilia*) whose fragrant flowers perfume the air during a large part of the month of July. Usually the trees of eastern Asia are more successful in this climate than those of the same genus from Europe, but to this general rule Tilia is an exception. All the European species and their hybrids and varieties flourish in New England, but the Asiatic species are bad growers there, and only *T. japonica* really flourishes. This is a late flowering species with drooping branches and light green foliage and is quite conspicuous in early spring through its unfolding its leaves a week or two before those of other Lindens.

The most widely distributed of European Lindens is *T. platyphyllos*, which may be recognized by the yellow tinge of the leaves and by the thick covering of short hairs on their lower surface. It is not the handsomest of the European Lindens, but it is the tree which is usually sold by American nurserymen as the "European Linden". There is a variety with leaves larger than those of the type (var. *grandifolia*), another with erect branches forming a broad pyramidal crown (var. *pyramidalis* and others with variously divided leaves (vars. *laciniata* and *vitifolia*). A handsomer tree is *T. cordata*, the common Linden of northern Europe, where it sometimes grows to a large size. This may be recognized by its small, thin, more or less heart-shaped leaves which are pale on the lower sur-

(Continued on page 174)



*... come from ... Orient. This is S. jap-*

# THE LILIES OF THE FIELD

## GROUP A — Requires ordinary, moist, well-drained soil, and ordinary conditions, with a leafy ground cover

| SEASON | JUNE | | | | JULY | | | | AUGUST | | | | SEPTEMBER | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ROOTS | Stem | ht. | Bulb | ht. | Stem | ht. | Bulb | ht. | Stem | ht. | Bulb | ht. | Stem | ht. | Bulb | ht. |
| WHITE | Farreri | 3 | Candidum | 3 4 | Auratum Platyphyllum | 5 | Candidum Spaethianum | 5 | Auratum | 1½ 6 | | | Speciosum Album | 3 4 | | |
| | Japonicum Alexandre | 2 | Martagon Album | 4 5 | Auratum Wittei | ½ | White Knight | 3 4 | Speciosum Album | 3 4 | | | Speciosum Novum | 3 4 | | |
| | | | Taliense | 6 | Centifolium | 8 | | | Speciosum Novum | 3 4 | | | Speciosum Alba Kraetzeri | 3 4 | | |
| | | | White Knight | 3 4 | Leucanthemum | 3 4 | | | Speciosum Alba Kraetzeri | 3 4 | | | | | | |
| | | | | | Regale | 3 5 | | | | | | | | | | |
| | | | | | Taliense | 6 | | | | | | | | | | |
| CREAM | | | | | Auratum Platyphyllum Virginale | 5 | | | | | | | | | | |
| APRICOT | Brocade | 6 | | | Batemanniae | 3 | | | Horsfordi | 3 4 | | | | | | |
| | Elegans Lemon Queen | 2 | | | Horsfordi | 3 4 | | | Wallacei | 2½ | | | | | | |
| BUFF | Golden Orb | 3 4 | Testaceum | 6 | | | Monadelphum Szovitzianum | 2 5 | | | | | | | | |
| | Sceptre | 6 | | | | | Testaceum | 6 | | | | | | | | |
| YELLOW | Elegans Peter Barr | 2 | Canadense Flavum | 3 5 | Leichtlini | 3 4 | Condion | 3 5 | Sulphur - Gale | 4 5 | Monadelphum | 5 6 | | | Jankae | 2 |
| | Elegans Alice Wilson | 1½ | | | | | | | | | | | | | Pyrenaicum | 2 |
| | Umbellata Golden Fleece | 2 | | | | | | | | | | | | | | |
| ORANGE | Mrs. R. O. Backhouse | 5 | Canadense | 5 | Henryi | 5 6 | | | Henryi | 6 | | | | | Pyrenaicum Rubrum | 2 |
| | Elegans | 1½ | | | | | Dauricum | 2 3 | Speciosum Henryi | 3 4 | | | | | | |
| | Elegans Aurora | 1½ | | | | | | | | | | | | | | |
| | Hansoni | 4 5 | | | | | | | | | | | | | | |
| | Marhan | 4 5 | | | | | | | | | | | | | | |
| | Marhan Ewes | 5 | | | | | | | | | | | | | | |
| | Umbellatum | 2 | | | | | | | | | | | | | | |
| OR. RED | Croceum | 3 | Canadense Rubrum | 2 5 | Willmottiae | 3 4 | Carolinianum | 2 3 | Callosum | 2 3 | Superbum | 6 | Callosum | 2 3 | | |
| | Elegans Robusta | 1½ | Carniolicum | 2 3 | | | | | Willmottiae | 3 4 | | | Maximowiczi | 4 | | |
| | Elegans Bicolor | 1½ | Dauricum | 2 3 | | | | | | | | | Tigrinum | 4 5 | | |
| | Umbellata Grandiflorum | 2 | Heldreichi | 2 3 | | | | | | | | | Tigrinum Florepleno | 4 5 | | |
| | Marhan Miss Wilmott | 4 5 | Philadelphicum | 2 3 | | | | | | | | | Tigrinum Splendens | 4 5 | | |
| RED | Bulbiferum | 2 4 | Chalcedonicum | 3 4 | Amabile | 3 4 | | | Papilliferum | 1 | | | | | | |
| | Elegans Quilp | 2 | Chalcedonicum Maximum | 4 5 | Davidi | 4 5 | | | | | | | | | | |
| | Medeoloides | 1 | Concolor | 1 | Papilliferum | 1 | | | | | | | | | | |
| | Tenuifolium | ½ | Pomponium | 3 4 | | | | | | | | | | | | |
| | | | Martagon Dalmaticum Cuneatum | 4 5 | | | | | | | | | | | | |
| PINK | Japonicum Krameri | 3 4 | | | Auratum Rubro-vittatum | 6 | | | Speciosum | 3 4 | | | | | | |
| | Cernuum | 2 | | | Auratum Pictum | 1 | | | Speciosum Rubrum Magnificum | 4 5 | | | | | | |
| | | | | | | | | | Speciosum Melpomene | 4 5 | | | | | | |
| | | | | | | | | | Speciosum Roseum Superbum | 4 5 | | | | | | |
| WINE RED | Japonicum Atrosanguineum | 1 | Martagon Cattaniae Cuneatum | 4 5 | | | | | | | | | | | | |
| | Horsmanni | 4 | | | | | | | | | | | | | | |
| PURPLE | Dalhansoni | 4 | Martagon | 4 5 | | | | | | | | | | | | |
| | Oxypetalum | ½ | Martagon Dalmaticum | 5 6 | | | | | | | | | | | | |
| 2-COLOR | Sutton Court | 6 7 | | | Browni | 3 4 | | | Sargentiae | 3 5 | | | | | | |
| | | | | | Browni Chloraster | 3 4 | | | | | | | | | | |
| | | | | | Browni Adorum | 3 4 | | | | | | | | | | |
| | | | | | Sargentiae | 3 5 | | | | | | | | | | |

Repetition of a name in months shows a continuation of bloom, in colors, a variation in tone. (ht. — height)

## GROUP B — Requires special conditions,—partial shade, leaf mold, and a ground cover of low shrubs

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WHITE | | | Washingtonianum | 3 5 | | | Mirabile | 1½ | | | | | | | | |
| | | | | | | | Giganteum Grandiflorum | 4 12 | | | | | | | | |
| | | | | | | | Giganteum Himalaicum | 4½ 12 | | | | | | | | |
| APRICOT | Tenuifolium Golden Gleam | 1 | | | | | | | | | | | | | | |
| YELLOW | | | Parviflorum | 3½ | | | Nitidum | 1½ | | | | | | | | |
| | | | | | | | Parryi | 2 6 | | | | | | | | |
| | | | | | | | Parvum Luteum | 3 | | | | | | | | |
| ORANGE | Avenaceum | 3 | Burbanki | 4 6 | | | Columbianum | 1½ | | | | | | | | |
| | | | Humboldti | 5 | | | Pardalinum | 4 6 | | | | | | | | |
| | | | Humboldti Occidentale | 4 | | | | | | | | | | | | |
| | | | Humboldti Magnificum | 5 | | | | | | | | | | | | |
| OR. RED | | | | | | | Grayi | 3 4 | | | Superbum | 5 8 | | | | |
| | | | | | | | Cordifolium | 3 5 | | | | | | | | |
| | | | | | | | Pardalinum | 4 6 | | | | | | | | |
| | | | | | | | Parvum | 1 5 | | | | | | | | |
| RED | Tenuifolium | ½ | | | | | | | | | | | | | | |
| PINK | Cernuum | 2 | Washingtonianum Rubrum | 3 5 | | | Kelloggi | 3 5 | | | | | | | | |
| | Rubellum | ½ | | | | | Washingtonianum Rubescens | 3 5 | | | | | | | | |
| | | | | | | | Yunnanense | 1 2 | | | | | | | | |
| PURPLE | | | Rubescens | 3 5 | | | Roseum | 1½ | | | | | | | | |
| | | | Washingtonianum Purpureum | 3 5 | | | Rubescens | 3 5 | | | | | | | | |
| | | | | | | | Washingtonianum Purpureum | 3 5 | | | | | | | | |
| 2-COLOR | | | Washingtonianum | 3 5 | | | Washingtonianum | 3 5 | | | | | | | | |

## GROUP C — Requires moist, peaty soil — swamp conditions

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WHITE | | | | | Fargesi | 1 3 | | | Fargesi | 1 3 | | | | | | |
| YELLOW | | | Parviflorum | 3½ | | | | | Rostherni | 1½ | | | Sulphureum | 6 7 | | |
| ORANGE | | | Roezli | 3 | | | Roezli | 3 | | | | | | | | |
| OR. RED | | | | | | | Catesbaei | 1 2 | | | | | | | | |
| RED | | | Roezli Crimson | 3 | | | Bolanderi | 2 3 | | | | | | | | |
| | | | | | | | Maritimum | 3 5 | | | | | | | | |
| | | | | | | | Roezli Crimson | 3 | | | | | | | | |
| WINE | Delavayi | 1 2 | | | | | | | | | | | | | | |

## GROUP D — Tender—not hardy or requiring special care

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WHITE | Lankongense | 1 2 | Polyphyllum | 2 3 | Longiflorum | 3 | Polyphyllum | 2 3 | | | Wallichianum | 4 6 | | | | |
| | | | | | Longiflorum Multiflorum | 3 | | | | | | | | | | |
| | | | | | Myriophyllum | 7 | | | | | | | | | | |
| | | | | | Philippinense | 3 4 | | | | | | | | | | |
| | | | | | Philippinense Formosanum | 3 | | | | | | | | | | |
| | | | | | Yoshidai | 3 | | | | | | | | | | |
| CREAM | Bakerianum | 3 | | | Kewense | 4 6 | | | | | | | | | | |
| YELLOW | | | | | Myriophyllum Superbum | 7 | | | Primulinum | 3 4 | | | | | | |
| ORANGE | Avenaceum | 3 | | | | | | | | | | | | | | |
| PURPLE | Lankongense var. | 1 2 | | | | | | | | | | | | | | |
| 2-COLOR | | | | | | | | | Neilgherrense | 3 4 | | | | | | |
| | | | | | | | | | Nepalense | 4 | | | | | | |

# THE LILIES OF THE FIELD

*Throughout the Ages a Symbol of Beauty and Purity, This Stately Flower Still Retains its High Place*

FLORENCE B. ROBINSON

THE true Lilies have been used in gardens from very ancient times, yet only few of the many species are familiar to e average person. The pagan world of tiquity was probably as familiar with them we. They were early adopted by the hristians, dedicated to Easter, used as a coration for the sepulchres, and included religious decorations and festivals. In idal times they became the badge of ighthood. Always, through all time, in t, architecture and literature, the Lily presumably the Madonna Lily) has been e symbol of immaculate beauty and purity. has ever held and still has a position of gh esteem. Yet the admiration and reverce accorded it have failed to make it mmon in any sense of the word.

Neither has the hybridist succeeded in anging its nature. The Lilies we use are ll, with few exceptions, true species—ldflowers in some part of the Northern emisphere. The majority of our Lilies me from China, Japan and North America, and we are told as a curious fact that ne are found in the Southern Hemisphere. tempts to improve Lilies by hybridization to form new varieties have been notably king in permanent results. One writer on the subject remarks pertinently that "it ems as if nature had exhausted her resources in the perfection of the species and regards as an interference all efforts of man to improve her work." Certainly the number of successful hybrids is very limited, and attempts in this direction seem to have resulted in plants of decreased vigor which soon die out and leave a memory of failure.

### LATITUDE OF CHOICE

But if man has not succeeded in adding to the great Creator's work, he yet cannot complain for lack of choice of many desirable characteristics: fragrance, color, form, height, season of bloom and adaptability to sun and exposure. By choosing properly you can have Lilies in sun or in shade, in light soil or in heavy, in ordinary well-drained soil or in boggy soil, indoors or out-of-doors. You can have them in bloom from June to October, with a range of color from pure white through cream, yellow, orange, red to violet and purple. This range of warm colors probably bears some relation to their emotional appeal, while their purity of form is enhanced by it. And when used in masses as they too seldom are, they form a striking color note. Even singly or in small groups they cannot pass unseen. Thus they become

> *White tho ye be, yet lilies know,*
> *From the first ye were not so;*
> *But I'll tell ye*
> *What befell ye*
> *Cupid and his mother lay*
> *In a cloud; while both did play,*
> *He with his pretty fingers press'd*
> *The ruby niplet of her breast;*
> *Out of which the cream of light,*
> *Like to a dew,*
> *Fell down on you,*
> *And made ye white.*
>
> —ROBERT HERRICK

the accents of our borders—chords in the symphony of flowers—and should be used with discretion to brighten a dull spot, to provide a climax, to relieve monotony, or to furnish a grand finale.

The average height of Lilies varies from one to six feet, although *Lilium giganteum* has been known to reach to twelve feet. Under cultivation the taller ones may need support, though among other plants and with a good soil and good root system, they should grow straight and strong. And all Lilies should have a persisting ground cover of foliage which will give protection to the roots, whether they grow in partial shade or do best in the open sunshine.

The roots of Lilies are of two kinds, known generally as base roots and stem roots. Some develop only base roots, *i. e.*, roots from the base of the bulb, while others develop both sorts—base roots and also roots from the stem above the bulb. The nature of the rooting system determines the depth of the planting. Base rooting Lilies should be planted shallow, from four to six inches; while stem rooting sorts must be planted from ten to twelve inches deep, so as to allow the late developing stem roots to penetrate well into the soil.

In studying and planning for Lilies one might best group them into four classes according to the conditions under which they are known to grow and thrive:

Those which will do well in any good garden soil and under ordinary conditions.

Those needing a rich, loamy humus and partial shade, conditions found in the borders of woodlands.

Those requiring a rich, moist or peaty soil; in other words, swamp conditions.

Those which are quite tender and must be grown under glass or with adequate protection.

Obviously, Group 1 is the group from which to choose for the average garden, and it includes all the old favorites such as *candidum, martagon, speciosum* and *tigrinum* as well as many others shown in the accompanying chart. *Lilium browni, croceum, henryi, rubellum* and *tigrinum* prefer a very light sandy peat; while *candidum, japonicum (krameri), martagon, szovitzianum, testaceum* and *washingtonianum* do very well in a stiff soil. Most Lilies detest lime, and all demand good drainage and leafmold. Even the swamp Lilies grow on a stone or tuft in such a manner that water in contact with the bulb cannot stagnate and in winter the bulb is fairly dry. A sunken, inverted flower-pot can supply a similar condition in planting, and if the bulb is loosely scaled it can be still further protected by planting it on its side so that moisture may drain away and not stand between the scales to cause rot.

Limp and flabby bulbs should be treated by wrapping them in damp fiber or sphagnum for a time; and moldy ones should be powdered with charcoal or sulphur.

The time of planting depends upon the dormant season. *Lilium candidum* should be planted or moved in August. Any other period risks the loss of flowers if not of the bulbs themselves. This is the time when the stalks and leaves are dead and before the new fall growth begins. *Testaceum* and *martagon* should be moved in September and other Lilies in October. Many will not do very much the first year after planting. One or two barely show above ground. But if they show at all it is a subject for rejoicing and not worry. They are becoming established in their new location and after this first season should do very well if the right attention has been given to selecting proper soil and drainage.

### FOR READY REFERENCE

The accompanying chart has been devised to provide for the gardener a quick and ready reference of all information necessary to planting and to landscape use. The species of Lilies have first been separated into groups according to the conditions required for their growth. These groups have again been sorted into color groups, as white, cream, yellow, etc. The color groups have then been subdivided according to the season of bloom; the seasonal groups are separated by root systems, thus indicating approximately the required depth to plant; and the general height of growth is shown by the figures given after each name. Thus the gardener can quickly and easily determine just which species are best suited to his needs of the moment.

# HOUSE & GARDEN'S FALL PLANTING GUIDE

*A list of all the bulbs, hardy herbaceous perennials, biennials, shrubs, and trees that may be planted in the fall would be much too long for publication in this space. A process of elimination has seemed a much more simple and direct method, and for that reason the commonly used plants for which fall planting is definitely advisable have been arranged in one list, and those which are definitely unsuitable for planting at this season have been arranged in another. Any plant not included may be planted in either fall or spring*

## TO BE PLANTED ONLY IN THE FALL

Anemone (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

Bleedingheart (*Dicentra spectabilis*). A plant of interesting habit; flowers pink and purplish; 3′; in light, rich soil; shade; propagate by division.

Columbine (*Aquilegia,* in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long-spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3′ to 4′ yellow flowered *A. chrysantha.* In moist, well drained sandy loam; partial shade; propagate by division.

Globe Flower (*Trollius,* in variety) of which *T. caucasicus* "Orange Globe" is perhaps the best; 1′ to 2′; in moist, heavy loam; partial shade; propagate by division.

Hepatica (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white and blue; 4″; foliage practically evergreen; in rich loam; shade; propagate by division.

Iris, Fleur-de-lis (*Iris,* in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. lævigata,* or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division preferably immediately after blooming.

Leopard's Bane (*Doronicum plantagineum*). Large Daisy-like flowers; ½′ to 3′; yellow; in rich loam; sun; by division.

Madonna Lily (*Lilium candidum*); in prepared beds, excavated 18″ and filled to within 6″ of the top with manure, then 1″ of sand, then light rich soil; sun; protect; propagate by bulb scales.

Peony (*Paeonia,* in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, The Moor. Grows most successfully in beds prepared as for the Madonna Lily above; sun or part shade; cover lightly with well rotted manure through winter to be removed early in spring; propagate by division.

Phlox (*Phlox,* in variety). From among the various types the following are especially good: Aurora Boreale, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

Primrose (*Primula,* in variety). Plant in rich soil; shade; propagate by division as soon as possible after flowering.

Wake Robin (*Trillium grandiflorum*). Early flowering; large white blossom; 12″ to 18″; in rich soil; partial shade; propagate by division.

### *Spring Flowering Bulbs*

Glory-of-the-Snow (*Chionodoxa,* in variety). One of the first of the spring bulbs to appear. Flowers white, blue and rose.

Crocus (*Crocus,* in variety). A small, early blooming bulb, among the best of which are: Non Plus Ultra, violet tipped with white; Baron von Brunow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

Snowdrop (*Galanthus,* in variety).

Squill (*Scilla,* in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the *campanulata* types there are *cærulea,* blue; the *rosea,* pink; and *alba,* white.

Daffodil, Jonquil, Narcissus (*Narcissus,* in variety). A good list is: Autocrat, C. J. Blackhouse, Conspicuous, Emperor, Empress, Frank Miles, Minnie Hume, Ornatus, Sea Gull and Sir Watkin.

Tulip (*Tulipa,* in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold II are particularly good; Cottage, of which Clare of the Garden, Flava and Quaintness are representative; and Darwin, of which Clara Butt is a beautiful pink, La Candeur, a pale rose maturing to a pure white, and La Tulipe Noire, the blackest of all Tulips.

## NOT TO BE PLANTED IN THE FALL

### *Hardy Herbaceous Perennials*

Japanese Anemone (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind; but whose late blooming habit makes it extremely inadvisable for fall planting.

Chrysanthemum (*Chrysanthemum,* in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the Japanese Anemone, its late blooming proclivities make it essentially a spring planting perennial.

### *Deciduous Shrubs*

Bladder Senna (*Colutea arborescens*).
Butterfly Bush (*Buddleia,* in variety). Very showy and worth while.
Snowball (*Viburnum plicatum*). A reliable old standby.
Spice bush (*Benzoin odoriferum*). Spring blossoms and autumn berries.
Stephanandra (*Stephanandra flexuosa*).
Sumac (*Rhus,* in variety). Late summer and autumn color.
Sweet Shrub (*Calycanthus floridus*). Old-fashioned and fragrant.
Tamarisk (*Tamarix,* in variety).
Thorn (*Crataegus,* in variety). Valuable in flower and fruit.

### *Evergreen Shrubs*

All the evergreen shrubs—Azalea, Laurel, Rhododendron, etc.—should be planted in the spring. The fact that they hold their foliage all winter makes it necessary that their roots be thoroughly established before the advent of cold weather.

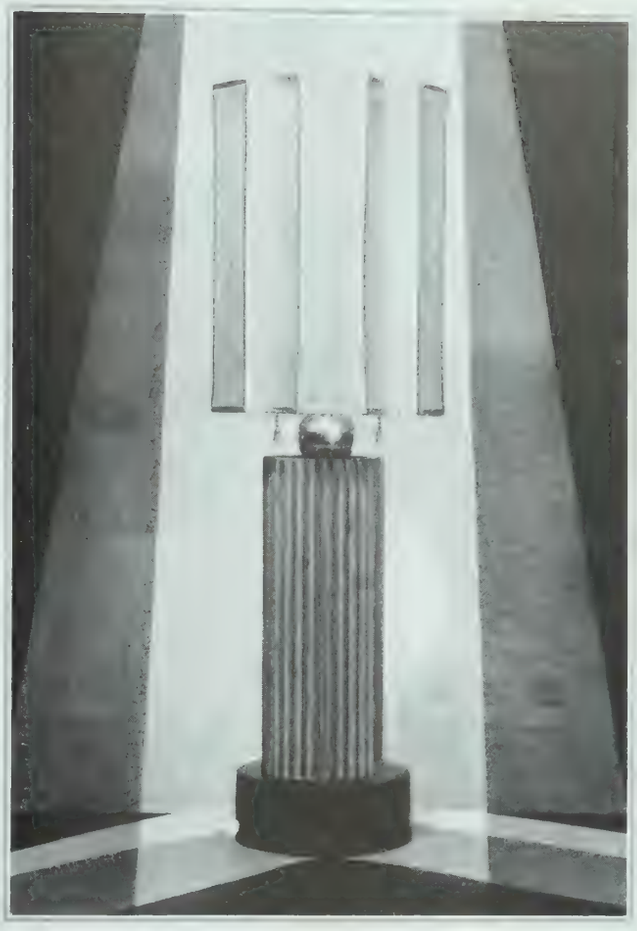
### *Evergreen Trees*

Yew (*Taxus,* in variety). Good for shaded or partly sunny locations.

### *Deciduous Trees*

Beech (*Fagus,* in variety). Exceedingly decorative trees.
Birch (*Betula,* in variety). Good for lawn or border planting.
Dogwood (*Cornus florida,* and *C. florida rubra*). Use both varieties.
Elm (*Ulmus,* in variety). Particularly graceful and hardy.
Maple (*Acer rubrum* and *A. saccharinum.*) All other varieties may be planted safely in the fall.
Magnolia (*Magnolia,* in variety). Early, mid-season and late.
Poplar (*Populus,* in variety).
Sweet Gum (*Liquidambar styraciflua*). Deserves far more general use. Not hardy in Northern Tier.
Tulip (*Liriodendron tulipifera*). One of the noblest of all flowering trees, straight and tall.

# ART IN OBJECTS OF UTILITY



*Expose iron, engraved in modern taste on the part, found [illegible] of parts of machines and everyday objects, of rollers, of shafts, roller, copper plated, make the lamp base on the left*



*Suggesting a shining Christmas tree, the slender base of the lamp above is formed of large and small silver-plated balls. The lamps on this page are shown through the courtesy of the Weyhe Gallery*



*The slender column of the lamp base illustrated above is made of small [illegible] tea bells which are [illegible] to end. The shade is parchment paper trimmed [illegible] shaped border of German silver*



*Copper metal balls, batiked in a smart design of black and silver arrows, are poised gracefully on a three-tiered black stand to form a vigorous lamp base. Arrow heads also ornament the transparent shade*

[illegible] White



*From Vienna come the graceful fluted bowl and beaker below, designed by Josef Hoffmann. This glass is available in amethyst, amber, smoke or dark green. Imported by the Can-Dle-Luxe Shop*

*(Below) Swi... lines, sapphire... in color, dec... both stem an... portion of... heavy hand-... Irish glass, b... ing an intere... suggestion of... ernism. The ... Dle-Luxe S...*



Dana B. Merrill

Harvey White

*(Above) At the top of the page, in the center, is a bowl of gleaming mirrored glass on an ebony glass stand. The fluted vase below this at the left is a combination of clear and frosted black glass. Macy (Right, center) Modern vase with shallow fluted design in black, green or amber glass. Rena Rosenthal. (Below, left) A graceful vase of frosted crystal having a decorative etched design in clear glass. The remaining vase is milk white bubble glass shading to rose, green, blue or black at the top. Ovington*



Dana B. Merrill



Carlo Leonetti

# MODERN DESIGNS IN GLASS



Harvey White

*The vigorous design of the Lalique glass above is entirely in the modern spirit. Square knobs of black and clear crystal give an appearance of sturdiness to the stems. [illegible]*

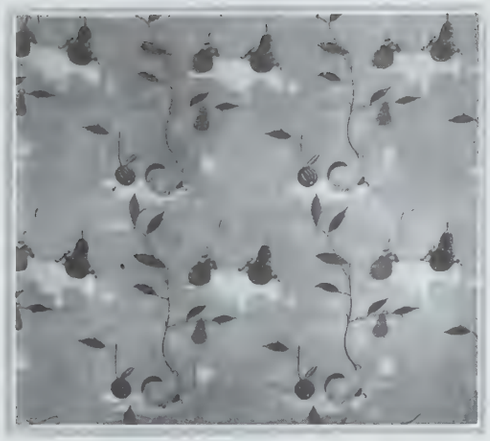
*The fluted form, so popular a motif in modernist [illegible] comes in green, blue, amber or [illegible]*

# SOME NEW TEXTILES

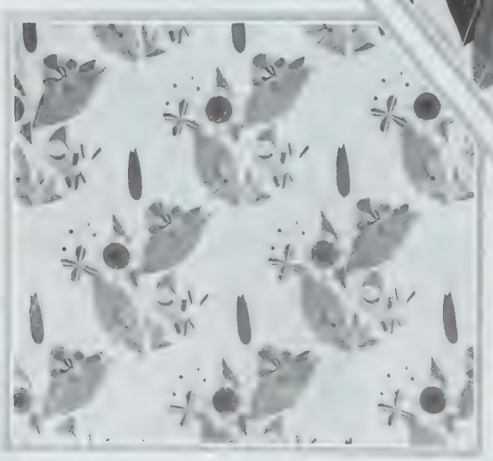
*Fabrics shown on these pages illustrate the modern trend in textile design. On this page are linen and cotton prints from Germany*

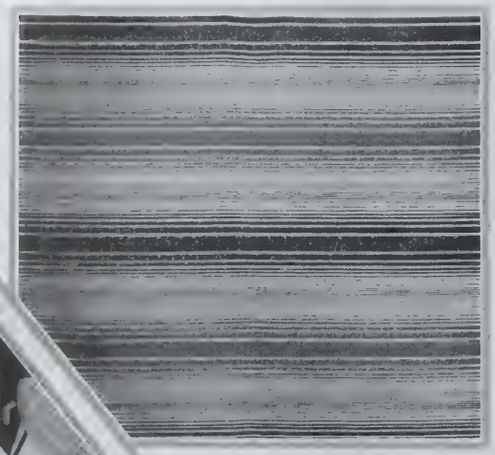
*In the center of the page is a cotton print in a 20th Century design. Autumn colors on a cream ground. Deutsche Werkstätte*

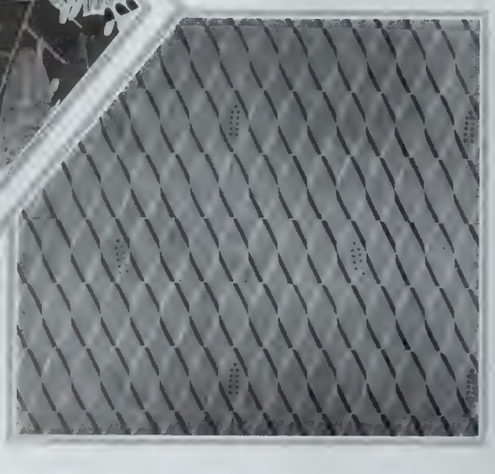
*The voile immediately below, with its interesting horizontal stripes, comes in shaded blue, rose, or chartreuse green. From Lord & Taylor*

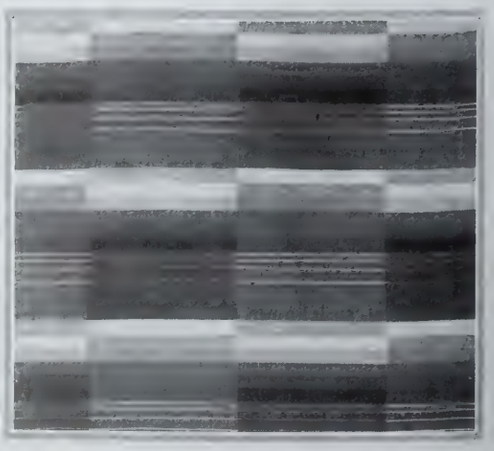












*pink ground. From M*

*brilliantly col*

*from the Deutsche Werkstätte*

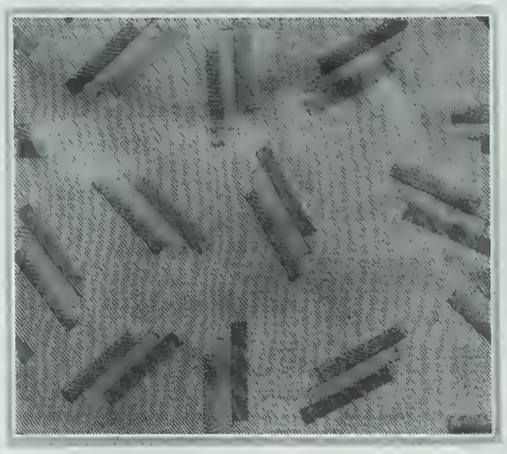
*(Right) Horizontal stripes are many modern materials. This cotton in shaded effect comes in blue, chartreuse, orange,*

# IN MODERN DESIGNS

*French and American textiles are on this page. (Center) French linen obtainable in cream, green and tan. From Lord & Taylor*

*(Right) A reversible brocaded satin with embroidered silver "sticks" on green, or in shades of fawn. From Eugene Schoen*

*(Below) Casement material of lustrous écru colored mohair net embroidered in white silk in a graceful modernist design. From W. & J. Sloane*













Dana B. Merrill

*In the center of the row at the left is a damask designed in the modern spirit. Pinkish tan and brown, peach and red, green and orange. Ethel A. Reeve*

*(Above, center of row) Soft, crushed plush is much used for both chair coverings and bedspreads. It comes in fourteen colors. From Eugene Schoen*

*(Left) A cream colored casement voile with decorative embroidered design in green and white silk. Also in henna, blue or coral on white. Chintz Shop*

*Modern ships in brilliant colors careen blithely on a blue, black, cream, green or orange sea in the decorative French cretonne shown above. From R. H. Macy*

# *The* GARDENER'S CALENDAR *for* OCTOBER

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season*

## FIRST WEEK

AUTUMN, of course, is Lily-planting time, and the earlier you can get at the work the better for all concerned. The best rule to follow is to get the bulbs into the ground as soon as they are available at the place where you buy.

It is well to make a distinction between the stem-rooting Lilies and those which root only from the base of the bulb. The former, exemplified by Regale and Auratum among others, send out roots from both stem and bulb and should be planted deep—seven to nine inches. Base-rooters, like Superbum and Candidum, do not need such deep planting. Most of them like to be only about four inches underground—Candidum even less.

As soon as frost has blackened the Dahlias their tubers should be dug and stored indoors for the winter. First cut the stalks off clean at the ground level. Then loosen the soil with a digging fork entirely around the plant and a foot out from it. Finally, thrust in the fork as deeply as possible so as to get under the clump of tubers without injuring them, and carefully lift out the whole mass. Clear off the soil from the tubers and let them cure for a few days before packing in peat moss or other suitable material.

Gladioli, too, are about ready for digging. There is less danger of injury to them by careless handling, but it is always best to get well outside of and under them before the actual lifting is done. Their leaves had better be left on until the bulbs have dried in the sun for several days.

Of the hardy bulbs which are fall-planted, Tulips can safely be left until the last. As long as they get in a couple of weeks before the real freeze-up, you have nothing to worry about.

## SECOND WEEK

IF you are interested in experimenting with the propagation of hardy trees, shrubs and other woody plants from seed, try sowing in fine leaf-mold mixed with good light loam. Let the seed-bed be in a sheltered, out-of-the-way place and mulch it with several inches of fallen leaves as soon as the ground freezes. The hard seeds of such plants as Dogwood and Bittersweet are slow and often uncertain in germinating, but the foregoing plan is worth trying.

Some of the nut-bearing trees can be grown in this way, too, though it will take years for them to come into bearing. Probably a better plan is to buy nursery-grown stock and set them out this fall. Hickories and Black Walnuts are satisfactory in the North, for they are hardy trees of beautiful appearance and bear worthy crops. In the South the Pecan is an appreciated standby.

And some of the nut-producing shrubs are distinctly worth-while from the standpoint of appearance as well as crop. Perhaps the best known is the Filbert or Hazel, of which several improved varieties have been developed to a point far superior to the native form which grows wild along many a New England roadside.

While considering fall planting of trees, don't forget that this is a favorable season to set out new Apples and Pears. If they go into the ground as they should in October or early November they will be all ready to resume normal growth early next spring.

But don't let these larger plants divert all your attention from the herbaceous perennial seedlings which are destined for next summer's border. Unless these are unusually well advanced, better winter them in a coldframe.

## THIRD WEEK

THE general opinion about pruning is that it is entirely a fall and winter operation, with perhaps a little saved for early spring. A large percentage of amateur gardeners is under the impression that to prune while the subject is in an active growing state is to run the risk of injuring it.

Actually, there are a good many exceptions to this blanket belief, prominent among which are the spring-flowering shrubs. These indispensable plants will not be permanently harmed by fall pruning, but their floral display the following season will be greatly curtailed. Such shrubs blossom on the wood of the previous season's growth, forming their buds during the summer in preparation for the event. Consequently, fall pruning sacrifices those parts of the plants which make them most desirable. The right time to do the needful cutting is immediately after flowering, as this will permit the formation of the needful new wood and buds. Maple trees, too, are best pruned in spring as their leaves are coming out.

A good many shrubs, if their branches are permitted to touch the ground, will send out roots from the stems at the point of contact and start the formation of new plants. Such natural "layers," if well rooted, can be cut loose from the parent plants now and transplanted to the places where you want them to grow up.

If you are thinking of obtaining some more ornamental trees one of these days it is an excellent idea to keep your eyes open when the autumn foliage colors are at their height and make specific notes of those species which are most attractive. There is considerable fall color variation in deciduous trees even within the same family.

## FOURTH WEEK

THIS is about the height of the tree planting season, with the exception of the coniferous sorts and some of the fruit-bearers. In the northern States everything should be in place by the middle of November so as to insure best results.

If the trees being set are more than five or six feet in height, and their location is at all exposed to strong winds, it is no more than fair to provide each of them with sufficient support to prevent its being tilted out of a true vertical position. In the case of the smaller ones this support may take the form of a strong post set deeply in the ground at the time of planting, to which the tree's trunk can be tied. For larger specimens, three radiating guy wires, converging at the trunk five feet or more above the ground and each secured to a stake or concealed "dead-man", will serve excellently. Where they encircle the trunk they must be passed through sections of rubber hose so that they will not cut into the bark. These supports ought to be left in place for a year or more.

The foresighted gardener will also make sure that he has plenty of winter mulching material for outdoor plantings of various kinds. Straw or salt meadow hay is good for perennial borders, Strawberry beds and other herbaceous places. Trees, shrubs and Roses generally like a mulch of old, strawy manure. In no case is the covering to be applied until the ground has frozen, and it must be removed before spring growth starts.

There is still time to pot up some Tulip bulbs for indoor bloom this winter. The early-flowering type is best and should do well if the pots are plunged in the ground and kept protected from freezing for five or six weeks.

*OLD DOC LEMMON SAYS—"The older I git the more I wonder whut the world's a-comin' to; sometimes, seems like folks was plumb losin' their minds. Leastways, I don't see no other reason for things like Jim Estabrook's boy Walt was a-tellin' 'bout this mornin' down to the Post Office.*

*"Ye see, Walt an' his sister Elly hev been workin' over to Stedwich all summer—him in Templeton's Grocery an' Elly in the telyphone exchange—doin' their bit to help the rich city people spend their money. Years ago Stedwich was a good solid old village, but nowadays it's full o' swells ev'ry summer an' some o' their goin's-on ye wouldn't hardly b'lieve. Thet's whut Walt an' Elly says, anyhow, an' they ought to know, for there ain't no better places for pickin' up facts than a telyphone exchange an' a grocery.*

*"It seems thet 'bout half o' Stedwich is playin' a kind of I-won't-speak-to-you-no-more game. It's the reg'lar thing, over there, for the summer people to start in high-hattin' ev'rybuddy, as Walt put it, for no reason at all— even them thet's been frien's for years. He says thet many a time he's seed a big car go by full o' men an' women in sportin' duds, sociable as could be, an' mebbe next day a couple of 'em'd meet in the store an' act like they didn't know the other was alive. An' Elly —wal, she allows as there warn't a day passed but she'd put through calls where one woman was tellin' another thet she wasn't speakin' to so-an'-so this week. Did ye ever hear the beat o' thet? Why, it's such kids' stuff thet it's sort o' funny!*

*"As I see it, there's only one way to treat people like thet—give 'em a good swift hop in the be-hind. Fust thing they know a couple of 'em'll git so snooty thet they won't pull over when they meet in the road, an' their gol-dinged ottermobiles 'll bust into each other head-on an' kill somebuddy. Mebbe thet'd l'arn 'em to act like real folks—I dunno."*

# The Tomato Soup your taste pronounces.....PERFECT!



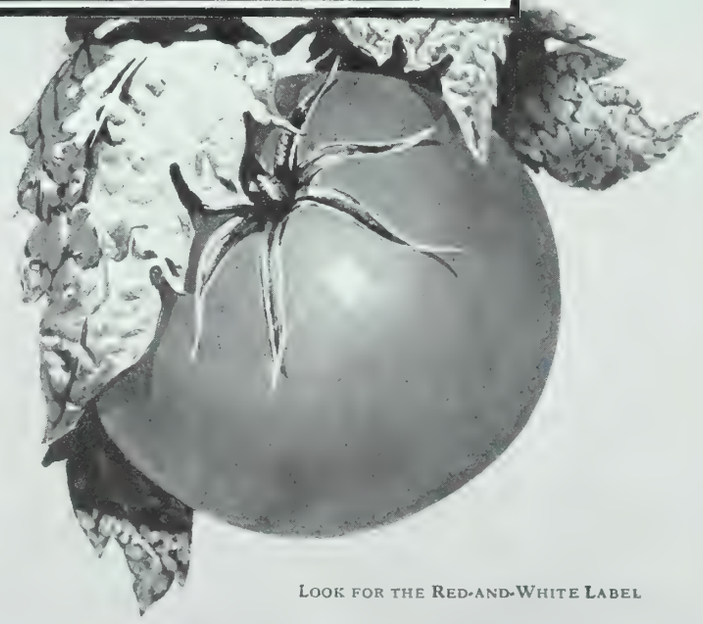



## Such glow and refreshment!

For luncheon or dinner today, quicken your appetite with this delicious soup. It puts a new zest in the meal with its cheerful, inviting color and its unforgettable flavor. For Campbell's renowned French chefs blend for you only the choicest parts of the tomato, golden country butter and the deftest seasoning.

* * *

Prepared either as a Cream of Tomato or as Tomato Soup, according to the easy directions on the label, this is a soup which the careful meal planner selects with frequency. For the family never tires of it. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on every label. 12 cents a can.



LOOK FOR THE RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

# BENGAL-ORIENTAL RUGS



MOSQUE PRAYER RUG
*First Authentic Reproduction*

## *The* ENDURING CHARM *of the* RAREST RUGS *of the* ORIENT

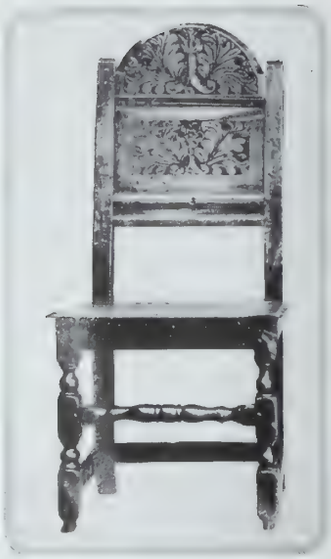
Bengal-Oriental rugs are not affected by passing modes in decorations. Inherent beauty keeps them always in style. . . . Exclusive processes in the hands of specialists make them closely approximate the enduring charm of the rarest rugs of the Orient.

*Price for 9x12 size does not exceed $185 in any part of the United States.*

Your address and 10¢ will bring you a portfolio of color reproductions of rare and beautiful Bengal-Oriental rugs

James M. Shoemaker Co., Inc.
119 West 40th Street, New York

THE HOUSE OF SHOEMAKER

*An early country chair in which was attempted a foliated design in the back panel and lunette*

# FURNITURE OF ENGLAND

(*Continued from page 95*)

mainder of the household were usually seated upon stools, benches, or on the tops of the dower chests.

As chairs manifest the different local features of the various rural sections to a greater extent than other pieces, they may be the better used as examples in illustrating the distinguishing characteristics. With these it is remarkable that conspicuous influences from several European countries may be observed, combined with the robust Gothic construction familiar to the rural craftsman. In Devonshire an entirely French inspiration is found with that type of chair rather like the horseshoe shape common in early Pennsylvania homes, but with a high, vertical, narrow panel back. This panel is usually carved in a manner similar to those found in provincial France, where they are in use to the present day and known as *coqueteuse* or *chaise de femme*.

In East Anglia, which is that part of England comprising Norfolk and Suffolk, an entirely different influence appears and one that is reminiscent of early Spain. Like forms are also found in Derbyshire and the east coast of Yorkshire, and although the suggestion is that these were copied from chairs brought from Holland, which country was at one time part of the Spanish empire, it is no extravagant assumption to suggest that they were introduced at the time of the defeat of the Armada. This for the reason that a number of the galleons were wrecked and the survivors made land on that coast, and further, that examples manifesting Moorish motifs are known to date from the beginning of the 17th Century.

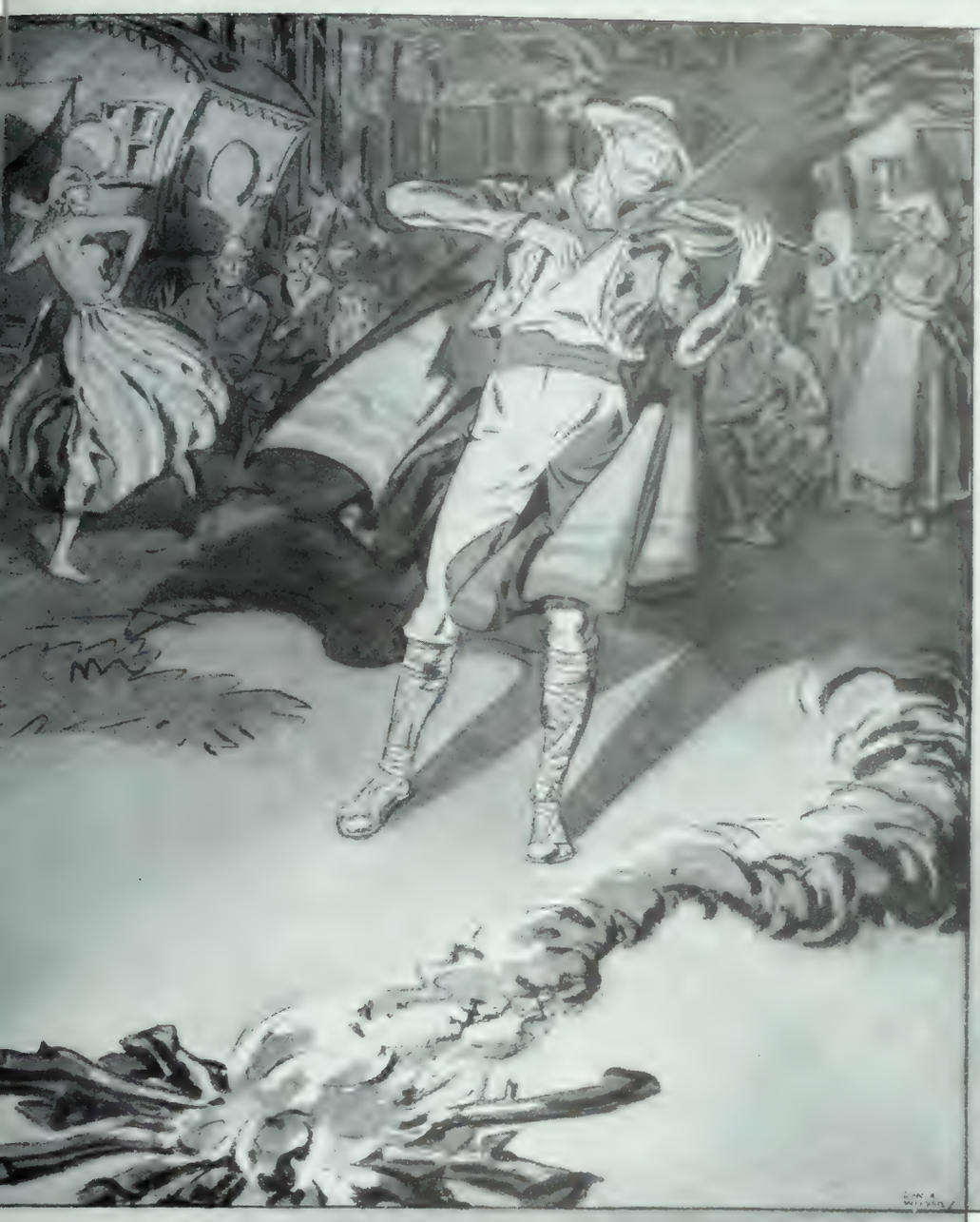
Hence with seats from Norfolk it is not unusual to find turned front legs, those at the back retaining the solid square form of the Gothic. Near the floor a rail runs between the front legs, others connecting these to the back supports. The wide top rail of the back is roughly carved with the lower edge taking the form of small arches, these (*Cont. on page 126*)



*An early rustic seat with stump legs and splat back like the Windsors. A. S. Vernay*

*Chests were used in rural districts, the carving being like that on some chairs*





# A CRY...HALF-HUMAN IN ITS QUALITY ... FLOATS OUT OF THE DARK

*The New Orthophonic*

# Victrola

REISLER . . . ELMAN . . . HEIFETZ. A violin, quivering with a thousand ried emotions that transcend words. Swiftly your surroundings vanish. ou see a black Hungarian forest. Brooding pines look down on a psy fire, whose jagged flames silhouette the wild grace of a Romany nce. Showers of notes—furious as sparks—whirl into the night. ou are at the concert—*in your own home!* ' ' ' So realistic, so lifelike, reproduction through the Orthophonic Victrola, the artist seems stand there before you. Whatever the season, this versatile instrument brings you and your friends the best of the world's music—with the encores you wish. ' ' ' Only when you've heard it, can you appreciate its performance. Arrange now for a demonstration *in your home*.

CTOR TALKING MACHINE COMPANY, CAMDEN, NEW JERSEY, U. S. A.



*Model Seven-eleven. Victrola with all-electric Radiola 18. List price,* $250, *complete with tubes. With electric motor,* $35 *extra.*



# "They'll look like new after we VERNAX* them!"

"MOVING is certainly hard on furniture!" lamented little Mrs. Brown. "Look at our good table . . . and my cedar chest . . . and the mahogany clock—"

"It's a sad sight now," agreed her husband, "but cheer up—they'll look like new after a rub with VERNAX."

"But, dear—aren't you too tired to go over them now?"

"Not a bit—with VERNAX you can double the effect with half the work. Just give me a couple of clean cloths—"

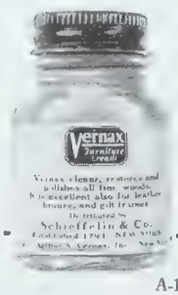
"I must say it will be a relief to have the furniture look the way it did last time you VERNAXED it. Are you sure it will get back that wonderful, gleaming surface again?"

"Remember how this old clock looked when you brought it back from the antique shop?" demanded her husband. "Didn't VERNAX make a museum piece of it? And the new furniture, too—it's the finest thing we ever used on any sort of wood. Where's the bottle? Let's go!"

**[ You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture. ]**

**Vernax Furniture Cream**

Sold through Department, Hardware, Drug and Furniture stores in two sizes —**60¢** and **$1.00** a bottle.




**Distributed by Schieffelin & Co. for Arthur S. Vernay, Inc., New York**

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Enclosed is 10¢. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

*Name*_____

*Address*_____ *City*_____ *State*_____

*My dealer is*_____

*Address*_____




*An oak table of the Jacobean era, which shows the use of lunettes enclosing foliated designs and the scroll brackets below the frame. From Gill and Reigate*

# FURNITURE OF ENGLAND

*(Continued from page 124)*

being supported by turned vertical spindles fitted to the lower bar of the back. The front of the seat is similarly treated, thus affording a close likeness to the Spanish pieces of the previous century.

Equally Iberian are the styles of Yorkshire and Derbyshire, although the characteristics vary from those of the district immediately to the south. There is noticeably more turning in the understructure, the legs and stretcher rails taking the bobbin shape, and while the square back legs and back supports are retained, these are here often decorated with chip carving. The two back splats are shaped and arched after the manner of the Oriental crescent, which the Moors introduced into Spain. In these, as in those of Norfolk, the ineradicable heritage that Spain acquired from her Arab governors is to be noticed in the pendant ornaments which take the forms of acorns or bells.

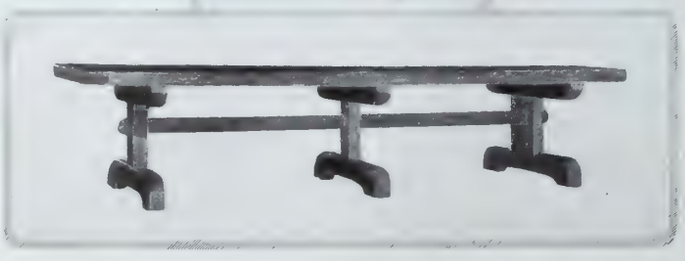
Of the chairs that recall the austerity of the Puritan regime throughout rural England we meet with those which resemble the Spanish *fraileros* or monk's chair. These, with their plain square framework and slung leather seats and backs, were the forerunner of that style inflicted on this country under the guise of "Mission". Incidentally this term was derived from the monastic furniture introduced to California by the Spanish missionaries in the 16th Century. Other seats that are suitable for oak interiors and which are to be procured in Yorkshire and Lancashire are those somewhat massive structures, which, while typically of mediaeval structure, give evidence of the coming of the Renaissance in the employment of turning and the carved lozenge design and rosettes which have been applied to the back panels.

Old oak coffers, or as they are more often called, dower chests, are eminently of provincial workmanship. During the past few years, however, these with other pieces of Tudor woodwork have markedly advanced in value. At the same time there is no dearth of fine examples, if possibly greater attention has been given to those with the linen-fold panels. This form of carving is regarded as the most graceful of the Gothic era and is found on the backs of benches, panels of cupboard doors, and later with the interior woodwork of baronial halls. Both this and that known as the parchemin were introduced into England

*(Cont. on page 130)*



*A massive armchair typical of Yorkshire in the 17th Century. Courtesy of the Old World Galleries*



*Village joiners usually made trestle tables of this type, once abundant in provincial England*

# Usually you can judge a housekeeper by the TOWELS SHE KEEPS IN HER BATHROOM




## CANNON TOWELS

TRADE MARK CANNON

don't need to read her palm or cast her cope to tell about a housekeeper. . . . If are flowers in the reception-room or living- she appreciates beauty. If there is tea special little cakes, she understands hospi- . And if she has plenty of fresh snowy s in her bathroom, she delights in the liness and order that make a home a nt place in which to live.

uld you like to have visitors go into your oom and see the towels that are there all me? Cannon towels will always do you . Their colors never fade*. They are cheer- rosperous-looking towels, always an asset e appearance of the bathroom. And they o reasonably priced, you can well afford ve enough so that there are clean ones for -day use for every member of the family. e most important housekeepers in America,

*Cannon Seagull turkish towel, borders in pink, blue, gold, lavender. About* $1.50




*Cannon Marmoset turkish towel, borders in pink, blue, gold, green, lavender. About* $1.75.

the big hotels, use Cannon towels. They do this because Cannon towels are good-looking; because they launder beautifully, wear exceedingly well, and are most decidedly a good buy.

You doubtless realize the cost of Cannon towels is astonishingly low. But have you seen the decorative new designs? And did you know that as well as bath towels there are Cannon face towels, hand towels, wash cloths, bath mats and bath sheets?

These are on sale in all good department and dry goods stores. Plain white styles and modern designs, whales, dolphins, flamingos, seagulls, etc. Also conventional borders and attractive stripings. Colors in borders are green, blue, gold, lavender and pink. Prices from 25c to $3.50. Cannon Mills, Inc., 70 Worth Street, New York City.

*All colors in Cannon [illegible]

*From the first frosty morning until spring comes again your car is safe with one supply of*

# EVEREADY PRESTONE

(TRADEMARK)

For the Preparation of

## The Perfect Anti-Freeze

WINTER is just around the corner, waiting with freezing weather to catch the unwary motorist who delays about protecting his car or who uses an unreliable anti-freeze. With Eveready Prestone you can safeguard your car *now* and be certain of security and peace-of-mind, no matter when cold weather begins or how long it lasts.

No amount of warm-weather driving in any way affects this perfect anti-freeze. You need not be concerned about evaporation, loss of strength or deterioration because Eveready Prestone is as harmless as water, and one supply lasts indefinitely. It is unaffected by extreme changes in temperature. It is guaranteed, without qualification, by National Carbon Company, Inc.

Eveready Prestone is different from any other anti-freeze. It never boils off. It never leaves deposits in the circulating system and never becomes sluggish with low temperatures. It is perfectly harmless to paint, metal and rubber.

Thousands of motorists used Eveready Prestone last winter under every test of winter driving and found it the perfect answer to the anti-freeze problem. Truck and bus fleet operators and automobile manufacturers use and endorse it. Eveready Prestone is used to protect the costly engines of dirigibles from the frigid temperatures encountered in cold-weather flying.

Protect your car now with the surest, safest and most permanent safeguard against cold-weather driving dangers. Eveready Prestone, *sold as a pure, undiluted product,* is the most economical anti-freeze you can buy. It costs more initially, but less is required to give complete protection. One supply will pro tect you all winter against a freeze-up Go today and have your car protecte against freezing. Have Eveready Pres tone put in the radiator now and b ready for the unexpected cold snap.

## points of superiority

1. Gives complete protection
2. Does not boil away
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5. Will not affect paint or varnish
6. Non-inflammable
7. Odorless
8. Does not become viscous at low temperatures; will not decompose at high temperatures
9. Never deteriorates — economical to use

*Manufactured for*

NATIONAL CARBON CO., INC

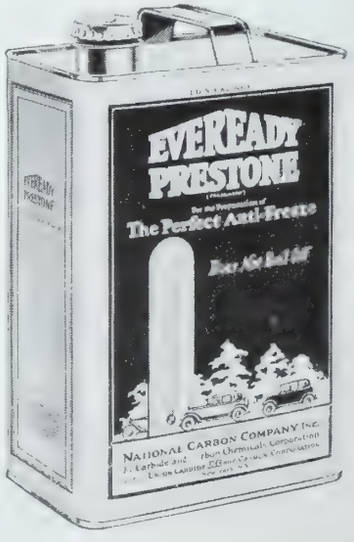
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*By* CARBIDE AND CARBON CHEMICALS CORPORATION

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*Eveready Prestone does not contain any alcohol or glycerine*

*Each Eveready Prestone can is sealed with a special safety cap that protects the purchaser against the possibility of substitution or adulteration. Look for this cap.*

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# The New LA SALLES
# The New FLEETWOODS

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THE new Cadillacs and LaSalles combine all the desirable qualities of power, roominess and luxurious comfort that only a large car possesses, with the handling ease and freedom from driving fatigue of a light, short-wheelbase car.

The gears shift instantly, easily, at any speed, without the slightest bit of clashing.

The brakes are powerful, but have a velvety-grip, respond to the lightest touch of the toe, and stop the car with amazingly little brake pedal pressure.

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It is because of such features that the new Cadillacs and La Salles offer such a remarkable combination of large car luxury and small car handling ease.

And the smart, distinctive Cadillac-La Salle body design that has created today's vogue in motor car styles is made still more appealing in the new models by a richer, newer beauty and style in outward appearance, and by more exquisite and tasteful upholstery, appointments and fittings.

In addition to 22 refreshingly beautiful Fisher bodies for the new Cadillac and the new LaSalle, there are 14 exclusive and exquisite custom-built models, Fleetwood designed and Fleetwood built, that vie with the finest European cars. These new models are now on display at all Cadillac-La Salle showrooms.

Even a casual examination of these new cars will impress you with the fact that they represent the ultimate in fine motor cars. But you must ride in them or, better still, drive them in order to learn their amazing ease of operation, brilliant performance and luxurious riding qualities. Any Cadillac-La Salle dealer will gladly provide you with a car for this purpose.

*The La Salle is now priced at $2295 to $2875—The Cadillac at $3295 to $7000—All prices f. o. b. Detroit.*

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*Division of General Motors Corporation*

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Fostoria

Reg. U. S. Pat. Off.

*Look for this brown and white label. It indicates genuine Fostoria, which is absolutely practicable for serving hot, as well as cold foods.*

# Fostoria

## FINE CRYSTAL AND DECORATED GLASSWARE

A SUCCESSFUL formal tea this season must have color and the new elegance. Fine glass is smarter than ever, and this unusual table with its gay modern note is in excellent taste.

LINEN: *A rainbow bordered cloth*, with matching napkins.

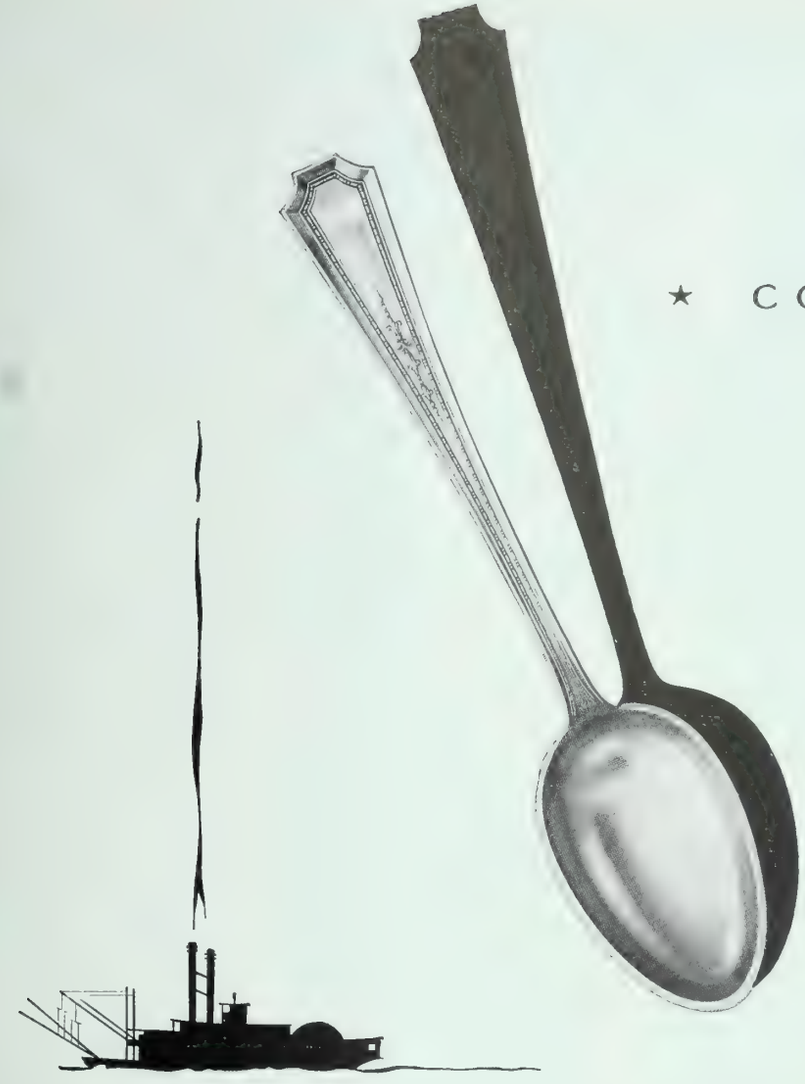
FLOWERS: *Roses, snap-dragon or bright fall garden flowers* in a Dawn or Azure Fostoria bowl.

CANDLES: *Blue or Rose* in Dawn or Azure candlesticks.

*And this Fostoria tea service to give the proper color harmony: Fostoria cups and saucers* in Dawn and Azure. Fostoria plates in Dawn and Azure. Sandwich trays, compotes, and bonbon dishes, Dawn or Azure. Cream pitcher, sugar bowl, lemon dish, Azure.

THE NECESSARY SILVER.

Fostoria, because of its simplicity and graceful design, looks well with all types of table appointments and is a satisfaction for everyday use, as well as for special occasions. It makes breakfast brighter, luncheon more charming, dinner a delight, and is absolutely practicable for serving hot, as well as cold foods. Genuine Fostoria is made in an exciting variety of etched and plain patterns in Azure, Dawn, Orchid, Green, Amber and Crystal, with the famous Fostoria stemware to match. Prices are astonishingly moderate. For "The Little Book About Glassware" (free), address The Fostoria Glass Company, Dept. H.10, Moundsville, W. Va.



★ COLFAX ★

*A delightful reflection of southern hospitality*

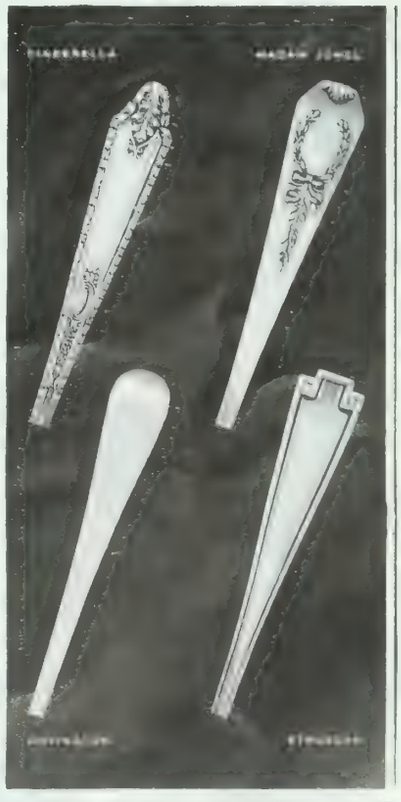



The charming hostesses of the Colonial South had much of their tableware made specially for them. Though wrought by American silversmiths it was ordered "done in the latest mode from England."

And so developed many of those patterns known as Colonial today. Symbols of that famous southern hospitality which find their modern counterpart in Colfax, by the Gorham Master Craftsmen.

Colfax is pure Colonial. But its exquisite tracery of design imparts a richness you will not find in the more ordinary patterns of this period. A patrician pattern which graces the table with a setting of which any hostess may be proud.

Colfax may be had as a complete sterling silver service, or in individual pieces. The Tea Spoons are $12.00 for six; Dessert Knives $20.00 for six; Dessert Forks $21.50 for six.



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PROVIDENCE, R. I. NEW YORK, N. Y.

*MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA*

*Whatever your taste — whatever your favorite period — you will find among Gorham's 27 patterns in Sterling a silver service to harmonize*

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS



SPODE WEDGWOOD MINTON LENOX

# EXPRESSIVE CHINA

**Individuality and a feeling for the finer things of life are ably expressed in good china. And how much charm a carefully chosen tea set, or a richly patterned dinner service, adds to the occasion!**

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CAULDON ROYAL WORCESTER ROYAL DOULTON COALPORT

# FURNITURE OF ENGLAN

(*Continued from page* 126)

at the end of the 15th Century and the former remained one of the most important decorative motifs until the end of the Gothic era.

Between these two styles of carving much confusion prevails, the parchemin often being mistaken for the more prevalent linen-fold. Close observation, however, will reveal distinct variations in their formation, as would be natural, the derivation of each being different. That known as the linen-fold was taken by the monks from the folds of the chalice veil, but the other was inspired by the parchment scrolls familiar to these diligent workers in the old scriptoriums. For that reason the carved panels which were copied from the latter invariably show the ends of the rod upon which the parchment scroll was rolled.

Such articles as livery cupboards are without the scope of the average collector's activities, but he may in his travels discover court cupboards of the Jacobean and Cromwellian periods, more especially in Wales. In passing it might be noted that the term "court" does not infer their use only in aristocratic circles, but rather the French word meaning "short". There was, nevertheless, a time in Wales and in certain parts of England when these were used to indicate social rank, for which reason they were known as cwpwrdd tri-ddarns and deu-ddarns. Thus the former had three tiers and was permitted only to the nobility, the households of less importance having to be content with a deu-ddarn or two-tier cupboard. In this tradition we have a relic of the origin of "cup borde". At first this was merely a plank on trestles on which drinking cups were placed. Later shelves were added at one end, on which to store the vessels not in use. In time, these shelves indicated rank—the higher the number of shelves the greater the prominence of the master of the house, the assumption possibly being that a great lord would have the best supplied cellars and would, therefore, have more callers, hence he would need more drinking cups than a man of lesser r

Caution should be exercised v an apparently old refectory table its accompanying benches and stools are "discovered", for these genuine, are too eagerly sought f the agents of well-known dealer permit many to remain. The "find would, therefore, be well advise consult an expert before deciding u the purchase of such a piece other in a reputable establishment. Fo perhaps the same romance does attach to an example obtained i more prosaic shop, at least, the los this ensures the collector protec from deliberate misrepresentation.

Bedroom furniture of this per apart from the massive bedsteads rare. Nor are the latter obtainable any number even if the potential p chaser has adequate space in his h to accommodate one. For the aver bedstead of Elizabethan times i small room to itself, and by no m suitable to the usual modern ho The headboard and tester, or ceili of these are elaborately carved in manner of the architectural wo work of the period. At the foot- are two massive posts which supp the tester and between these is a board similarly decorated to the h panels. By the beginning of the Century these were, to a great ext replaced by the simple low beds v the plain paneled head and squ solid legs.

The latter offered no difficulties the rural man, even the carpenter the estates, and those which survive often the work of these simple wo men. Unfortunately many were stroyed in later eras when the m elaborate types of furniture beca popular, for which reason too, they more often found either in the hum rural cottages or in various stages decay in the lofts of ancient ba But the collector who is in search real pieces of English provincial f niture would do well to remem that such beds existed and the discov of an example at the present ti is a "find" indeed.

# ELEGANCE IN SMALL ROOM

(*Continued from page* 91)

chintz curtains have a green ground patterned in a flower design, and the mirror over the bureau is antique gold, flanked by small black brackets holding pots of trailing ivy.

As every inch of space in this apartment had to be utilized to the best possible advantage, a large closet off the hallway was transformed into an engaging small dressing room. This space being dark, we used wall paper covered in lilacs in varying shades of purple, mauve and white. Such tre ment made an otherwise dark h appear like a veritable bower. T usual pole for garments and the esse tial cupboards were of necessi included, but the furniture consisti of a painted console with a marbleiz top, a small mirror with a black a gold panel at the top, and a gracef French chair all united to give assurance of relaxation rather th of forced adaptation.



# The Legend of the King and the Dervish

*Synopsis of an ancient legend from the Arabian Nights as used for the subject of illustration on a gold toilette service, designed in Paris in the year one thousand eight hundred and twenty-eight, by the artist, Makovsky.*

●

Young king lived happily with his fiancée Zemroude. One day a wandering dervish arrived at the court and became the favorite of the happy sovereign. Of course everyone connected (excepting only the king himself) could see that the dervish had conceived a passion for Zemroude, and schemed for her favor.

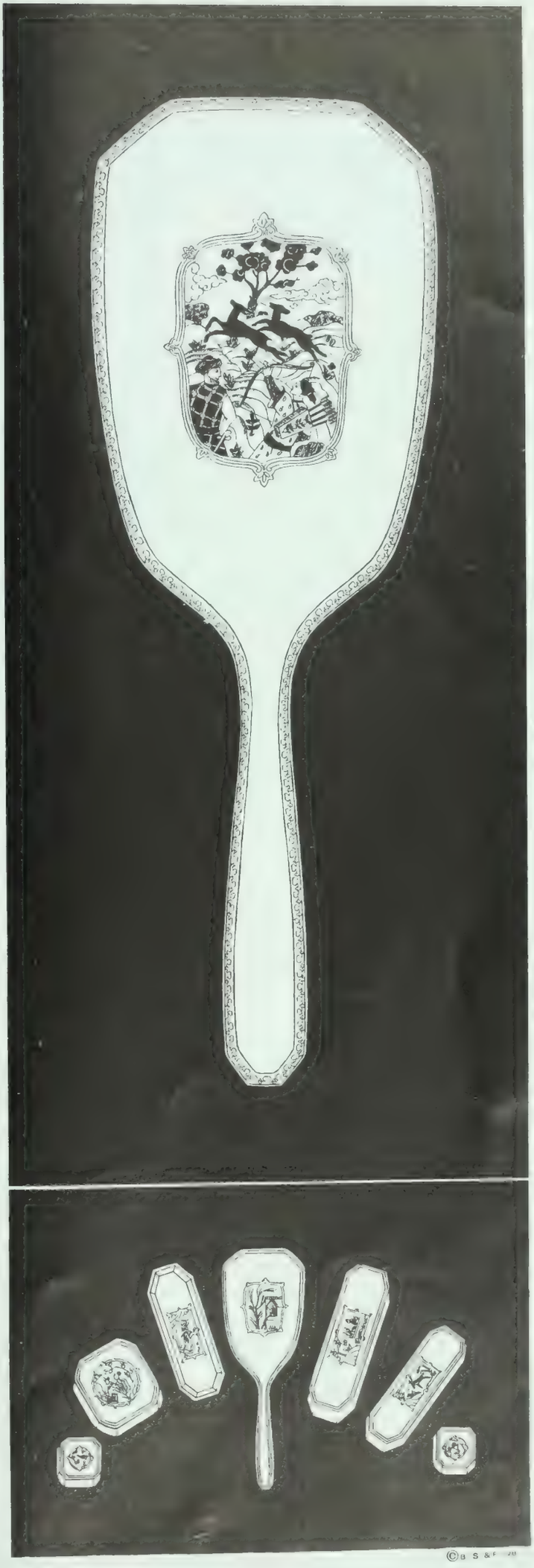
It came about that the king and his favorite were hunting together in the deep forest. The dervish told of how he had traveled *everywhere* in the world and had seen strange things and done them. He related how in the East Indies he had acquired the fabulous secret that made it possible to transfer into the dead body of another life so that the dead rose up again living, possessed of the spirit of him who had spoken the words. In very truth it was a secret strange and terrible beyond any other in wizardry, and the king was straightway taken with a desire to learn the magic.

Coming upon the body of a dead hind the king pronounced the magic words and *at once* the hind sprang up into life. But the perfidious dervish secretly repeated the magic in order that his soul might in turn pass into the body of the king. And, having accomplished this treachery, he straightway returned to the castle and to the arms of Zemroude; and the queen never suspected that her foolish husband was now but a hind in the forest; that he whom she welcomed so lovingly to her breast was none other than the dervish in possession of the king's body.

Then it came about that the king happened upon the dead body of a tiny swallow, and remembering well the magic, repeated the words and passed his spirit into the body of the bird. Then he sang so sweetly before the window of the queen's chamber that Zemroude ordered that the swallow be caught, and put into a cage of gold, and brought to sing in her bedchamber.

The queen also possessed a little dog that was her constant companion in the privacy of her bed. One day the dog grew sickly and died. Then the bird, possessed of the spirit of the king, pronounced the words and passed into the dog's body, leaving the bird lying dead in the golden cage. When Zemroude saw that the beloved swallow was dead she cried aloud in sorrow, and soon the dervish came and asked the cause of her grief. The queen swore an oath that she could not live without the bird; that she would certainly kill herself if he were not restored to life. Whereupon the dervish proclaimed that it was in his power to do this, and repeated for the last time the words of the secret, so that instantly the bird came to life and the dervish dropped dead upon the couch. The king, who was now in the dog's body, repeated the words also, and so at last came again into possession of his own body. Then straightway he arose and went to the cage and killed the bird who was really the treacherous dervish.

Zemroude (being only a woman and not privy to the awful secrets of philology and magic) could not understand. She asked questions continually for the next twenty years, which were all the years that they lived happily together in the castle.




*. . . An individual and unique creation . . . a* service de toilette *of gold, with inlaid designs of mother of pearl, gold and turquoise, the work of the artist Makovsky . . .*

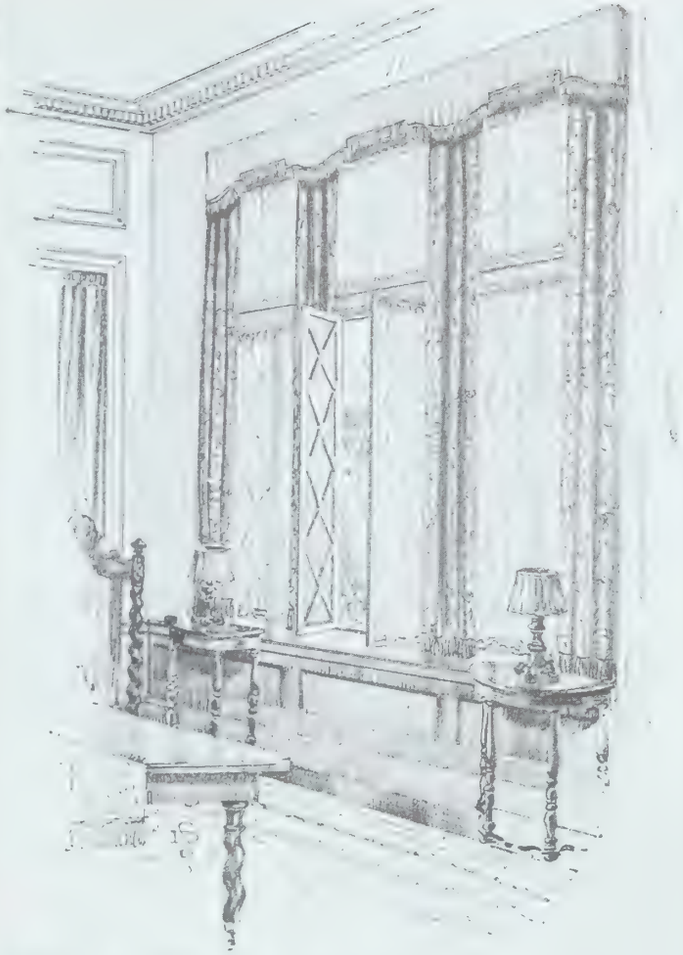
*The set comprises eight individual pieces with inlay: Mirror, hairbrush, a powder box, two salve jars, a clothes brush, a hat brush and pin tray; and ten additional pieces without inlay . . . It is the only creation of this kind in existence.*

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*This panel of decorative tiles is a modernist revival of an ancient design. It was executed by Giovanni Ponti*

# MODERNISM OF ITAL

(*Continued from page* 110)

designs, of which we have tired, having seen them endlessly repeated in crude colors, rough work, and inferior glaze, is now made at the Laveno factory, with most original designs by Andlovitz. The death blow to the old type of maiolica for persons of taste and discrimination came when the dirt of ages was solemnly plastered on to muddy glaze in a crude imitation of unwashed old age.

The beautiful glass for which Venice is famous has also undergone a resurrection to simplicity—the keynote of modern beauty. The best examples of this are made by Venini and Cappelin who had started together but who now have separate and important factories. Zecchin, the Venetian artist, designs for Cappelin, and Napoleone Martinuzzi, the sculptor, for Venini. Martinuzzi's humorous treatment of animals in a new quality of glass are as fluid in movement as the burning material of which they are born. These are having an enormous success at the Venice exhibition where, thanks to the new General Secretary, himself a sculptor and an art critic, applied art has been able to contribute to the beauty of the exhibition, architects and decorators having been asked to make a frame for the work of sculptors and painters.

Venini continues to experiment in glass; his newest, after months of study, is of a queer, granulated quality made in simple, almost Villanovian shapes. Balsamo Stella engraves exquisite figures on crystal; the shap his goblets and vases is perfect; lovely though ancient stained often is, Chiesa, of Milan, has bro something equally lovely, and gether new, to this art.

For really fresh designs in and other materials, Ravasi is u proachable; his silks are used for n ties and, in strips—Chinese fashi for wall decoration. Signora Gi another Milanese, has done very g work in batik; Fortuny of Venice, Signora Gallenga of Rome, who both started stamping silks and vel from ancient patterns, now turned to the use of delightful quite modern motifs.

Chessa of Turin, and Pulitze Trieste, make remarkably good niture, comfortable and pleasan look at. Giulio Rosso has desig for Jesurum of Venice someth entirely new and beautiful in And one had almost thought lace had arrived at such perfec that, as an art, its development finished!

I have no more space to hin all the wealth of modern work is still almost hidden under the we of imitation antique. The charm the new movement lies to a l degree in its deeply Italian feeling, Italian decorative art has a native plicity and grace, with a touch humor, that gives it the typical fl of modernity, which is leagues moved from either the pedantic the stuffily magnificent.



# Hampton Shops

*A distinct atmosphere of the eighteenth century pervades this charmingly paneled room; the furniture of Chippendale derivation is fashioned of finely figured mahogany. Through all its air of quiet charm the room speaks of the cultured home, in town or country. It speaks of the taste of the owner, as well as of the creative ability of the Hampton Decorators . . . Such interiors it is the particular forte of the Hampton Shops to prepare for their clients, using either authentic antiques or carefully selected Hampton Reproductions made in their own work shops. Such interiors they would be glad to discuss with you.*

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# APHORISMS ON COLLECTI

(Continued from page 96)

quaires' objects which are false. For "though one be a dealer in antiques, one is none-the-less human."

Conclusion: mistrust only the object itself, and not the man who owns and sells it. Look at the thing, not at the dealer's expression. The only worth while guarantee . . . listen carefully:

If you demand a guarantee of authenticity it means that you cannot trust your own judgment—in that case, oh my friend, refrain and return to school.

---

If you show a new acquisition (the one you are so proud of) to your dearest friend, ask yourself first of all if he, too, is a collector. If so, pass his verdict through a crucible test. Watch his expression while he studies the thing, turns it upside down, feels, touches and caresses it. Observe if he turns pale or red, if he tries to seem calm while really the prey of nervous agitation. Be less convinced of his sincerity than of the value of your possession. Say about him—as about the dealer—"that though he be a friend, he is none the less human".

---

A collector may be recognized by three salient traits: First, he is jealous of the finds of others. Second, he shows no ecstasy except for what does not interest him or what he considers ugly. Third, it hurts him to admit that another may be as artful at discovery as he is himself.

---

It is the collector's joy to get the better of a dealer. Perhaps, also, his revenge? However, he tricks best who tricks last.

---

If you ask a collector: "What did you pay for that?" he is sure to answer with a lie, as women do in speaking of their milliner or their dressmaker. Disdainfully he will murmur: "Three hundred thousand", if he wants to impress you and to change the subject. Or with an ingenuous smile: "I found it for a hundred francs at the *Foire aux Puces*".

---

No one lies more cheerfully than a lover—excepting only a collector.

---

In the mouths of certain collectors the word "junk dealer" has a contemptuous sound. Rest assured that such are not born to ferret out fine things for themselves.

---

If an antiquaire takes a critical attitude in discussing his wares, it is merely to sell them to you at a still higher price after he has lulled your own suspicions to sleep.

---

If you let yourself be victimized by the snare of sumptuous galleries, where two servants bring in, like the Host itself, under the dealer's watchful eye, some bad little picture which they place on a red velvet easel—then I pity your purse and suspect the quality of your purchases; the stage-setting, still more here than in the theater, is almost always in an inverse ratio to what is set upon the stage.

---

An antiquaire who has you lead into a waiting-room, before you are passed on into a second room of wai... knows perfectly how to sti... your curiosity. I know of on... tells his employees: "Go and p... in the *Conversation Salon*". Th... versation salon! It sounds wel... bit stiff, and worthy of the ... *siècle* (meaning the 20th Ce... But are you there—I ask you—... verse, or to look? Instead of ... into a state of trance, be dist... and draw out your magnifying ...

---

If it is the sauce which freq... renders a fish palatable—just as ... will surroundings induce the ... lowing" of merchandise.

---

A work of art—don't forget ... alters in value (if not in qu... according to where it is foun...

---

If all that glitters is not gol... that comes from a "fine old fa... is not necessarily worth while. ... many antiquaires will confide, in ... to tempt you: "Coming from ... it does, that thing must be g... These deceive themselves before ... begin deceiving you.

---

If you have tried unsuccessfull... for years to rid yourself of ... object for a thousand francs, pr... not be surprised if—once it ... longer yours—this object be su... estimated and sold, under your ... nose, for fifty times as much.

You did not deserve that this ... should have as great a value in ... possession, as in the hands of an...

Besides, if you notice any obj... an antiquaire's, he will always ... it to you even should he fi... hideous; naturally, since he is try... get rid of it. On the contrary, i... desire to sell an object the antiq... will be unsparing in criticism ... is no longer the seller, but the ...

Corollary: the object whi... praised so highly, while making ... effort to pass it on to you, los... merit in his eyes should you hav... audacity to want to return it. ... is human infidelity!

---

For certain people, the title ... gives its holder that infallibili... served, one thought, solely for the ...

You have no right to qu... X. . . 's word in the world o... He is protected by a taboo!

---

Nothing, at times, is more lik... word of a woman, than the wo... an antiquaire. And here I lea... you the drawing of a conclusio...

---

Should you, by chance, in one ... small towns of Central France or ... village in Brittany abandoned ev... God, come across a bibelot whic... had seen before at a Parisian ... quaire's, do not conclude that ... former sold it to his prov... colleague, for that would have ... too simple; but rather that h... trusted it to him, despairing of s... it in Paris and counting on the ... fident foolishness of the touris...

These bibelots often travel i... very same train as do the knick-k... hunters, who go searching for th... great distance and great expens...



Candlesticks, London, 1803

*A New Silver Centre Group —*
*a vase and four detached trays, each individual piece a noteworthy example of the French Art Moderne. The trays may form a unit with the vase or, as corner pieces, add variety to the table setting.*

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*Philadelphia*



# Symphonies in china

THE expectant thrill of "just over the horizon"... the taut ... ipation of the next movement in a symphony... such i... charm of the "next plate" in the modern dinner practice of c... *combinations.* Simply put, course combinations are related c... sequences of Black Knight china plates, each course service diff... from the others in some detail, but still in a progressive s... harmonized dinner plan.

A gorgeous service plate, for example, may bear a soup cup in pa... quite different, but lovely in combination with it. The décor o... entree plate may introduce a new color motif, but it harmonizes ... what has gone before and with what is to follow. So throug... dinner, each course is a definite link in a scheme which may ... simple or elaborate as you elect. A scheme in which the determi... factors are such considerations as the color-tones of flowers, a... sories, environment and degree of formality desired.

Dinner, thus lifted from the dreary old-fashioned "dinne... sameness, becomes a sparkling procession of changing colors ... moods, like the shifting passages of a brilliant symphony. In pat... particularly adapted to such harmonic consonances Black K... designing is fruitful. Some décors there are, colored in the ... flames of Nature's palette: some are demurely modest, while o... flaunt splendor like an ermine robe. For each occasion, and e... environment, Black Knight china holds the key to new table b... and smartness.



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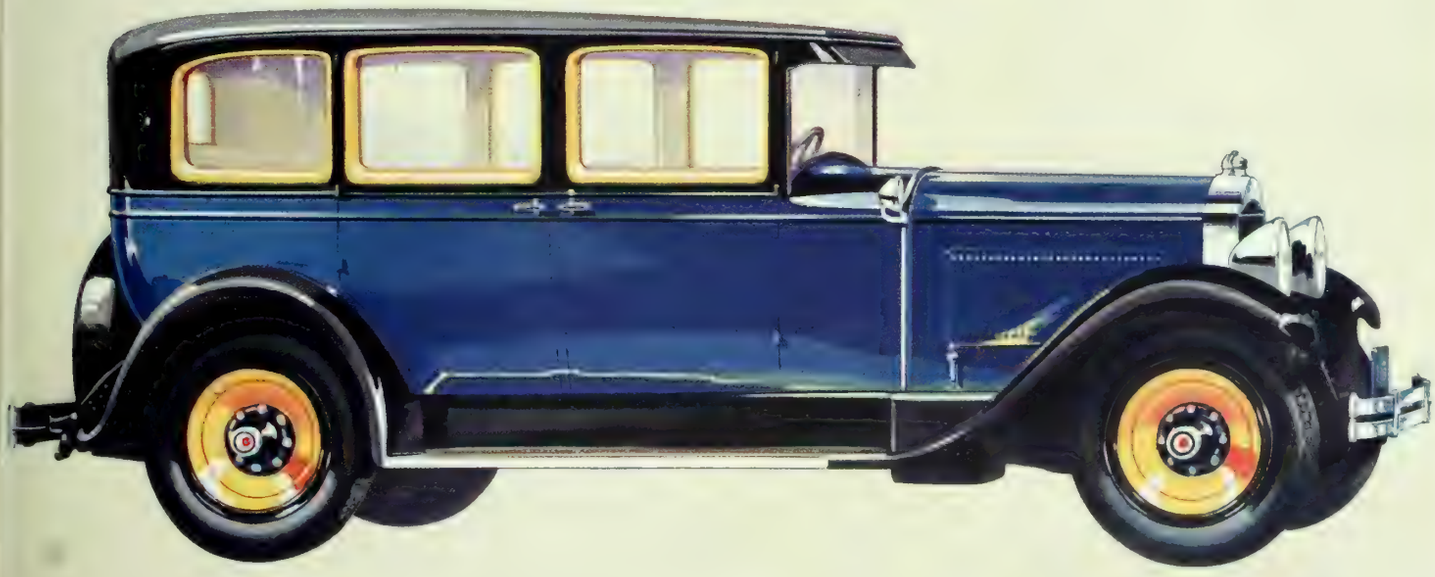
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THE MAN
WHO OWNS
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*Illustrated above is the Packard Eight 626*
*Five-Passenger Sedan*

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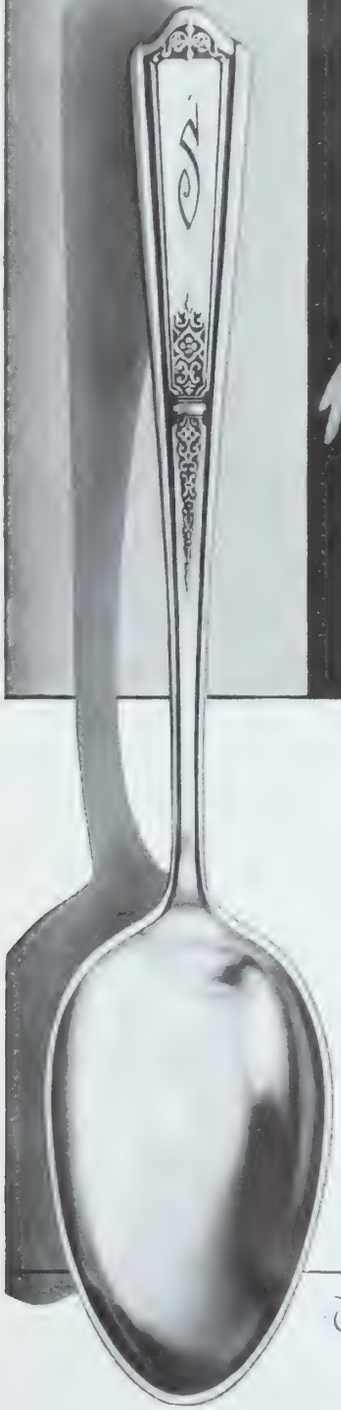
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*The Seville*



SEE how gracefully the *vargueño* motif has been adapted to these beautiful and useful SEVILLE dishes —made to meet the modern demand for a solid silver table service which shall harmonize throughout.

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you build upon this set as occasion of s, at wedding anniversaries and birthda , adding enough new pieces to serve or or two more guests, it will surprise you ho soon—and how inexpensively—your so l silver table service will be complete.

o matter which Towle pattern you ch se, you will be able to carry out this sa e plan of economical building.

n the selection of your pattern, you will be elped very considerably, not only by th great variety offered in Towle Solid Si er, but also by the knowledge that you ca choose with perfect confidence in the pe nanent beauty of Towle designs.

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Y need have no fear that any of them will go out of fashion. Fortunately, things that ar truly beautiful are always fashionable, ar the proof of this lies in the fact that T vle patterns 10, 15, even 20 years old are, like the lovely pieces made by those fine old craft ancestors of Towle, the Moultons of the 17th and early 18th centuries, just as fashionable today as they ever were!

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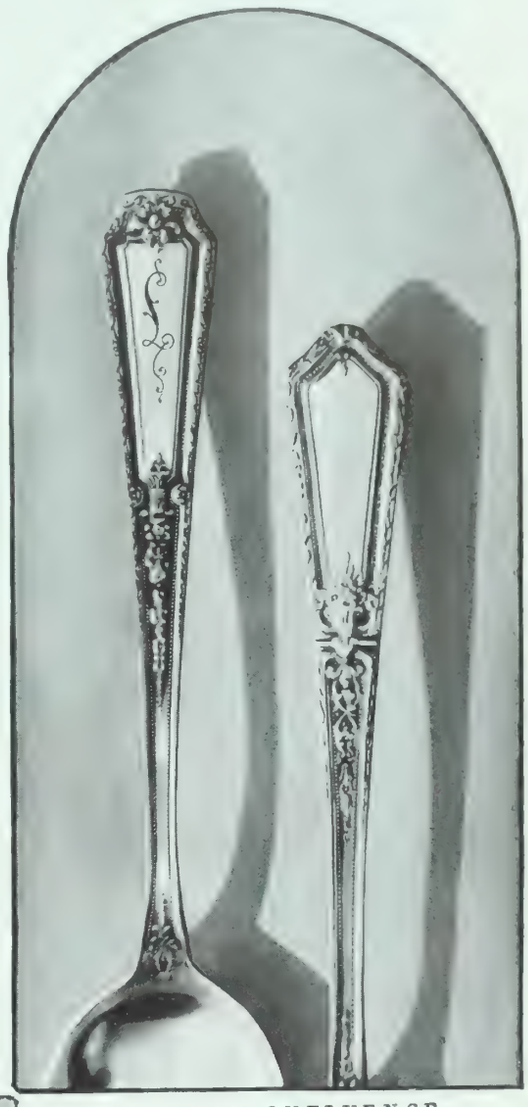
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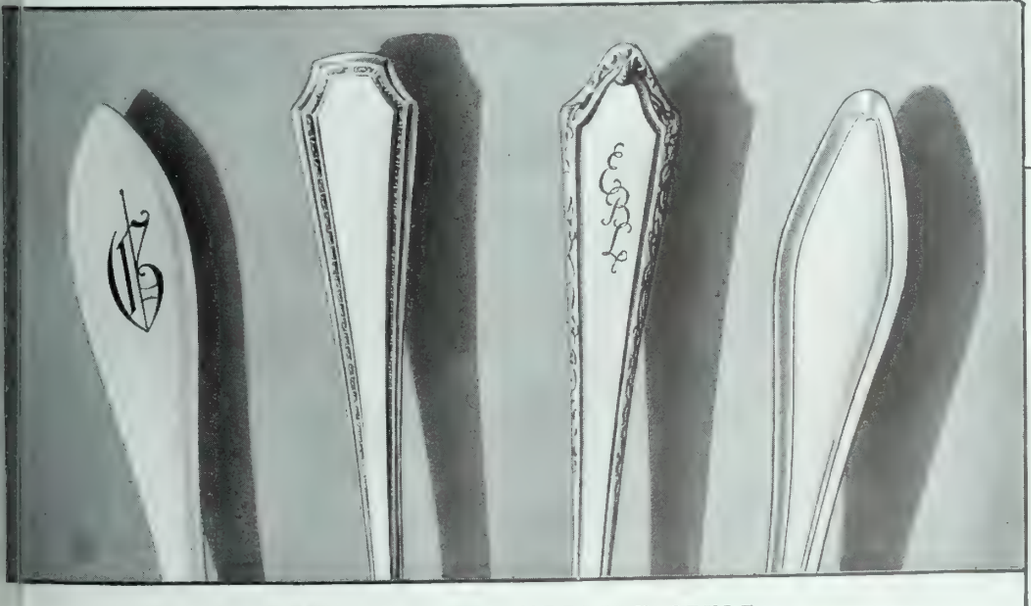
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YOU WILL LOVE these new creations of the Roseville potteries in the delightful *Futura* design. Done in the modern manner, they exhibit the vogue of today and breathe the spirit of tomorrow.

In this Futura pottery by Roseville, there is an abundance of sizes and shapes to choose from, scarcely any two alike. There are vases, bowls, candlesticks, wall-pockets, jardinieres, hanging baskets—all with the youthful verve and daring of these our times.

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Picture to yourself the charm of Futura in your home. Futura pottery brings the tang of the modern, strikes the key of the recent in decorative schemes. And nothing could be more original or intriguing for gifts. Ask to see the displays in leading stores.

*For the interesting story of pottery, write us to send you a free copy of the profusely illustrated booklet, "Pottery".*

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY



*In his sideboard Mr. Falls has received inspiration from the ancient Chinese chests. It has been given dimensions that make it suitable for an apartment interior*

# NEW ART AND THE DESIGNE

(*Continued from page* 109)

More than this, his name accompanies the thing he designs. A group of furniture is "By" M. Celui-ci: a lamp is "By" M. Celui-la. Here it is different, and anonymity has blighted our industrial art more insidiously, and certainly more effectively than is commonly realized. What would the publishing business be if the season's output of novels appeared anonymously? If the individuality of the author —or of the painter of pictures—means something, why doesn't the individuality of the designer of furniture or silverware mean something? The answer is that it could readily be made to. A manufacturer could bring out a chair or a group of furniture that would be, like a novel, a "best seller."

Manufacturers have said either: "We have no designers in this country" or "We have our *own* designers." The first statement is partly true; the second is only too true. Of the first, I can say that, potentially, we have hosts of designers who have never been encouraged to design. We haven't, as a nation, trained them. The schools and museums are doing what they can, but it is not enough; it is not co-ordinated or made commercially effective. And if anything, in this country, is not commercially effective, nothing comes of it. Of the second, the conception of a designer as a very small cog in an industrial organization, contradicts the very nature of design and designer. It denies the basic fact that a designer must, if he be worthy of the name, be a creative artist and, as such, an individual. His status in most industrial organizations has either made him a very small cog, or has attracted only very small cogs to fill the position.

The designer has faced too many economic impossibilities to exist as an individual, with the result that he has either turned to some other kind of work or has ceased to be an individual. His existence as a designer could only be possible, economically, on fees for designs for which manufacturers bu from him, and royalties on the pro ucts made from these designs— income in direct ratio to his ability a designer.

The great exhibitions of art applied to modern merchandise a reacting on public consciousness, ar in ways of which much good is come. So far we have been given son strong exhibitions of what the E ropean recognition of design and th designer accomplishes in Europe. Th more credit to B. Altman & Co., th fall, for giving an exhibition th goes further, that shows what Ame ican designers, hitherto not associate with furniture design, can do in th way of designing furniture.

Eight rooms were turned over t six designers, who created not onl the furniture but the room ensembl One room, with a foyer is by W. T Benda, who is dually known as a illustrator of peculiarly individu technique and as the creator of series of remarkable masks. His fu niture, as might be expected, unusual, perhaps romantic, perha imbued with some Byzantine or M diaeval tradition. The result, cer tainly, is compellingly interesting.

There are two rooms by C. I Falls, illustrator and poster designe an artist who sees furniture in tern of the conditions imposed by th interiors in which we live today. H predilection for the art of ancie China, which he considers as moder in spirit as anything contrived by ou most restless innovators, produced Chinese breakfast room, and his othe interior is a bedroom wherein the fur niture takes, as its remote point o departure, a basic note of Aztec art though this, with that curious affinit often observed by archaeologists, i not dissimilar to the Chinese motive Sources are not so important, sinc they underly all things. What is s amazingly modern, for instance, a

(*Continued on page* 146)

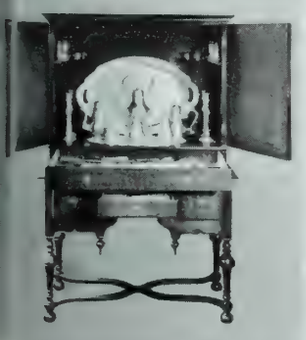





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*Decorators and their clients are asked to visit the Lightolier Galleries or to write for catalogue.*



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*Mr. Newton, a Fellow in Landscape Architecture, American Academy in Rome, in collaboration with William Douglas, Fellow in Architecture, have pictured La Magliana in the time of Leo X*

# A PAPAL ESTAT

NORMAN T. NEWTON

A FEW miles south of Rome, near the banks of the broad, sluggish Tiber, on land once rich in vegetation but now a barren flat, lies what is left of the old papal summer-house and hunting-lodge, *La Magliana*. The very dilapidation of the place is discouraging to one who would reconstruct its former glories. Nothing remains but a battered house, a fountain in a littered court, a disused bridge, and meager indications of roads that once carried the gaily bedecked hunting parties of a Supreme Pontiff.

Of its history we know the salient facts; of its palace we know much; of its gardens and surroundings we know almost nothing. Numerous writers have described for us the stages of its growth, recounting tales of the festivities of which it was the scen the most exhaustive researche produced nothing more than mentary suggestion of its lar architecture.

It was Cardinal Girolamo who, during the papacy of his Sixtus IV, built a small hunting in the woods that covered the Since the 17th Century, howev trees have slowly disappeared, today we experience difficulty agining the great hunts onc thereabout. The woods ab with game to such an exte contemporary chroniclers refer *Magliana* as one of the richest ing-fields within reach of Rom

The property later passed t

(*Continued on page* 148)

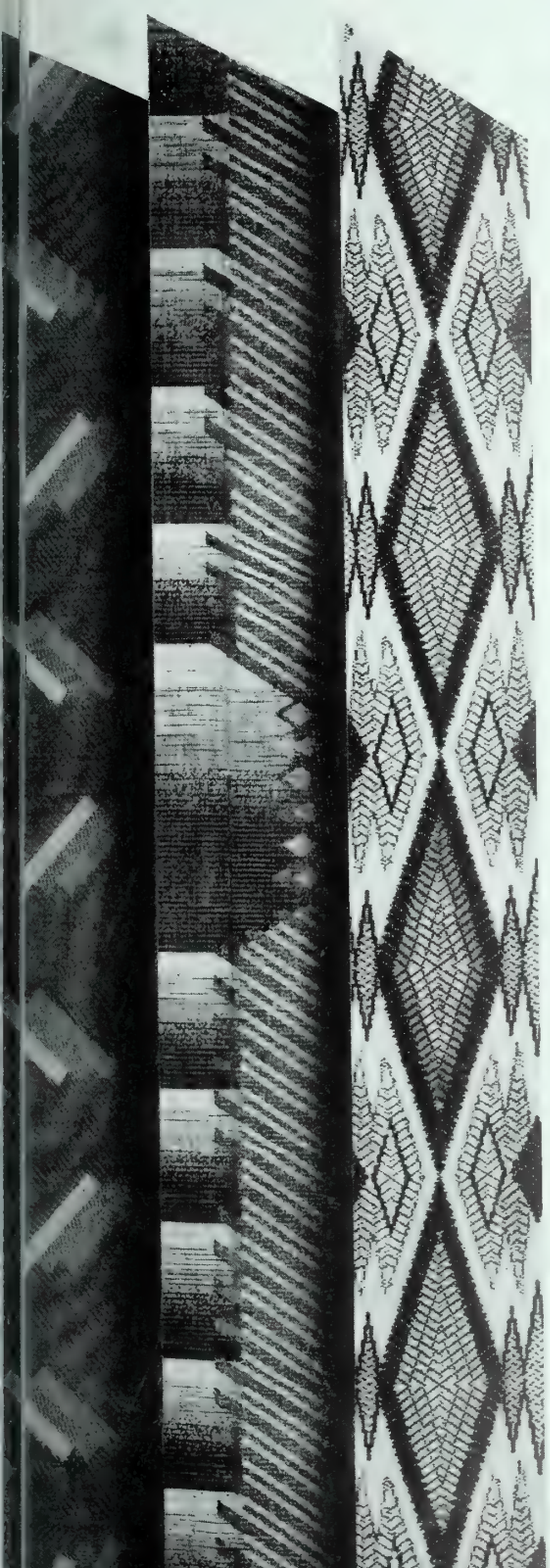



*A bird's eye view shows La Magliana in the reign of Leo as an "L"-shaped structure in the center of a flat, almost completely wooded area*

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A striking new damask in green and gold, true to the bold spirit of contemporary design.



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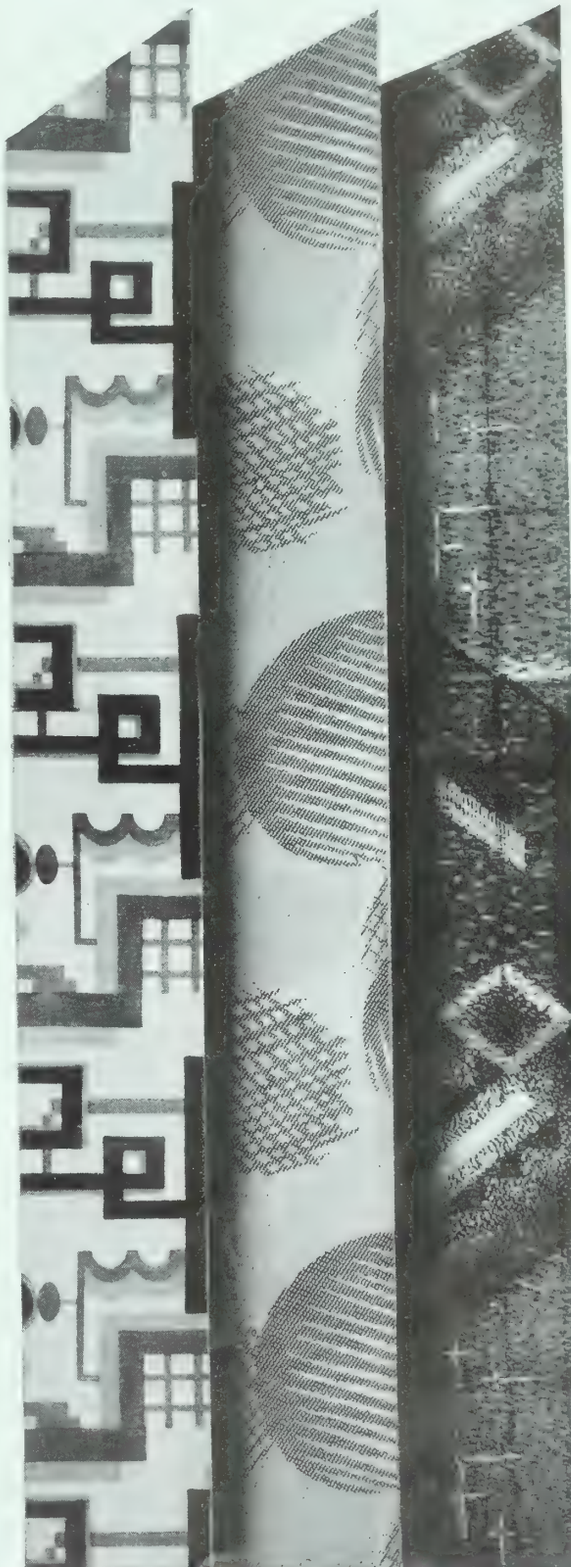
Rich damasks . . . smart prints . . . tapestries of new simplicity . . . exquisite brocades that add a modern piquancy to age old charm!

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A new Rodier damask in blue and tan with circles and dashes as smart modern motifs.



This lovely modern brocade is developed in subtle tints of green, violet, ivory and flame.

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he trained and sensitive hand of the lighting engineer ve given these new Lightolier fixtures a rare and quisite beauty. And for whatever decorative scheme period effect you intend to install in your home, you ay select Lightoliers in authentic designs to sustain rmony and correctness. The designer and engineer ve both contributed their skill to the end that ghtolier fixtures possess a rich decorative value by day and shed exquisite beauty in lighting effects by night. The leading fixture dealer in your vicinity will gladly show you the newest Lightolier products and your inspection will disclose the fact that the prices accommodate themselves to even the most modest building budget. Write for "The Vogue in Decorative Lighting," a delightful and instructive brochure.

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*Note: Would you like an attractive 100 page scrap-book in which to preserve ideas and plans for your home? This book, size 11" by 14", bound in blue cloth, stamped in silver, value $2.50, will be sent to home-planners, together with suggestions on interior decoration by W. & J. Sloane, on receipt of $1.00 to cover postage and handling. Address Advertising Department, W. & J. Sloane, 577 Fifth Avenue, New York City.*

# WE ARE ONE

## by Rosa Ponselle



*T the close of one of my first singing lessons, my dear old maestro said to me: "Remember always to choose your accompaniment with care. Next to your own voice, it can be the greatest factor in your success."*

*At the time I was puzzled. What, I asked, had a piano to do with my success as a singer? But as the years passed, I le rned the truth of my maestro's words. I sang with many pianos. But in all of th n there was something lacking. Something I cannot quite describe—call it sympa hy of tone if you will, or kinship of spirit. Until one day, shortly after I joined th Metropolitan Opera Company, I found what I was seeking. And the discovery w s one of the happiest experiences of my life.*

*I had set out to find a practice piano for my home. I tried many different m kes. Then, in the course of my rounds, I seated myself at a Knabe. I had not pl yed a dozen notes before I realized that here was piano tone different from any I ad ever heard before. Its liquid eloquence seemed to reach the innermost recesses of my heart. I was strangely elated, buoyed up. Before I knew it I was singing. Y t, as I sang and played, only one voice rose from the piano. The voice of the K abe melted into my own. We were one—the Knabe and I.*

*And we have remained one. Wherever I sing—at home, on the stage of the M tropolitan Opera House, on the concert platform—the Knabe sings with me. Aways its golden voice is an inspiration, urging me to do a little better than my be t. And always it seems instinctively to sense the mood of my song, and to express that emotion in perfect harmony with me.*

*So today, when young singers come to me for counsel, I repeat the advice of my ol maestro. Only now I can add words of wisdom unknown to him. I can tell th se young students not only the importance of accompaniment to a singer—I can te them the name of the ideal piano for the singer—the Knabe.*

You have only to hear the Knabe to know why Rosa Ponselle has made this piano her own. And why it is the choice of Maria Jeritza, of Martinelli, Kappell, Scotti, Ruffo, and many others. Why it is the official piano of the Metropolitan Opera Company. Why it is the instrument of Rosenthal's art, and of Orloff's.

For instantly, you will sense the humanly sympathetic quality that distinguishes the Knabe from all other pianos. Tone of appealing sweetness, of haunting beauty. Tone that echoes every emotion of your heart. Tone such as you seek in *your* piano.

The Knabe may be purchased on extremely attractive terms: 10% down,—years to pay the balance Prices from $875 to $2,500. Period models from $1,500.

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# The Knabe piano

*Official piano of the Metropolitan Opera Company*
MADE IN BALTIMORE




HEATED air rising from bare radiators leaves sooty dust on everything it touches. Walls, tapestries and draperies rapidly become covered with it, and the home soon becomes dingy—making redecoration necessary.

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# NEW ART AND THE DESIGNE

(*Continued from page* 140)

basing modern design upon African art, which was fashioned by primitives in the depths of jungles before the Three Wise Men followed a star.

A portrait painter designed another room—a bed-room, by Ruth Campbell —and here the designer fulfills the true requirement of that term. She has done more than a mere ensemble, if we mean by that the assembling of various things to make a room. On the Poppy as a motif, together with the circle and a tall triangle, she designed a complete set of furniture, designed and made several charming little ceramic figures and drew a full-size of the circular window of etched glass and created, as well, special lighting fixtures. The color scheme of the furniture is a peculiarly rich and intriguing arrangement of turquoise, accented with poppy vermillion shading to salmon, set off by a black that has casts of blue and purple in it.

Conventional furniture has tended to follow conventional forms, dimensions and purposes which seem today in a fair way to become obsolete. Woman's apparel, for instance, is not what it used to be, and recognizing this Miss Campbell has abolished the old "bureau" and designed, instead, a lingerie cabinet and two tall, slim cabinets for stockings. Since these must now be of many shades and subtle gradations, here are many small drawers to keep them separate.

Dedicated to one of the lost (or nearly lost) arts, a room by Steele Savage is called "The Conversation Room", a quiet place of dark, deep blue walls and simple furniture of refreshingly new form. Chairs in which to be at ease, small stands for cigarettes or drinks or the relinquished book, places for more books—here is a room in which the people in it will be a part of its decoration. A tall window of etched glass was designed by Mr. Savage to echo the motif of a great five-part mirror which he designed and painted.

Two rooms by Robert Reid M guire show entirely new departure design in the most interesting phase 20th Century taste. With essentia original forms he has combined quality of charm that is lacking much modern design that sacrifi charm in a forced striving after m novelty. In a music room and *Chambre d'une Jeune Fille* he expressed line, form and color in ter of furniture, which is as practical it is imaginative. There is real achie ment here—the essense of design in hands of a remarkably resourcef designer.

The first of these two rooms tak a dominating note from the furnitu which is done largely in blue a burnished silver, with accents emerald green and vermillion. T second room develops a charmi color scheme of sand, sea-green a silver.

Very definitely in the spirit of o own time is the idea for interiors a furniture as planned and execut by Oscar Bach, who is a craftsman metal. His thought is of a ro suitable, indeed designed, for any our great new office buildings. It the room of an executive engaged any of our mechanistic industries, it might be railroads, steel or ele tricity. The walls are of leather a metal, and the furniture, too, is leather and metal. Mr. Bach definite discounts the "modern" idea: he sa that he believes only in working the spirit and manner of our ow time, as artists and designers ha always done.

This, certainly, is the rational cre for the new designer. Our own peri is one more diverse, more excitin more rapid in the succession of phases than any of the periods who arts of design we have so assiduous been adapting for many years pas Its expression is a challenge to o designers, as their designs are provin a challenge to the period.

# CHOICE AND CARE OF RUG

(*Continued from page* 86)

est, the pile next, the woof lightest. If the woof is lighter than the pile, it will break easily; if the warp is light and the weaving loose, it will pucker.

Look for moths. Also the warp and weft threads must not be broken and there should be no repairs on the back. The rug must lie straight and flat with no folds. The expert can often guess the approximate age of an old rug by the flatness of the back.

Not everyone who appreciates Oriental rugs knows how to hold their beauty and usefulness through proper care. Beating, while less destructive than the prohibitive shaking, ought, nevertheless, not to be necessary. The vacuum cleaner once or twice a year supplemented by a gentle sweeping with the pile, prevents the rug from becoming loosened and the pile roughened to hold the dust still more readily. The carpet sweeper or vacuum on the back will dispose of the remaining grime.

Vegetable dyed rugs take no harm from a careful washing in cold wate with plain soap, and this treatmer every year or two will do much t prevent the roots from breakin through "dust crack". With anilin there is liability that the colors wi run. The washing of Oriental rug should be intrusted to the hands of a expert who can make any neede repairs at this time.

Wherever possible, the pile ru should not be subject to the sca made by heavy furniture. Small piece of felt will help to relieve the pressur of castors, the marks of which ar most difficult to efface. The loos woven coarser carpets, like th Derbend, are less easily marred tha the finer, more closely woven Persian

If the rugs are to be put away fo the summer, rolling in many layer of newspaper will guard them bot from the inroads of moths and fron creasing. With proper care a goo Oriental rug is almost immortal an comes out each fall to charm afres with its coloring and its surface



# Washington

. . . . . and why name a silverware design after George Washington?

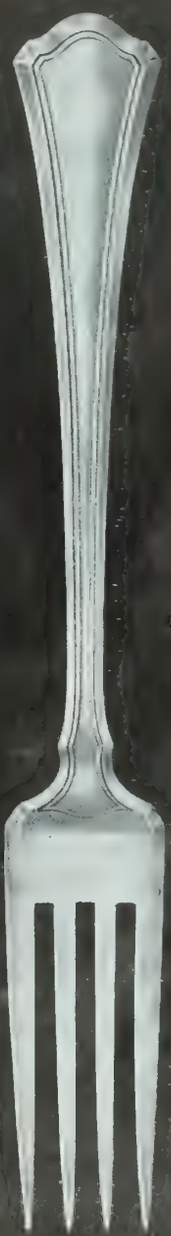
For a very good reason. George Washington was a Virginia gentleman . . . . a lover and connoisseur of fine and costly things. At the auction sales of the day, Mr. Washington's tall figure was frequently to be seen, resolutely bidding for graceful chairs of San Domingo mahogany and beautiful objects in Sterling Silver.

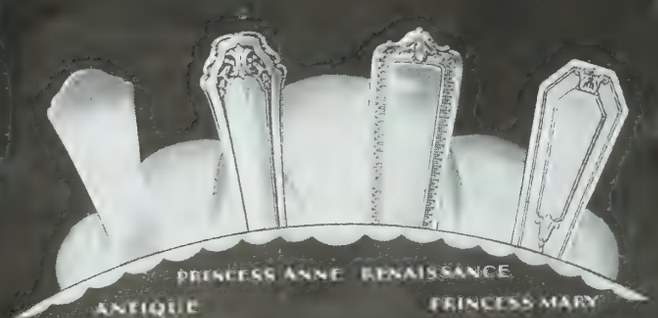
We like to think that George Washington would have chosen the Wallace pattern that bears his name. Here are strength, simplicity and straightforwardness to appeal to the soldier and statesman . . . . . *finesse* and delicacy to win the cultivated Colonial aristocrat.

Take occasion—at your jeweler's—to examine the Washington pattern and the other masterly Wallace designs illustrated below. We will gladly send you an attractive booklet illustrating the Washington Service and at the same time, booklets illustrating any other Wallace patterns. Address R. Wallace & Sons Mfg. Co., 710 Wallace Park, Wallingford, Conn.

*Washington Tea Spoons are priced at $29 the dozen, Dinner Knives $44 and Dinner Forks $54. The Tomato Server is $7. The four-piece Coffee Set shown above is $245, without the waiter $145.*








# WALLACE STERLING SILVER

# Carlin Comforts



*A profusion of luxurious appointments such as would have impressed even the Empress Josephine is the reward of a visit to Carlin Comforts Shops—devoted exclusively to the boudoir. Here a thousand entrancing objects—Puffs, Pillows, Blankets, Couch Throws, Chaise Longue Covers, Pajamas, Bed Jackets—contribute to woman's intimate comfort. Here everything from a whimsical Silken Coverlet to a Regal Sleeping Robe is consecrated to graceful living. For Carlin Comforts perpetuate for women of breeding the French tradition of luxurious comfort in the boudoir (without its extravagance). Two shops. One in New York. One in Chicago.*



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528 Madison Ave., at 54th St.


# A PAPAL ESTATE

(*Continued from page* 142)

dinal Cibo, who added to the first hunting-lodge, building in particular the graceful loggia bearing his inscription. He maintained his keen interest in *La Magliana* even after his election to the papal chair, in 1484, as Innocent VIII.

The next Pope to contribute materially to the growth of *La Magliana* was Julius II, the fighting Pope-King, for whom the place was held by his favorite, Cardinal Alidosi. The palace in its present state is due principally to Alidosi, as inscriptions over the windows testify.

When, in 1513, Cardinal Giovanni de Medici became Pope (Leo X), he brought to the papacy a heritage of great cultural richness. A true son of that justly famous Florentine family, he made the Chair of Saint Peter the center about which revolved the arts and letters of his age. He loved culture made manifest; he loved luxury and magnificence. Poets, painters, musicians, architects, sculptors and all who represented advancement in esthetic pursuits were as essential to him as the air that he breathed.

Among the pleasures he held most dear was the increasingly popular sport of hunting, so that we find only natural his fondness for *La Magliana.* There he spent much of his time, surrounded by literary and artistic friends, even transacting weighty affairs of state in the quiet of that sylvan retreat. What he loved he loved intensely, and we know from entries in his private accounts that he was not sparing in his efforts to enrich the surroundings of the villa, his "dearly beloved Magliana."

### GRADUAL DECLINE

Unfortunately, little or nothing remains of the improvements effected by Leo, but it seems only just that in reconstructing the former state of *La Magliana* we should attempt to show what it was in his reign, even though its actual form is due, in great part, to his predecessors. After his death, in 1521, the place was used by some of the succeeding popes, but their interest was not of great consequence, and *La Magliana* soon began the steady decline that has brought it to its present sad condition. Under Leo it reached the height of its development; to him it owes its historical importance. It is indeed a strange stroke of fate that the villa begun by Girolamo Riario (one of the leaders in the Pazzi conspiracy of 1478 against Lorenzo the Magnificent) should have attained its greatest renown as the dwelling-place of a man whose father Riario plotted to assassinate.

As stated before, there is virtually no evidence upon which to base a minutely exact restoration of the landscape architecture of *La Magliana.* We know from contemporary accounts that there were gardens, quarters for retainers, cages for Leo's collection of falcons and hunting-eagles, and the other structures necessary to the activities of a hunting lodge and summer home. Our information, however, is so indefinite that it has appeared of greater value, both as a study and as a record, to indicate what may reasonably be supposed to have been the nature of the villa in the light of those characteristics which documents of the period have shown to be typical to villas in the early 16th Century.

It is necessary to depend upon documentary evidence—upon the illuminated manuscripts, paintings, and crude engravings of the day—for *La Magliana* belonged to the transitional period of which no noteworthy examples remain untouched. At the end of the 15th Century the Roman garden, while no longer truly medieval in form, was not yet typical of the Renaissance. Not until after Bramante's monumental work at the Vatican did Roman villas begin to assume the fullness of splendor which later distinguished them. The finesse of conception and of execution that was already apparent in architecture had not yet emerged into the garden, except in the most elementary sense; the realization of the garden as a highly developed architectonic composition had not yet come into force.

### PRACTICAL DESIGN

Directness is one of the villa's salient characteristics. The landscape architect of the day was more concerned with the various parts of the place individually than with the transition between them in an organization of the whole. He designed in terms of practical rather than esthetic functions—in ideas rather than forms.

The accompanying drawings represent the results of a study of available data of all types referring to *La Magliana.* The house, an "L" shaped structure, with a court filling the inner angle, stands in the center of a large, flat, almost completely wooded area. Contrary to that of the usual Roman villa, its topographical position does not permit the construction of grandly conceived terraces at different levels.

The high road from Rome comes across the rivulet of *Magliana* through orchards and farmlands, passes quite frankly the stables and larger service quarters, and enters the forecourt of the villa. From this area one road leads forth to the hunting-grounds, another to the great river-entrance, where the papal barge lands when Leo chooses (as he often does) to come from Rome by the water route.

From the forecourt one crosses a moat-like ditch and enters, through the large, fortified gate, the main court. To the right stands a service building for the guards and waiting grooms. In the center of the court is a fountain erected by Leo. On the left is the older part of the house, its principal feature the pleasant little loggia of Innocent VIII. At the far end of the court, and turning the angle, is the later addition of Alidosi. In this portion is the main entrance to the house itself.

On the northwest side of the court a gate opens, through a covered arbor and its pavilion, to the Strange Garden, a garden which furnishes foreign fruits, nuts and flowers—a space expressing that vivid interest in

(*Continued on page* 150)



*A FRENCH XVIII CENTURY SLEEPING-ROOM*

*New York Galleries, Inc., Decorators*

ONE of the most important requisites of any decorative scheme, for either a town apartment or country house, is visualized in this Eighteenth Century sleeping-room, with its graceful French furniture—a definite affinity in scale as well as in character between the appointments and the background.

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JOHN A. COLBY & SONS

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*Interior Decorators*

SINCE 1866


# A PAPAL ESTATE

(Continued from page 148)

exotic things which characterize the Renaissance. At the far side of the garden is an aviary, where are kept the valued birds that foreign rulers have sent to Leo.

Beyond the aviary one finds the kitchen garden, a rambling area that turns back at the north end to a fish-pond beside the service building of the court.

At the south end of the Strange Garden is a small area in Roses—and beyond this a shaded enclosure of fruit trees and sweet scented herbs.

The long, shaded arbor through which one goes from the main court to the Strange Garden continues southward beyond the house, and encloses the Main Garden, the most highly developed of the areas comprising the grounds of the villa. In this garden the efforts of the designer are concentrated. While it retains the simplicity and stiffness of its period, it shows a tendency to approach the greater sophistication of an age just dawning. Box-hedges frame the rigid, raised beds, in which flowers show casually through grass. Two fountains add to the playfulness of the garden. Here the Pope often hears music and sees allegorical plays enacted in the latticed pavilion of the arbor. Windows of his bedroom overlook it, so he need not endanger his health by braving the malarial vapors of evening.

Back of the pavilion is an op in the woods, grass-floored, w in by high hedges—or by vine co trellises. Paths lead from this into the surrounding woods.

Southeast of the main garden small garden of shade trees, v Leo may sit during the hot hou the day. Near it is a pavilion i woods, a quiet retreat still clos the Nature that the Renaissance learned to revere so deeply.

About the south side of the h extends a wide, graveled terrace, which are set out Orange and Le trees as the seasons permit. Fro terrace one has a view of the T banks, and of the distant Alban Trees have been roughly cleared a in accordance with a principle al embodied in Italian garden art.

Nowhere in all this extent grounds does one find the care considered planning of the later Century. To the 20th Century stu much of *La Magliana* is crude literally unlovely. But hidden i awkwardness lies the germ of f creations, the logical, direct appr to the problem, from which later dens, however elaborate, will not cally depart. In spite of its occas clumsiness, *La Magliana*, if it c transcend its centuries of dilapida would teach the present centu lesson not to be lightly cast aside

# HOUSE & GARDEN'S BOOKSHE

MORE ARISTOCRATS OF THE GARDEN. By Ernest H. Wilson, V. M. H. Boston: The Stratford Company.

FOR a number of years the name of Ernest H. Wilson has been intimately familiar to the readers of House & Garden. Since the spring of 1924 they have been getting to know him better and better through a series of articles which, for authenticity and broad scope, have marked a high point in the horticultural contents of the magazine. The actual lines of the author's many contributions have been replete with information that is concise, complete and often entirely new; between them have flashed frequent pictures of the man himself and of the outstanding life which has been his as a leader in the world's horticultural progress.

So it is particularly fitting that this most recent book of his should be reviewed in these columns—especially since it is one of the most absorbing, and we think the most practically informative and helpful, of the several which have come out of his broad experience. Most ably indeed it carries on and expands the tradition of that earlier volume from his pen, *Aristocrats of the Garden.*

*More Aristocrats* opens with a thorough introduction of the F.F.V.'s of horticulture as they may be applied to certain specified purposes: foundation plantings, town-house gardens, gardens at the seashore, ground covers, street plantings in town and country, and hedging. These chapters are far more than plant lists and descriptions; we have never seen a more convincing and clear-cut exposition of the principles involved in the various kinds of plantings, or a more practica semblage of cultural facts.

The other two-thirds of the bo a generous two hundred pages pl fully illustrated with photogr taken by Mr. Wilson himself— given over to some fifteen sep shrub, tree and vine families. Her met true aristocrats from all over globe, every one of which can be n at home in our gardens, and so co is their sponsor that it isn't any before all formality is cast aside they become real friends. It s hardly fair to select for special n tion any particular group out of so a company, but we defy anyone n be especially enthralled by the De Family, the Brooms, the Hawth and Honeysuckles, and the Wild R To read of these, and of the othe which this section of the book is voted, is to gain a new idea of v shrub and tree beauty can really

If you are already a Wilso *More Aristocrats of the Garden* sin must be added to his other volume your shelf. If you are not yet of large company, here is an excel opportunity to join. R. S. I

THE BEGINNER'S GARDEN. By Francis King. New York: Ch. Scribner's Sons.

THIS is a good little book, as writings of the Dean of Amer Woman Gardeners might be expe to be; it is not as thoroughl book for beginners as the title gests. Parts of it do give excel advice about planning small pren and about the arrangement of pl and accessories that go to make

(Continued on page 158)



Sergei Rachmaninoff.

# "Every lover of the piano"

## SAYS RACHMANINOFF

# "should hear these three performances"



*Sergei Rachmaninoff — himself one of the greatest of living pianists — recently selected the following three piano performances as among the greatest he had ever heard:*

| | | |
|---|---|---|
| BLUE DANUBE ..... | Strauss (Schulz-Evler) | *Lhévinne* |
| JEUX D'EAU (The Fountain) ..... | Ravel | *Moiseiwitsch* |
| ÉTUDE, Op. 8, No. 10, D-flat major ..... | Scriabine | *Orloff* |

EACH of these performances represents one of those rare instances when the genius of a composer and the genius of a musician unite to form a living masterpiece. Fortunate are those who hear *one* such performance. A lifetime of concert-going might not bring the opportunity to hear them all.

Yet by the loveliest of modern miracles, a way has been created for you to hear these three great performances — and countless others. Let the Ampico bring them to you. *Rachmaninoff himself would tell you that there is not one shadow of difference between the actual playing of these artists and the Ampico's reproduction of that playing.* Because the Ampico reproduces *through the piano itself*, it brings you the full beauty of this greatest of all instruments.

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His selection was made after extensive search for a piece which possessed all the grace and spirit, all the fine points of design and construction which have made the great master's work so valuable today.

This piece, shown above, is typical of our many beautiful Phyfe adaptations, including groups for the dining room, living room and bedroom.

Visit our showrooms and inspect at your leisure these interesting pieces, with many other related groups for every room in the home. All Danersk furniture is made by hand in our own New England shops.

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THE genius of Thomas Chippendale has already survived the test of time. It is a safe and permanent investment in good taste. As smart today as the society of the belles and beaux who gathered at his shop in St. Martin's Lane in 1754.

This fine dining room in beautifully grained walnut shows the marked influence of the versatile Thomas Chippendale. And at Hathaway's these ten pieces — a tribute to modern skilled cabinet making — can be had at the moderate price of $1735.

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While Chippendale adapts itself to a variety of backgrounds, this setting is particularly pleasing:

WOODWORK: Old white. Chair rail and wainscoting.

WALLS: Papered in light blue, striped with darker blue and silver stars.

CURTAINS: Petunia satin overdraperies. Glass curtains of fine net.

LIGHTS: Waterford crystal with amethyst drops.

FLOOR: A Persian Saraband rug.

To be of real service in planning charming homes, we offer two galleries of model rooms to show the newest ideas. Also a complete rug department. Our skilled decorators are at your service without cost or obligation—either in our store or at your home.

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NAPOLEON ET SON FILS.



*Below the im... eagle Napole... and his son,... young Kin... Rome, are de... in military spl... against a ... array of ba... and cann...*

# IMAGES EPINAL

ALICE R. JACKSON

THESE naïve and highly colored prints still to be found among the *bouquins* and old book shops of Paris of the left bank have behind them much more of a pedigree than most of us have any idea.

The beginning in the Middle Ages and the growth in importance of these *Images Religeuses* up to the time of the French Revolution tend to show a great deal of the history and development of the people who produced this type of picture. To understand the significance and sincerity of these *Images* we must know why and where they first began, why they flourished and what they finally became in the markets of France and her colonies.

In Europe throughout the Middle Ages Christianity, and more particularly, Catholicism, colored the thoughts, the customs of all. Indeed, one can say without fear of overstating that faith was complete and unquestioning. The world seems to have been more or less a simple arrangement, divided into three parts, as it were. The center was the Earth where man lived, always assailed by the temptations of the devil, at the mercy of demons and powers of darkness, but where, also, by the Grace of God, he might yet obtain the protection of the Virgin and various Saints. Below was the place of punishment and utter darkness, while over and above all were the Tri... the Saints, the Virgin and the an... ever watching the struggles of ... kind and interfering when it se... fit—conducting the whole situatio... a fairly arbitrary fashion.

Such was more or less the co... tion of the Middle Ages. During ... ceeding centuries the faith rem... modified perhaps, more restless ... tainly, but still profound. The pe... still feared the devil and put consi... able responsibility on the va... Saints, while they themselves ... about their own material affairs w... were already becoming more ... more complex.

Everyone prayed to the Virgin ... the Saints, who were represente... images of wood or stone of an ap... ance more or less like the people ... appealed to them. All the forms o... known to the time were primarily ... voted to religious subjects. Mo... were the forerunner of painting ... churches. Afterwards Virgins ... Saints of wood, stone, ivory and ... became common. Later Limoges en... el and faience were used, but t... were obviously only for the rich ... were to be found only in churches, ... yet the need was great for the poo...

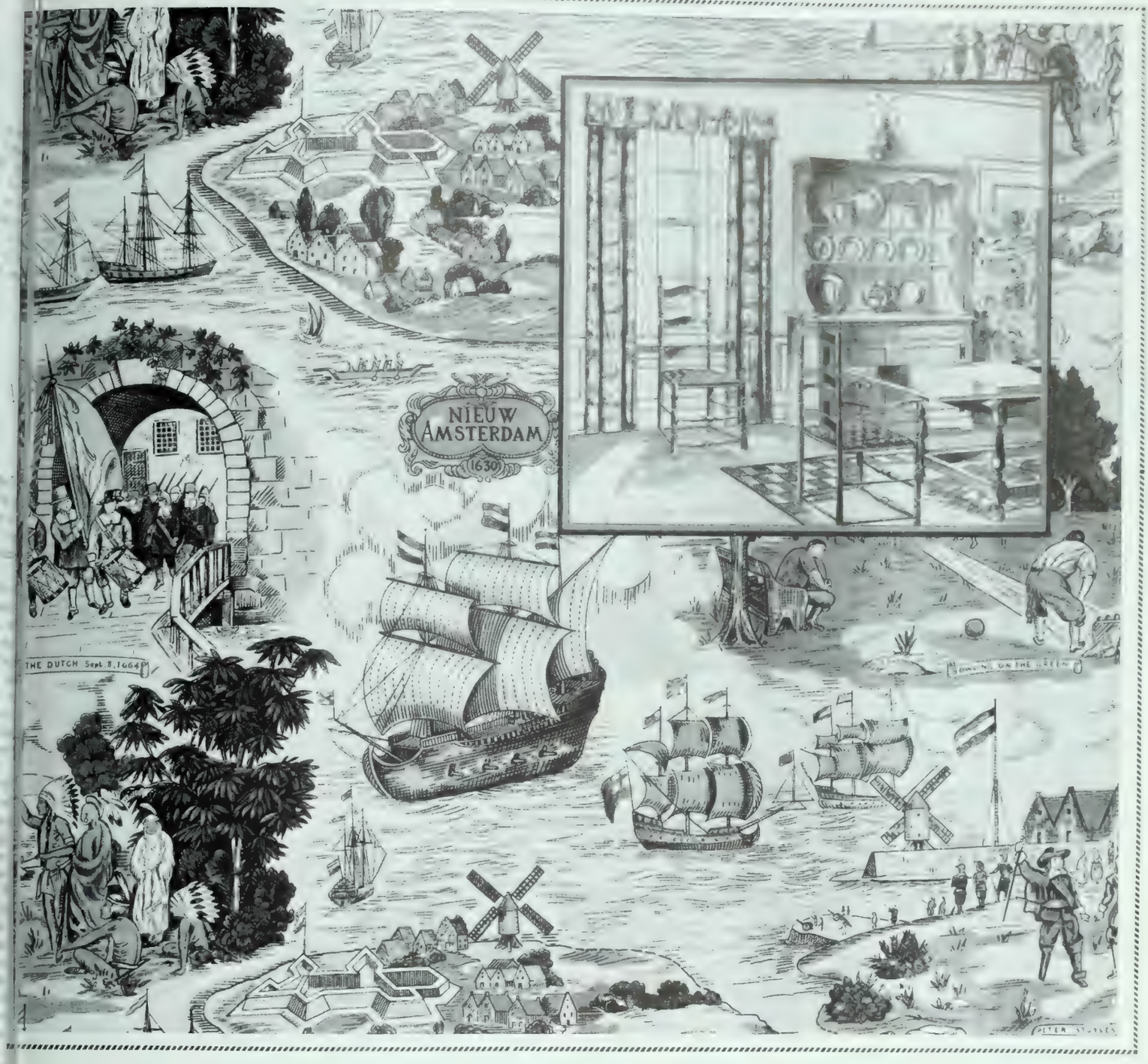
In time xylographs or wood bl... prints were produced. Nothing c...

(*Continued on page* 156)

APOTHÉOSE DE NAPOLÉON.



*This Epinal print shows Napoleon receiving the homage of soldiers of the past who acclaim him as the outstanding figure of the 19th Century. Behind him is a temple of glory on which his brilliant exploits are recorded*




# NEW "NIEUW AMSTERDAM"

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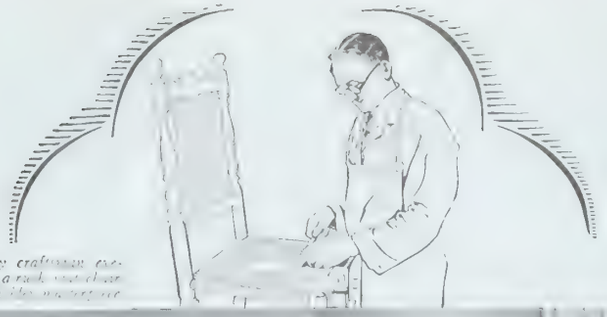
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## Early American
BUILT BY
# STICKLEY
OF FAYETTEVILLE





*An allegorical print of Saint Elizabeth giving alms has printed below it a prayer to this Saint for her intercession on behalf of the people*

# IMAGES EPINAL

(*Continued from page* 154)

be more satisfactory or could offer more advantages. Before the days of wall paper these old prints were hung on the walls, they lined the interiors of chests and were found within almost every piece of domestic furniture. In their beginnings they were known as *Images de Préservation*, for it was believed that their presence in a house protected and preserved the home and its members. As the means of printing developed, the more universal the use of these pictures became and in time they came to decorate the humblest home, the workshop and the tavern.

These old prints of the 15th and 16th Centuries are the forerunners of the *Images Epinal* we know today. We are told that the first *Images Epinal*—prints made in the little town of Epinal—appeared in the 17th Century and were made by Claude Cardiney. At that time they were simple black designs on a white paper. Not until the end of the 18th Century is it that the *Images Epinal* in the form that we know them, were first seen.

Jean Charles Pellerin, the clock maker of Epinal, finding that the enamel clock faces he had always painted by hand, were becoming too costly for his modest means had the idea of substituting the enamel by paper which was printed by hand from the wood blocks and then in turn was gaily colored. Nothing so splendid had ever before been seen and from that it was only a step to the bright colored *Images Religeuses et Populaire* and the little community of Epinal was now very much on the map.

The name given to those who cut the designs on the wood blocks was *Dominotiers* and wall paper made in the same manner was referred to in an Edict of Henry III, in 1640, as *Domino Terie*. Needless to say, all prints made in such vast numbers the satisfaction and enjoyment of simple people were anything works of art; they were, howe "popular and pious" in character they certainly seemed to be just w the people wanted.

God and his Host sitting maj tically in Paradise, the Crucifixi the Virgin, Apostles, Saints, then gr Lords and Ladies, Kings and Gener —they were all turned out from press at Epinal. In the beginning four colors were possible: red, bl yellow and brown, but later by pri ing one color over the other, vio and green were obtained. Until 17 there was an almost uninterrupted o put. Not only religious subjects events of national importance w recorded in pictures. When we real the lack of easy communication a the scarcity of printed news, we in a measure understand the import rôle these prints played. Thus it that many of the world's events ( Frenchman's world, at least) were corded. Among the great number subjects depicted we find such ones "The Storming of the Bastille," "Last days of Napoleon," "The fi Railway in France," etc., etc.

There were three distinct periods the history of the prints; the fi when the hand-made wood blocks we printed on the paper by hand; secon when they were stereotyped from block and turned out in larger qua tities; third, when the process becar merely that of lithographs. The qua ity of these earlier and even the lat prints reflects the simplicity and si cerity of the originators. They we made to meet the needs and pleasu of the *Petite Bourgeoisie* and were d signed and made by the same cla

# THE BURGUNDY



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RADIO CABINETS for ATWATER KENT RADIO


# HOUSE & GARDEN'S BOOKSHELF

(*Continued from page 150*)

small gardens most satisfactorily. For the fundamentals of gardens, which are touched upon only lightly, the novice is left to rely on whatever innate feeling he may have for the needs of plants and upon what he may gather from tradesmen's directions or may learn by practical experience and observation. But if he should read a little way in this book he is bound to become interested in the possibilities before him, even in a very limited area, and then he is likely to become enthused. He will be led far indeed and will not always find it easy to follow, for now and then, in her appreciation of fine gardening, the able and gifted author indulges in rhapsodies, as, for example, when she tells of enjoying the Peonies in her own garden. The beginner will need to progress far, and will have spent considerable money when he has the same delights in his own garden!

F. B. M.

PLEASURE AND PROBLEMS OF A ROCK GARDEN. By Louise Beebe Wilder. Garden City, New York: Doubleday, Doran & Company.

MRS. Louise Beebe Wilder has won for herself an enviable position among writers on plants and matters appertaining to their culture in gardens. Not only does she write in a pleasing and instructive manner but her information is based on a broad, practical knowledge of her subject. She practices what she preaches and her writings are largely of her own experiences. On this account all that she says is instructive and well worthwhile. In this volume she is at her best and no one can glance through the pages without gaining much valuable information. There are twenty-eight chapters, of which the first and last deal with the practical matters of constructing a rock garden and furnishing it with essentials. The other twenty-six chapters deal with plants suitable for the rock garden. A wealth of material is described and a rock garden containing no other plants than those mentioned by Mrs. Wilder would certainly be well stocked. The lesser bulbous plants are particularly well done and a very careful scrutiny shows no really important group of rock plants to have been entirely omitted. The treatment of Saxifragas is somewhat niggardly, for when all is said these are among the most essential and most typical of rock plants. In cutting down on these she was probably influenced by the fact that comparatively few are obtainable in this country. Opuntia does not find mention in the book although some of the species such as *O. humifusa*, *O. polyacantha*, *O. rhodantha* and *O. fragilis* are admirable subjects, being perfectly hardy and producing brilliantly colored flowers. One would hardly call the Cornflower (*Centaurea cyanus*) a rock plant and *Berberis stenophylla*, which grows from 6 to 10 feet tall, and as much in diameter, is certainly too large for the rock garden as ordinarily understood.

The chapter on "Shrubs That Fit the Rock Garden" could be easily augmented and certainly *Juniperus horizontalis*, the lowest growing of all Junipers ought to be included ... dwarf shrubs as *Hypericum ba... Pachistima canbyi*, *arctosta... uva-ursi* and also *Vaccinium ... tosum* are worthy of a place ... rock garden. However, Mrs. W... makes no pretense of being exha... in the matter of shrubs for th... garden.

The proof reading has been ... carefully done and it is a pleas... read a book in which hundre... technical names are accurate... forth. Typographical errors are ... markably few that it would be h... critical to point out the one o... noticed in a careful perusal.

The references to sources of ... material and to books on rock ga... will be greatly appreciated by ... interested in this fascinating su... The index is full and the introd... by Mr. Richardson Wright real... troduces the subject. Mrs. Wilde... done her part exceedingly well an... work will add to the author's al... high reputation.

One could wish that the publ... had made this useful book a wo... manual and not an edition de lu... is heavy and of an awkward size, ... fitted for the drawing room table ... the gardener's desk. The illustra... of which there are over two hun... are arranged alphabetically at th... of the volume. A majority of the... quite good, but some are very ... ocre and the arrangement we ... leaves something to be desired. ... book, however, is a notable additi... American horticultural literature ... one of which the author may we... proud.

E. H.

BEAUTY IN HOME FURNISHING ... Walter Rendel Storey. New ... Rae D. Henkle Co., Inc.

IN a book of 293 pages and 16 ... trations, Mr. Storey has attem... to cover a large field. He has di... his work into 9 chapters which h... subdivided into so many subjects, ... rugs to lighting fixtures, that he ... been able within his limited spa... allow but six or seven hundred wor... many of his subjects. This gives a r... sketchy character to the book, th... what is said is good as far as it ...

Mr. Storey says in his "Forew... that he "has tried in this book to ... the essential characteristics and ... encies of design of some of the ... important of decorative furnish... and to suggest the most effectiv... and setting. . . . To have attempt... cover consistently the widening ... of desirable and beautiful home ... nishings would need an encyclop... volume."

The book could well have ... longer, or the list of subjects sho... but the temptation has evidently ... irresistible to use these short art... practically as they appeared in ... newspaper without the radical ... sion which the writer of a book us... feels he owes his publisher and ... reader. From first to last it is n... paper stuff, excellent of its sort, ... in a book it is too fragmentary ... consecutive reading as there is n... quence either in ideas or subject

(*Continued on page 190*)



# IN SMART HOMES TODAY

## *These towels of lovely linen distinguish the hostess and delight the guest*

**In the bathroom of today, the toilette is completed in the luxury of surroundings that inspire refreshment. Against cool colors of gleaming tile and marble, it is unthinkable to place any towels but the softly lustrous weaves of Irish and Scottish Linen.**

**The pure linen towel alone can satisfy the desire for an impeccable appearance and likewise serve most exquisitely the hygienic needs of the tender skin. Impervious to dirt or grease, the fine linen texture of these matchless towels does not absorb the residue of cosmetics. An entire absence of lint, a quick drying action under the most delicate pressure, have made the linen towel of Irish and Scottish weave prized for generations.**

**In designs of fascinating charm and winning distinction, you will find a surpassingly inviting assortment of linen towels now on view in our linen department! Their lasting beauty that makes them so suitable for monograming, makes their price seem a most delightful economy.**





*Linen towels are woven in the famous huckaback weave to give the maximum absorbency and unsurpassed softness of texture.*

LOVELY LINEN
FACE & HAND TOWELS
*impressively correct*

IDENTIFY GENUINE IRISH AND SCOTTISH LINEN BY THIS MARK



This modern, thin-model Library Clock for table or mantel is offered in many smart designs at $35

Waltham Picture Clocks exquisitely designed with hand-painted dials add a modern and colorful touch to any setting. $35 to $100

New Waltham Boudoir Clocks, designed with beautifully hand-painted glasses are attractively priced at $25 and $30

Below: Waltham Watches for Ribbon, Mesh or Bracelet wear . . . modish . . . dependable . . . in newest designs at $35 to $60

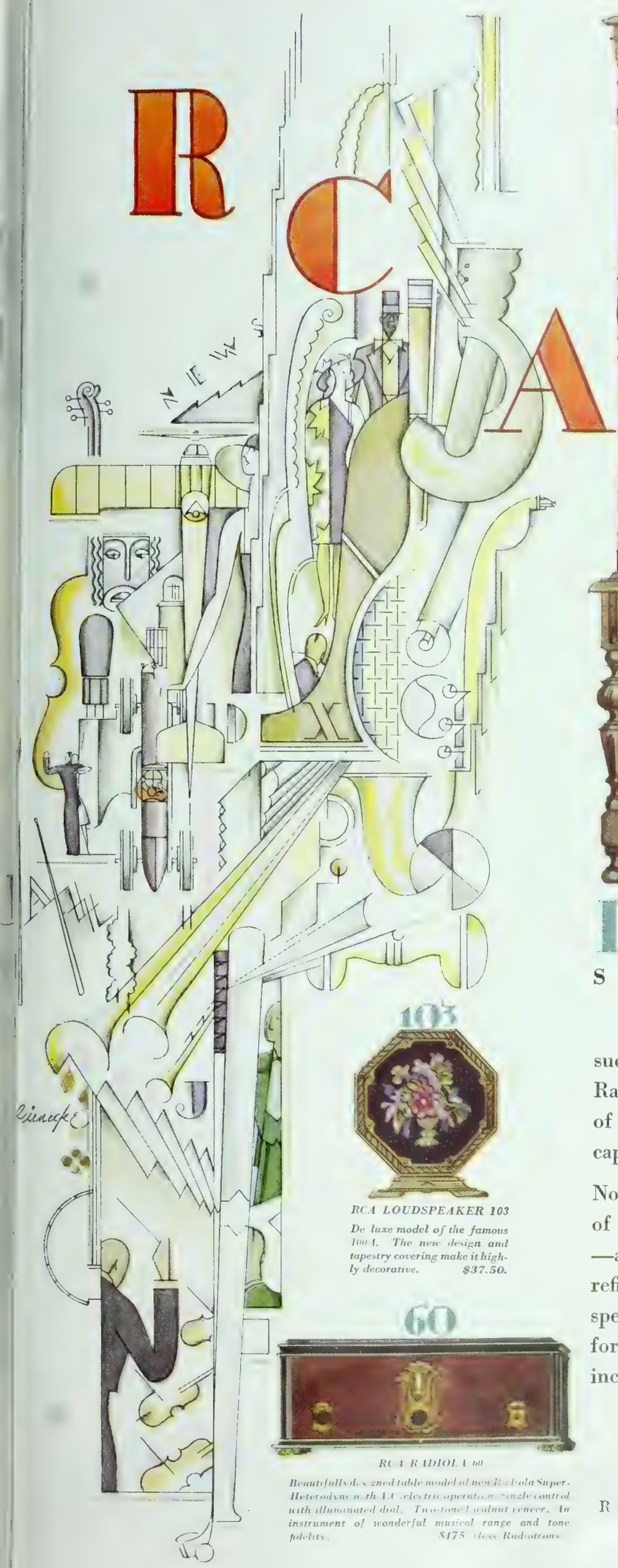
Left: Compared to the supreme grace and charm of an authentic Waltham-Willard Banjo Clock other gifts seem commonplace. The gift that will become an heirloom. $40 to $125

# The Bride Will Welcom Duplicates..

Your gift of a Waltham Clock will be a lifetime c panion to the bride . . it has this advantage over n wedding presents . . duplicates are welcome. For ro must be furnished . . and a well-chosen Waltham Cl becomes a center of interest that never loses its ap Waltham Clocks for the hall . . the boudoir . . the living r .. exquisite in design and with that marvelous accuracy that made Waltham Watches famous for nearly a century . . are off for your approval at the better shops. . . The Waltham Clock select, whether it be from Waltham's newest creations in jew Picture Clocks . . authentic Waltham-Willard Banjo Clocks . smart, thin-model Library Clocks . . will invariably be the gift n admired at the wedding . . and most appreciated by the bri

WALTHAM WATCH COMPANY, WALTHAM, MASSACHUSET

# WALTHAM






# RADIOLA · 64

## SUPER — HETERODYNE

Musical range and fidelity of tone such as have never before been known make this new Radiola Super-Heterodyne 64 the finest achievement of modern radio. It is a musical instrument of amazing capacity, range and realism.

Nothing has ever been designed to equal the performance of the super-selective and sensitive Super-Heterodyne —and now this wonderful receiver has been further refined. It has the new simplified A.C. electric operation, special automatic volume control, additional Radiotrons for volume, and the new RCA Dynamic Speaker—the incomparable of radio reproducing instruments.

**$550** (*less Radiotrons*).



*RCA LOUDSPEAKER 103*

*De luxe model of the famous 100-A. The new design and tapestry covering make it highly decorative.* **$37.50.**



*RCA RADIOLA 60*

*Beautifully designed table model of new Radiola Super-Heterodyne with A.C. electric operation. Single control with illuminated dial. Two-tone Lowboy veneer. An instrument of wonderful musical range and tone fidelity.* **$175** *(less Radiotrons)*

*Buy with confidence* Radiola Dealer RCA *where you see this sign*

RADIO CORPORATION OF AMERICA

New York · Chicago · San Francisco




*The pattern illustrated is "OLD SALEM," a Mohawk Seamless Axminster—No. 4564*



# *A Breath of Old New England*

Swept down the aisles of time in the folds of this Mohawk rug—the very essence of old New England! And with it, what lingering pictures! Of clipper ships home-bound from the China Seas . . . of gay cotillions and the decorous swish of silks . . . of quaint shaded gardens spilling their fragrance over bordered walks . . . of stately carriages rolling through the cool dusk of quiet cities—charming reminders of the glamour of days and ways of life long gone.

Lovers of the antique will see in this Colonial pattern, newly conceived by an authority and woven on the looms of Mohawk, more than a fabric of lustrous beauty to eye and hand—more even than a preserver of serene memories. To them it will seem to hold all the vital meaning of America—then and now. And they will want it for their homes.

*You will enjoy reading the new illustrated* Mohawk Course in Interior Decoration, *by Agnes Heisler Barton. Send ten cents to cover mailing. Address: MOHAWK CARPET MILLS, Amsterdam, New York.*

# MOHAWK RUGS AND CARPETS

# Now the vogue is Quaker tailored net curtains



**BEAUTY and UTILITY,** the chief characteristics of modern art, are combined in Quaker net curtains.

Quaker Quality transparent tailored net curtains fulfill every requirement of the modern decorative art.

**QUAKER** Tailored Net and Fringed Curtains in the new "Craftone" Filet have the delightful duo color effect.

Quaker Quality Net Curtains for every room from $2 to $25.

*Trade Mark Registered

# QUAKER LACE COMPANY

PHILADELPHIA

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*A noteworthy piece of English lacquer craftsmanship. Yellow lacquer on a dark green-brown surface. Original mirror doors with star ornamentation.*

OUR unsurpassed collection of authentic antique furniture, rare china and *objets d'art* offers many suggestions for the furnishing or freshening of the town home. A decorative service, too, is available.

## LANS-MADISON AVENUE

554 MADISON AVENUE AT 55th STREET-NEW YORK

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*"The Trousseau House of America"*




## Wisps of Sheer Daintiness

326 $21.25 per ½ doz.
308-1 22.50 per ½ doz.
333 24.00 per ½ doz.
*including monograms*

WITH their open stitch edges, delicately embroidered corners and hand-wrought monograms, they are equally desirable for one's personal use or a delightful gift. No less than half-dozen quantities.

*Prompt attention to Mail Orders*

## GRANDE MAISON DE BLANC Inc.

540 FIFTH AVENUE, 44th and 45th Sts., NEW YORK
902-904 MICHIGAN AVENUE NORTH, CHICAGO
2322 WEST 7th STREET, LOS ANGELES

# Think *of* Screens *in* weather-strip time....



NOW, while you are intent upon making your home cold-proof with weather-strips, is the best time to order it made insect-proof with Higgin All-Metal Screens.

You'll not only save yourself time and worry next spring, but also assure yourself of extra fine screening from cellar casements to attic dormers. For now, before the Spring rush begins, our experts can give you additional service and attention to details at no extra cost.

For thirty-five years Higgin has specialized in making screens for every conceivable shape and size of window, door and porch -- *Sliding* Screens that will never twist, warp, or break, *Hinged* Screens that swing smoothly inward or outward -- and now *Rolling* Screens that roll up and out of sight as readily as your window shades.

The coupon will bring to you complete information on Higgin All-Metal Screens or Weather-strips, or both. Mail it now.

THE HIGGIN MFG. CO.
*Screen Specialists since 1893*
*Home Office* Washington Ave., Newport, Ky.
*Branches at* Kansas City, Mo., Toronto, Ont.

HIGGIN
ALL METAL
SCREENS

THE HIGGIN MFG. CO., 36 Washington Ave., Newport, Ky.
Please send books checked ☐ Screen Book ☐ Weather-strip Book

Name _____

Street _____

City _____ State _____



*A feature of this Early American interior in the home of Carl Knoblock at Stamford, Conn., is the pine paneling which extends across the fireplace end of the living room. Butler & Provost were the architects*

## EARLY AMERICAN INTERIOR



*A simple wooden mantel enameled in white encases brightly colored old tiles which ornament the face of a fireplace in one corner of the dining room*



*Truly Early American in spirit and in execution is this well furnished dining room. The ladder back chairs, the dresser, the corner cupboards and the lighting fixture are as typical as is the scenic wall paper*



A triumph for simplicity is the new *Corwith* lavatory. Chaste sculptural line, an unostentatious set-back in the slab, a rectangular bowl; the deft use of differences have given it originality without a hint of freakishness. Other pieces, a bath, a dressing table, a combination lavatory and dressing table, also may be had in the *Corwith* design. For beautiful fixtures in charming settings, send for the Crane book, *New Ideas for Bathrooms*, full of information on decoration and arrangement. About installation, consult any responsible contractor.

*The Corwith*

OF

TWICE-FIRED VITREOUS CHINA

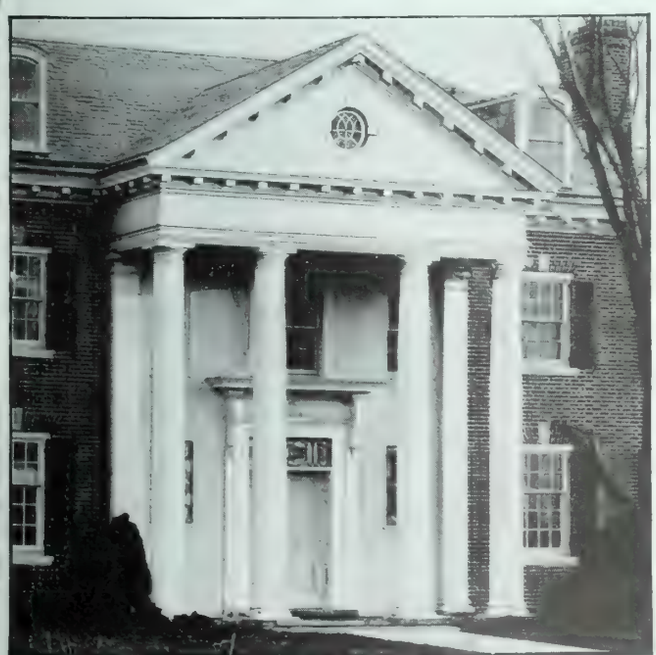
IN WHITE OR IN COLOR

# CRANE

*Crane Co., General Offices, 836 S. Michigan Ave., Chicago*

*Branches and sales offices in one hundred and sixty-six cities*

FIXTURES, VALVES, FITTINGS, AND PIPING FOR DOMESTIC AND INDUSTRIAL USES



*MORE beauty to inspire happier viewpoints. Less of the commonplace which stifles pride of possession. America is today* demanding *it. And Hartmann-Sanders Entrances are definitely keyed to meet this modern demand. Interpreting faithfully the Colonial spirit, they are hand wrought by skilled craftsmen, adding immeasurably to home value, without adding to cost. Write for booklet P-53 of Model Entrances. Hartmann-Sanders Co., 2165 Elston Ave., Chicago. Eastern Office and Showroom, 6 East 39th Street, New York City.*

## HARTMANN-SANDERS

PERGOLAS • COLONIAL ENTRANCES • KOLL COLUMNS

ROSE ARBORS • GARDEN EQUIPMENT

# LAMP *Masterpieces*



TWO creations, by artists of today, which might have been made by the subtle hands of the great masters of old. Authentic in design and beautiful in execution, they breathe the artistry of true inspiration.



*Right:* **Cellini would have exulted** in the bold perfection of this standard. Its subtle curves and the dashing sweep of the top reflect a spirit as daring and an eye as keen. In Old English bronze or in alternating mellowed and burnished brass. Lamp No. L248; Shade No. 5446.

*Left:* **Georgian loveliness.** A lyre-shaped candle-lamp in fine Colonial bronze, exquisitely hand turned and hand polished, supports a graceful pleated shade which adapts it to any type of room. Lamp No. L2851; Shade No. 5396.



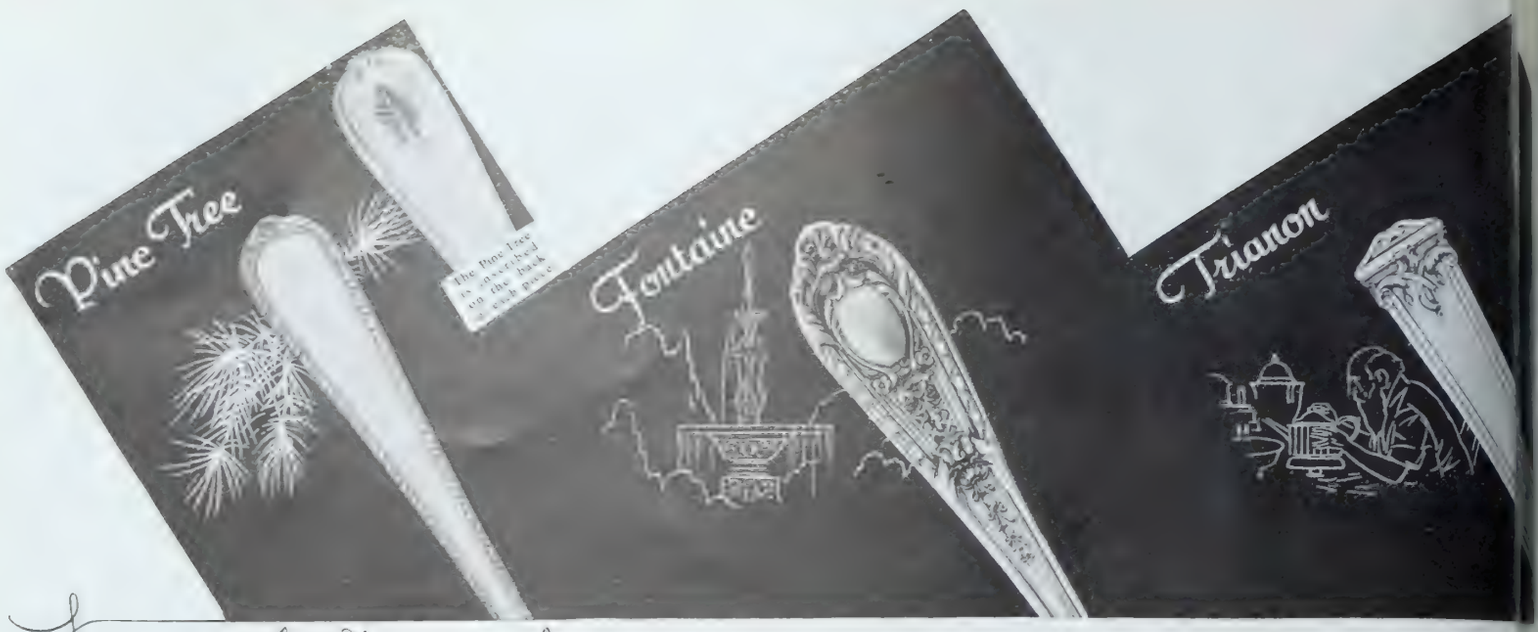
Products of an organization which for 84 years has cherished the traditions of expert metal craftsmanship—made of the finest heavy brass, bronze, pewter or copper—these lamps have the authenticity of true creations, and finishes as permanent as the metals themselves.

*If your dealer does not display these models, write to*

THE MILLER COMPANY, Meriden, Connecticut

## New MILLER LAMPS

of Distinctive Craftsmanship




# Your fortune told in STERLING







*To match the place service,* an entire table service in sterling is to be had in each distinctive International pattern. The pieces shown are Pine Tree (above) and Minuet (below).

1 . . . *Do you like simplicity?*

2 . . . *Are you willing to discard the conventional?*

3 . . . *Does symbolism appeal to you?*

Then it's PINE TREE . . . modern . . . pine-cone bordered . . . and with the quaint pine tree (from America's first silver coin) on the reverse side of each piece . . . to whisper "Sterling", unmistakably, to the initiated.

1 . . . *Confess, do you love luxury?*

2 . . . *Rich color?*

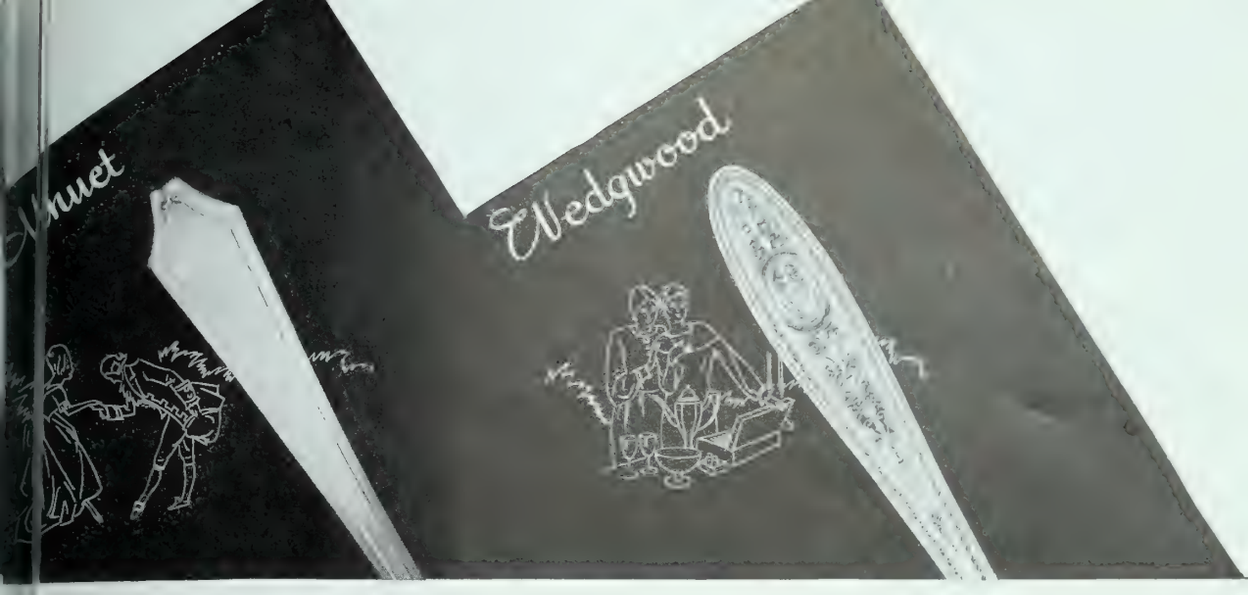
3 . . . *Would you adore to live in the grand manner?*

For you . . . FONTAINE! Rich . . . with the richness of the French Renaissance! Rel[ie]ing, as though the artist Fontaine had [him]self designed it . . . the majesty of the P[alace] Royal . . . the magnificence of Malmai[son]

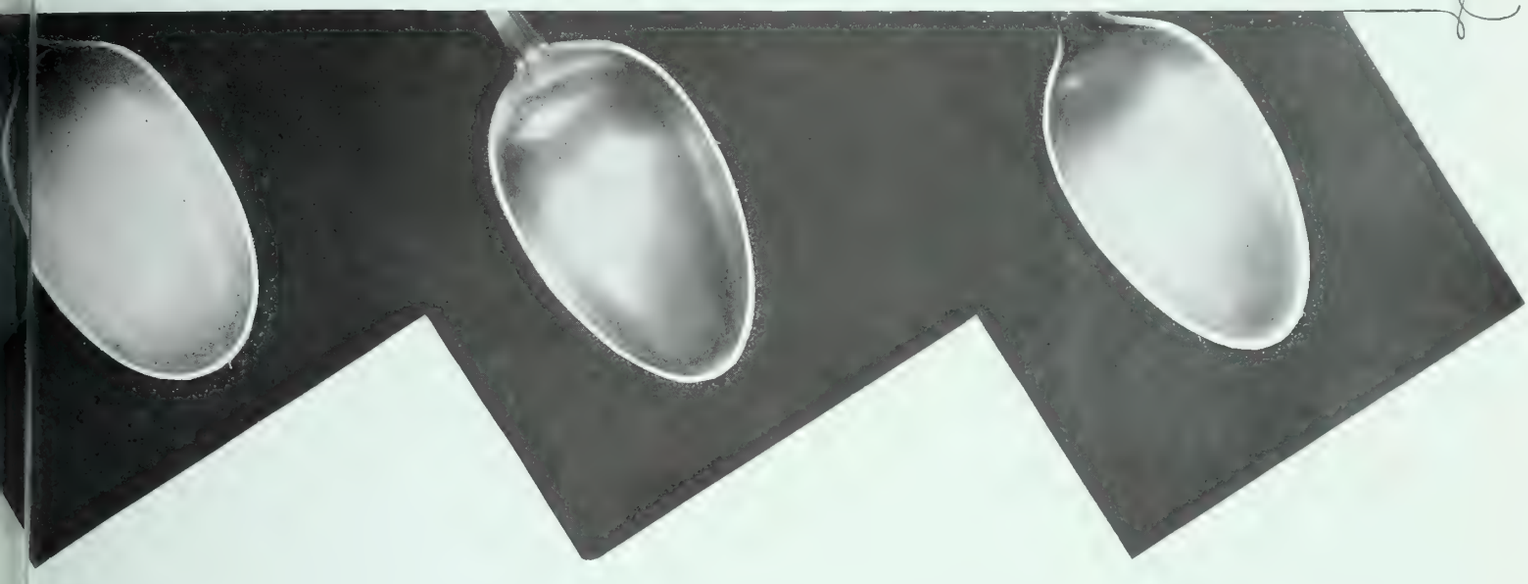
INTERNATIONAL

INTERNATIONAL SILVER CO. FINE ARTS DIVISION

*A word as to prices:* A twenty-six piece starting set (eight teaspoons, four knives, four forks, four bouillon spoons, four individual salad forks and two tablespoons) in the Minuet or Pine Tree pattern costs $73.35: in the Wedgwood pattern, $75.70: in the Fontaine design, $90.00: and in the Trianon pattern, $75.35. Teaspoons shown here as low as $11.00 for six.




# SILVER . . . just answer these questions



1 . . *Do you like Greek austerity one minute . . .*

2 . . *Rosettes and bows the next?*

3 . . *Are you enchanted with Watteau?*

In the *Yes* that shines in your eyes, one reads your fate . . . TRIANON! Pure Greek in outline . . . daintily French in detail . . . two glorious strains wedded as happily as they were once wedded in Versailles!

1 . . . *Your eyes light up at an old Colonial doorway?*

2 . . . *A fine highboy?*

3 . . . *Sandwich glass?*

It is easy to know *your* choice . . . MINUET is for you! From the American Wing of the Metropolitan . . . its inspiration . . . From Americana of long ago . . . its precious dignity . . . its graciousness of manner!

1 . . . *Do you adore fine laces?*

2 . . . *Fragile china?*

3 . . . *Tea Roses?*

For you who answer *Yes!* one needs no ball of crystal to foretell that WEDGWOOD . . . most feminine of silver patterns . . . is yours. Cameo-like figures, exquisitely wrought . . . In appearance, almost lacy . . . yet in weight . . . imposing!

# STERLING

MERIDEN, CONN.

. . . . and . . my dears . . .
a perfect gem of a book on silver. .

All the niceties of silver etiquette are explained and illustrated in a book which authorities call "the finest and most useful about silverware ever published". ELSIE DE WOLFE, famous interior decorator, cooperated in perfecting it. 25c — a fraction of the book's actual worth — will bring you your copy. Write today.

INTERNATIONAL SILVER CO., Meriden, Conn. H & G. 10-28

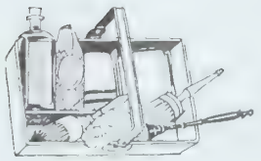
Enclosed is 25c, (coin or stamps), for which please send at once my copy of "Correct Table Silver."

*Name* . . . . . .

*Street* . . . . . .

*City* . . . . . *State.*

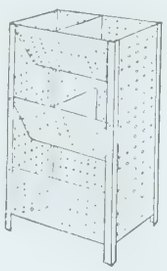
# SHOPPING WITH JANET GRAY AT LEWIS & CONGER



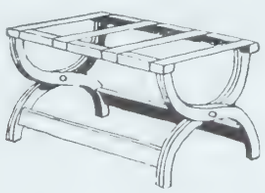


My Housecleaning Tray has room for everything in its compartments—all my polishes, brushes, cloths and other housecleaning ammunition. Saves me a lot of running back and forth because it so handily carries everything. Mine is enameled a cheerful blue. You can also get them in red or oak brown. $3.25.

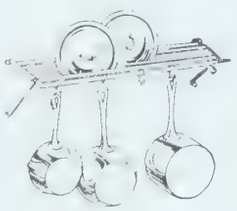
The Solitaire Table made a great hit with the Big Chief. It fits across the arms of his chair and adjusts to exactly the height he likes. One side of the table is padded soft—for cards. The other side is hard—for writing. Can be held on the lap too—I often use it that way for sewing. Ours is apple green in color, but I also saw them in cherry red and in mahogany finish. The top is 30″ x 18″. $7.50.



The Vegetable Binet is really a life-saver for vegetables and fruits. It keeps them beautifully fresh, because it's perforated all over, thus permitting air to circulate freely. Vegetables just never get musty. The Binet is made of light strong steel. Has five bins. Is 33″ high, 20″ wide, 12″ deep, and cost me $10.00.



The Luggage Stand holds luggage at a convenient height for packing. Since I bought ours, the Big Chief no longer crumples the bedspreads or scratches the chairs with his traveling bag. The Stand folds flat when not in use. It's finished in mahogany, but they also come in walnut or ivory. $7.50.



My Pan and Cover Racks hang pots and pans within arm's reach. Each rack has a row of strong hooks with space behind every one for the cover to slip in. Made of copper plated steel, 21″ long, $3.00 a pair.

Janet Gray

L. & C., 1928

LEWIS & CONGER

**45th Street & Sixth Avenue, New York City**

Send me the articles checked below:

Enclosed is.....Check.....Money Order.....Send C.O.D.

.....Housecleaning Tray.....$3.25
(state color)
.....Vegetable Binet.....
.....Luggage Stand.....
(state finish)
.....Pan & Cover Racks.....
.....Solitaire Table.....

Name.....

Address.....

City.....State..... HG 10




*The gorgeous scarlet Indian Paintbrush (Castilleja rhexifolia) grows in the mid-montane region and higher. Now being tested for garden use*

# FLOWERS FOR EVERY GARDEN

(*Continued from page* 79)

during the summer. Does well and makes a fine showing in Eastern gardens, with its large showy blue or lavender flowers. The two forms known as Bluebird and Snowbird, the latter a pure white self, are particularly desirable. Both plants and seeds are supplied.

*Gentiana elegans.* The western Fringed Gentian, a lovely duplicate of the well known Eastern species that blooms in July. Grows profusely in moist meadows and open spaces of Alder thickets near streams. Its usual companion is the dainty and fragrant Orchid *Spiranthes romanzoffiana* and the contrasting deep blue and creamy white make an altogether charming combination. Seed only, which must be sown as soon as received in moist sand and humus under glass; and the little rosettes transplanted with the greatest care into a half-shaded spot, where the soil is mostly leaf

*Helenium hoopesi.* The hands of the Heleniums and the fir flower. Grows from twenty-fo thirty inches high and bears its b orange blossoms sometimes singl usually several on a stem. It is stu when grouped with *Pentstemon lateralis.* Both plants and seeds o Helenium are offered.

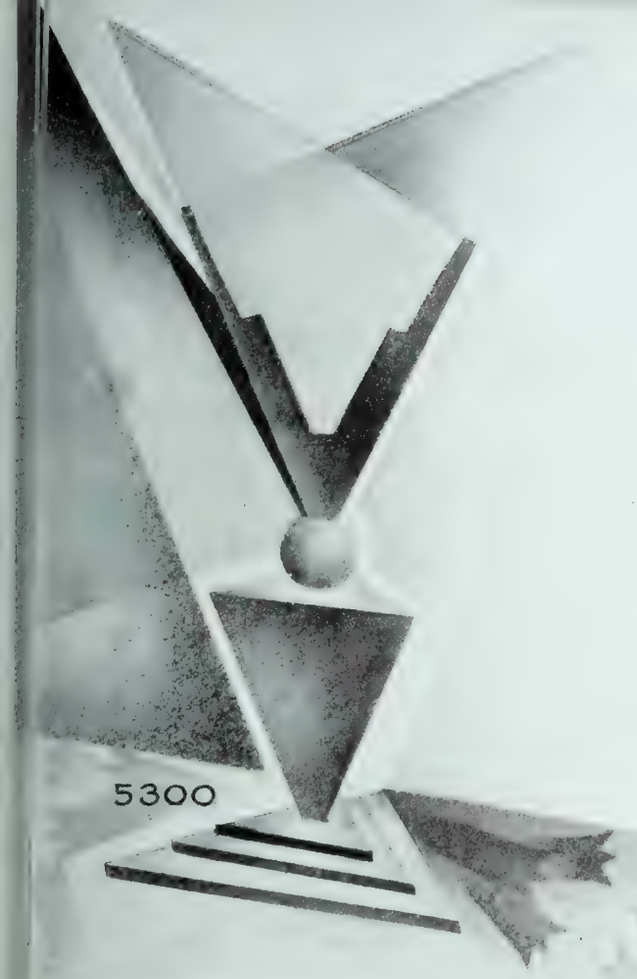
*Helianthella quinquenervis.* most graceful and refined of the flowers and blossoms early. Its t inch flowers have sulphur yellow and dark centers and are carrie slender stems which grow from to four feet high.

*Lupinus decumbens.* A stately for the middle or back of the bo three feet tall or over, with flowering branches, the blo densely crowded and of a bright

(*Continued on page* 170)



*For the rock gardener there is Gentiana affinis, a blue from the hills, dry plains and mountain slopes in and around parks. Seeds and plants may be had*




A table torchiere that is not merely a lighting creation - but rather an exotic expression in an inspiring material form....One of the Studies in "Art Moderne" prepared by the craftsmen of Salterini.

You may see these modernistic interpretations in Lamps, Torchieres, Consoles, and many other striking originations, at the finest Shops and Department Stores. Every piece bears the name of Salterini.

*Write for Booklet No. 8*

**JOHN B. SALTERINI**
**· Wrought Iron ·**
**35-37 West 23rd Street New York**



*An interesting Early 19th Century American Dining Room. The Furniture made by us follows the charming simplicity of that wonderful craftsman, Duncan Phyfe.*

SHAW FURNITURE COMPANY

ESTABLISHED 1780

*Specialists in Furniture Made to Order*

SHOWROOMS AND FACTORY: 50 SECOND STREET—CAMBRIDGE, MASS.

NEW YORK SHOWROOMS: 730 FIFTH AVENUE—HECKSCHER BLDG

*Shaw Furniture must be purchased thru a Decorator or Dealer.*

"Forever panting and forever young" —KEATS



PERPETUAL youth, immortalized in the ode "On a Grecian Urn," gleams again in golden bronze in the lovely figure, "Forever Young," by Allan Clark . . . It may be seen with its companion piece, "Forever Panting," at the Gorham showrooms in New York. They are priced at $1500 each.

"Famous Small Bronzes," recently published by Gorham, contains a number of beautiful illustrations of interesting and decorative pieces representative of the work of some of America's leading sculptors . . . These bronzes range in price from $40 to $3000, many of them in limited editions . . . That the distribution of this superb brochure may be restricted to those really interested, copies are priced at one dollar. Remittance should accompany your request.

THE BRONZE DIVISION OF

PROVIDENCE, R. I. The Gorham Company NEW YORK, N. Y.

FIFTH AVENUE, AT 47TH STREET, NEW YORK CITY

AMERICAN WALNUT, THE TREASURE WOOD OF ALL THE WORLD



# a new way to use walnut's native beauty

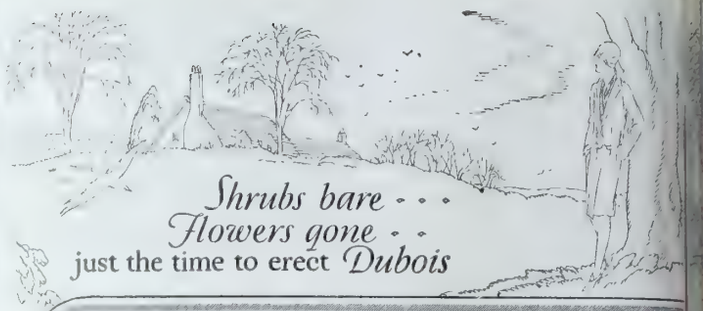
A NEW KIND of walnut paneling is now being used by modern decorators for informal treatment of intimate rooms. . . . The room illustrated above shows the new decorative effect achieved through the use of American Walnut lumber in which sound knots were permitted to remain. . . . The result combines simplicity of architectural design with the friendliness of walnut's natural texture and the lustrous warmth and color which are peculiarly walnut's own. . . . Our booklets will give you additional suggestions and valuable information relative to walnut's use and authenticity for interior trim and fine furniture. . . . Just fill in this coupon and mail.

American Walnut Manufacturers Association
Room 2107 616 South Michigan Ave., Chicago, Ill.
Please send me your brochure on American Walnut.

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*Address* .....

AMERICAN WALNUT



*Shrubs bare . . .*
*Flowers gone . .*
just the time to erect *Dubois*



*How one suburban home-owner preserved privacy, thanks to Dubois. The posts and curved sections are special. R. Schultheis, Landscape Architect.*

AUTUMN is upon us, and soon will come that colder season when our gardens and the landscape in general look most forlorn and lifeless. Someone has well said that winter was given us to show us naked truths, but he clearly reckoned without Dubois Woven Wood Fence!

Here is something not only to keep people from staring in, but to preserve a certain note of rustic charm for the garden all year 'round. And as a screen, it endless uses. Dubois also ma an excellent windbreak, an just the thing to protect wi planting.

Then, too, from the econo cal viewpoint, autumn is time to erec fence. Sumn jobs are over workmen not busy. Withe special effort expense you get Dubois and have y property rea before the spr rush begins.



Dubois is made by hand of split, live chestnut saplings, bound closely together with heavy, rust-proof Copperweld wire. Comes in sections 5 ft. wide, in three heights, 6'6", 4'11" and 3'10". Imported solely by Robert C. Reeves Company, Largest Distributors of Wooden Fences in America, 187 Water Street, New York.

# DUBOIS
# Woven Wood Fence

*{Made in France}*

MAIL THIS COUPON FOR NEW CATALOG—FREE

ROBERT C. REEVES CO.
187 Water St., New York City

Please send me your new free catalog containing full description and many beautiful illustrations of Dubois, and price list.

Name _____

Address _____

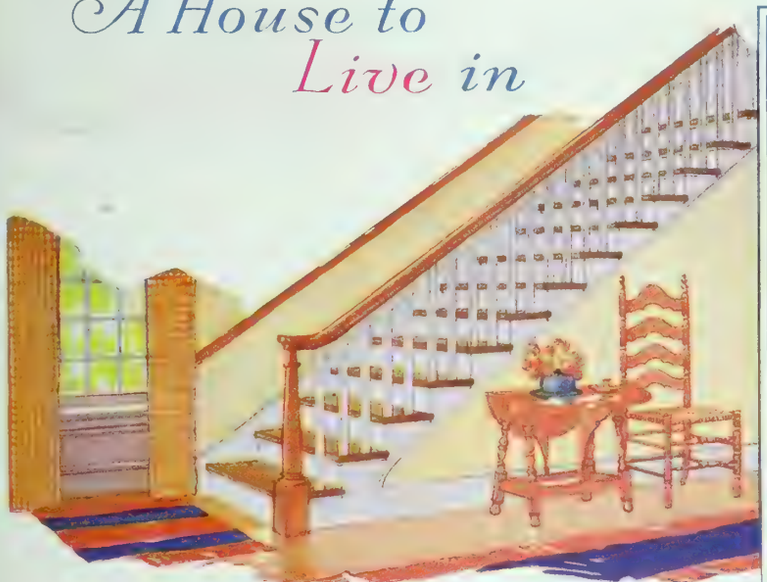
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CHIPPENDALE 2034-1 GOVERNOR BRADFORD 2083-5 AMSTERDAM 2032-1 CRICKET 2011-W WINDSOR 2012-5

# *A House to Live in*





THERE'S a touch of magic in the subtle way Nichols & Stone Windsor Chairs transform a house into *home*. They match the mood of magnificent mansion or country cottage—and their friendly informality makes them happy companions for other pieces of every type.

Patterned after priceless authentic originals — preserving their exquisite lines and recreating their strength and comfort—Nichols & Stone Windsors bring Colonial charm and beauty into harmony with ultra-modern surroundings and in keeping with any purse.

BUTTERFLY TABLE 518-0 JOHN HANCOCK 2022-1

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***Free Booklet***



"Three Hundred Years of Charm" *is a delightful booklet on the ever increasing popularity of Windsor Chairs. For free copy, please address Desk H. G. I.*

# NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts

*Nichols & Stone Windsors can also be furnished in white, for home decoration.*




**Keep the true spirit of Christmas from giving way to frivolous expression in act and greeting.**

It is our belief that you will appreciate the feeling of exalted regard and joyous accord with mai kind expressed in these cheery cards ✻ Certainly they are the most appropriate and beautifi manifestations of hand illuminated art that has ever been put to this use and at once mark the sende as one of faultless taste in the eyes of the receiver ✻ In view of the exclusive merit and meanin of these greetings, let us mail you a few at special prices from which you may decide to select personal Christmas card ✻ Use the coupon below, enclose the amount specified on the type yo desire and receive an advance collection for intimate use ✻ ✻ ✻ ✻ ✻ ✻ ✻ ✻

| | | | | |
|---|---|---|---|---|
| A | ☐ | 3 Assorted | $1.00 Cards for | $2.00 |
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*Indicate Cards Desired in Square and Send Stamps, Money Order or Check.*

Carbone INC.

IMPORTER

348 CONGRESS STREET, BOSTON



## Her loveliest things... ruined by rusty water!

Lovely things (silks and dainty underthings and linens) need *careful washing.* Yet no matter how careful your laundress is—no matter how mild and fine the soap she uses—rusty water will ruin them.

And yet—and yet—

Even in this enlightened age of plumbing civilization—many, many folks neglect the question of water pipes! They do not know that *ordinary pipes are certain to rust* in time and you are certain to get red, rusty water—ruinous to fine things!

• •

Alpha* Brass Pipe in your home is your best safeguard against *rusty water, low water pressure and leaks from rusted pipes.*

And it's less expensive than you may imagine. In a typical $20,000 house it costs only $76.00 more than cheap, rustable pipe.

## ALPHA BRASS PIPE

made from a special kind of

Chase Brass

**All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for satisfaction.*

# Good Buildings Deserve Good Hardware

CORBIN




# Do you check with us?

COLD days are coming. Chilly nights are here. Summer's warmth has gone. Soon you must *pay* for warmth—for coal, for oil.

Would you save something on fuel bills? Would you cut down cold drafts? Then put Corbin door checks on factory, office, store and home doors.

Made to do what door checks are meant to do—close doors swiftly, quietly, surely, *tight.* Made to do their duty for long years of constant use. Made for hard wear by the makers of Good Hardware–Corbin.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

*The American Hardware Corp., Successor*

New York Philadelphia Chicago

P. & F. CORBIN, New Britain, Connecticut

I would like to know more about the Corbin door check and why so many people consider it the best. Send me your folder.

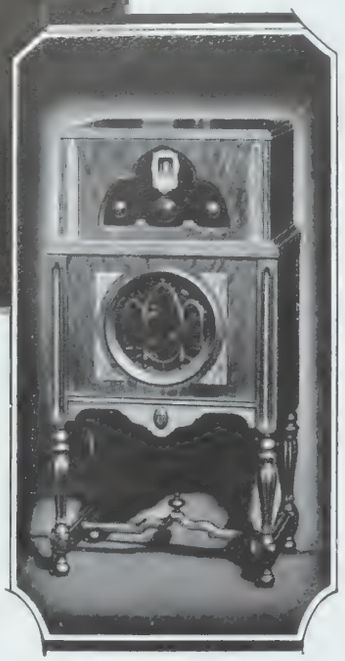
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CITY ..... STATE .....



Model 55. A. C. Electric. Seven tubes plus rectifier tube. Single dial control. Push and pull power amplifier with phonograph pick-up jack.



# A lovely voice accentuated by a striking personality

WITH poise and charm she sings her way into the hearts of millions. To our enjoyment of her lovely voice she adds the pleasure of her striking personality. Only when performance is mated with beauty does the soul of music find its full expression—always has it been so.

It is in the appreciation of this truth that Arborphone achieves its prestige. There is in the beauty of Arborphone's superlatively fashioned cabinet an accentuation of the remarkable reproduction which only its famous Loftin-White circuit seems able to give. Blending beauty with performance, accentuating one with the other, has put Arborphone into more fastidious homes than any loud claims could have done.

Model 45. A. C. Electric. Seven tubes plus rectifier tube. Single dial control. Phonograph pick-up jack operated from front panel. One straight audio and push pull audio output.
. . . . . only $75



**Arborphone Division**
Consolidated Radio Corp.
Ann Arbor, Michigan

**ARBORPHONE**
*"All You Can Ask of a Radio"*




*Mid-mountaineers whose companionship is worth seeing: Alsinopsis hookeri and Phlox condensata. Both promise to be valuable rock garden additions*

# FLOWERS FOR EVERY GARD

(*Continued from page* 166)

blue or sometimes found colored a lilac-purple. Seeds only.

*Lupinus plattensis.* This handsome species is, to my mind, as fine as any of the lavishly praised kinds in cultivation and is much easier to grow. It belongs to the stoloniferous group and may be propagated by merely cutting the creeping roots into two-inch lengths and planting them. The blue or light purple flowers are unusually large and each standard has a conspicuous dark purple spot, giving a color effect not unlike that of the bicolored Birdfoot Violet. The plants are low-growing, about eighteen inches tall, and of spreading habit. Seeds only.

*Mertensia ciliata.* A luxuriant plant of graceful habit and a close relative of the eastern *Mertensia virginica.* It has attractive foliage that persists during the summer and its sprays of blue flowers continue to appear for a long time. It is a much admired fe my garden. Flowering roots o

*Oxytropis lamberti.* A crimson species of the Pea fam equals the Cardinalflower liancy. It sends up numerous spikes from twelve to fifteen tall from rosettes of pinnately foliage and the individual are unusually large and bea formed. Seeds only.

*Pentstemon unilateralis.* Th liest and most frequent of t mountain Pentstemons. I sav fields so densely covered with blossoms as to resemble fallen of the sky. It ranges in heigh eighteen to thirty inches and attractive foliage. The tubul soms appear on but one side stem but are long, tubular a widely spreading mouths. A c this handsome Beardtongue wo

(*Continued on page* 190



*On the plains and among the foothills a glowing crimson flame proclaims the presence of Oxytropis lamberti. Its numerous flower spikes grow to a foot or more in height*



# The best cutlery is indeed a handiwork

HANDIWORK—a work of hands . . . for no machine has yet been made to grind edges truly lasting and easily sharpened.

So the rare craftsmanship of Russell, acquired through almost a century of experience, is at work for the type of home that has learned the economy and convenience of purchasing the best—particularly when that "best" comes in for daily use as is the case with cutlery.

Chefs and butchers throughout the country have long known the value of Russell excellence—and profited by their knowledge.

And through those long years Russell was long in judgment, too . . . always in the lead, fashioning cutlery for utility and style.

Today Russell has met the insistent cry for color, with colored handles for kitchen and table use . . . and all of stainless steel, hand-ground as apparently only Russell can grind such ware.

A booklet . . . quaint, charming, informative, with pertinent hints on table appointments . . . awaits your enquiry.



RUSSELL
GREEN RIVER
CUTLERY



# Smart hostesses welcome the "Coffee That Lets You Sleep"

EVERY hostess knows that delicious coffee is the crowning touch of dinner — the late supper — the evening party. Yet so many people have been forced to give up coffee at night because it disturbs their rest.

Now these people can enjoy wonderful coffee — safely — at any hour. Kaffee Hag — a blend of the world's finest coffees — has 97% of the drug caffeine removed. It brings all of coffee's delightful flavor and aroma, with nothing to affect sleep or nerves.

No wonder this is such welcome news to every woman who entertains, or whose home folks cannot enjoy a friendly cup of coffee at night.

Substitutes could never satisfy the true coffee lover. Only Kaffee Hag can delight the thousands who want coffee, but not caffeine.

Try Kellogg's★ Kaffee Hag Coffee. Note how you enjoy it. Doctors recommend Kaffee Hag, the original decaffeinated coffee.

At dealers. In full-pound cans, steel cut or in the bean. Also served in hotels, restaurants. On diners.

For ten cents we will send you a generous trial-size can. Just clip the coupon below.

KAFFEE HAG CORPORATION
1784 Davenport Ave., Cleveland, Ohio

Please send me, postpaid, enough Kaffee Hag to make ten cups of good coffee. I enclose ten cents (stamps or coin).

Name———

Address———




KAFFEE HAG COFFEE

*Not a substitute—but* REAL COFFEE—*minus caffeine*

**Most of our ills are due to present-day habits of under-exercising and over-eating . . . . . .**



Nowadays physicians prescribe "plenty of exercise" more often than medicine. And daily more doctors and physical culturists recommend, and use, the Savage Health Motor, the electrical vibratory massage, exerciser and reducer that is golf-course, riding-academy and gym all in one.

The Savage Health Motor provides pleasant, "passive" exercise which stimulates circulation, tones and invigorates the entire system, aids digestion and elimination, and removes unhealthy, unwanted fat.

The Savage Health Motor is original in design and operation. It is easily portable yet can be permanently installed. It is compact; it occupies a space only 12x17 inches and due to the unique method of "anchoring" it can be used on light table, dresser, desk or window-ledge. Most important of all, it is economical to *buy* and to *use*. Leading department and sporting goods stores, beauty shops, surgical supply houses and electrical dealers demonstrate and sell the Health Motor. Price $122.50 East of the Mississippi River.

The coupon or a postcard brings full information.

SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Dept. F, Utica, N. Y.
*Subsidiary of Savage Arms Corporation*
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London, Eng., 4-7 Chiswell St.

# SAVAGE HEALTH MOTOR

## EXERCISER AND REDUCER

Patents applied for by J. C. De Remer
*A Product of* SAVAGE ARMS CORPORATION
Makers of the famous Savage-Stevens Sporting Arms the Savage Wringerless Washer and Savage All Electric Ironing Machine.

SAVAGE ARMS CORPORATION
Dept. F, Utica, N. Y.

I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

Name..... Address.....

City..... State.....


# TULIPS IN THE SPRING

(*Continued from page* 82)

the balance of the blooming season?

The space, or rather the spaces, occupied by the Tulips may be handled in either of two ways, or by a combination of both. If the bulbs have been placed near perennials of the type which make rather large, spreading growth during midsummer and autumn—such as Gaillardia, Coreopsis and Gypsophila—the spaces left by the Tulips will be filled in as the foliage ripens. Or the space occupied by the bulbs may be planted—either over the bulbs, or after them if they are to be taken out—with quick-growing annuals or plants from pots. Such things as Clarkia, *Phlox drummondi*, Portulaca and Annual Larkspur will bloom in a few weeks from seed, and vary sufficiently in height to replace low, early Tulips near the front of the border or the towering Darwins and Breeders at the rear.

Of potted or bedding plants, which have the advantage that they are in flower when set out, one of my favorites is Heliotrope. Such things as Salvia, Coleus, or even Geraniums look decidedly *de trop* in the hardy border; but the Heliotrope belongs and, once established, will grow with surprising vigor and prove one of the most satisfactory of all flowers for the late summer garden. To me its fragrance always seems unmatched by any other in the cultivated garden. Snapdragons, in the types of various heights, and Verbenas, for low spreading mats, also serve excellently.

But finding other flowers to serve as succession crops to the Tulips is a minor matter. The important thing is to have the Tulips themselves over a long period, and this can be done on a very definite basis if they are selected with the idea of succession in mind. I had Tulips this spring from April 5th until the 3rd of June—not counting some of the species blooming earlier and later. Even with a limited number of varieties to work with, it is easy to have more than four full weeks of colors which elude all attempts at description—the sort of garden that you have dreamed of!

### FINE REPRESENTATIVES

There are four important types or classes of Tulips, some representatives of each of which should be included in every planting, no matter how modest it may be. These are the Single Earlies, earliest to bloom; the Cottage or May-flowering which follow; and the Darwins and Breeders, bringing the pageant of Tulip-time to its grand finale. Other types there are also, but with these four, one may enjoy a Tulip season that will leave very little to be desired.

Among the Single Earlies are to be found the most brilliant of all Tulip colors. Some prejudice still exists against them because of the flaming reds and crimsons, and the almost gaudy combinations of red and yellow, which were formerly in vogue for "design" beds, for which they were fitted by their uniform height (the different varieties usually range between ten and fifteen inches) and season of bloom.

But there are beautiful colors to be had in the Single Earlies, esp among the newer yellow and shades. One of the most striki these is General De Wet, a g long-lasting flower which commands both attention and a tion. Few Tulips have so quickl to the front rank of popularity McKinley is a splendid orang unusually tall for an Early. the pure yellows, Rising Sun (a from Duchess de Parma, finest gorgeous yellow-and-red sorts) canary shade and very early; Tresor is an old favorite, a flower of strong color, fine for effect; Moonbeam (Yellow Que deep primrose, extra early; and finch, an improved Yellow Prin colors to please the most critica

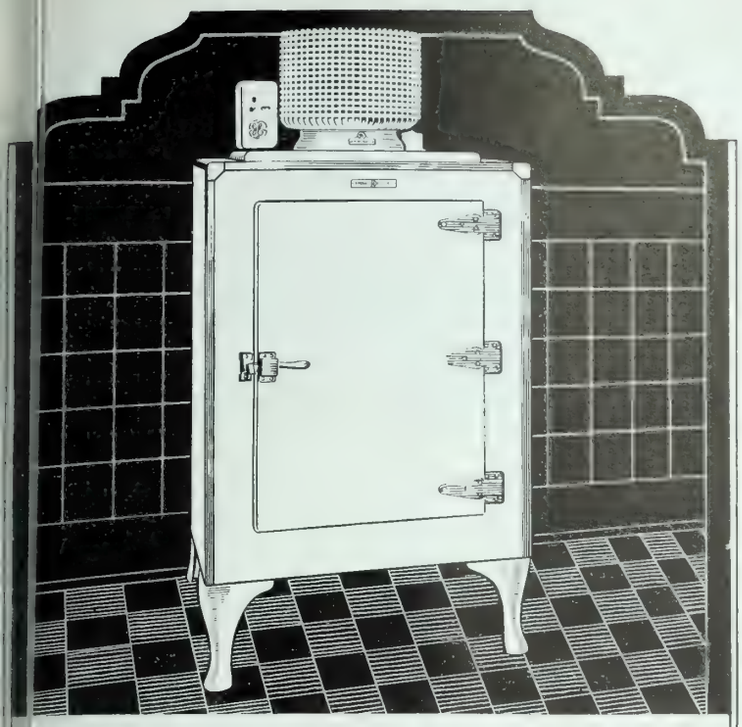
Two of my favorites amon Single Earlies are Fred Moore, a but charming and deliciously fr terra-cotta orange, second ea season (the newer Lady Mo similar, somewhat larger); ar Reve (Hobbema) a wonderful old-rose of silken, crinkled te and lasting an unusually long My plantings of Le Reve, last s opened in late April and re until May 22nd. These two a excelled for cutting and sho planted freely for that purpos

### PINK-AND-WHITES

Among the pink and pink-and- shades, one may mention Flan appropriately named, as the pink, somewhat crinkled pet shaded silvery-white, very early the similar but slightly deeper-c Ibis, one of the latest Single E which should always be used companion. Proserpine, Pink B and the newer Pink Perfecti others desirable. Among the whites Pelican, White Hawk White Swan (three birds!) wil a succession of bloom; the la unusually tall and graceful Early Tulip. Personally, I thin white Tulips beautiful; but e I did not care for them, I include several in each class beca the added value which, by co they give all the other colors.

The Cottage or May-flow Tulips begin blooming with th Single Earlies. The Cottage cla always included several quite d types—in fact, one semi-offici ignation of the group describes including "all Tulips which d fall within the other classes" now we have several new hybrid which, in most catalogs, are added to them. A new classificati Tulips is needed, but as we ha Tulip society in this country being practically no comm production here) we are not to get it soon. In the meantim may describe this rather heteroge class of Cottage Tulips as roughly, between the Single E and the Darwins and Breeder point of height—they average een to twenty-two inches—and in But perhaps their most marked di tion is that, for the most part, the much more graceful, both in sten

(*Continued on page* 180)



# *Perfect refrigeration is such a comfort*

PLANNING menus, marketing, entertaining—all of these are vastly simplified for the homemaker when she has a General Electric Refrigerator.

And, even more important, is the pleasant feeling of security—the absolute knowledge that her family's food is always safely fresh and wholesome. Even in winter scientifically correct refrigeration is vital. Kitchens are warm all year 'round, and food to be safe to eat needs to be kept at a temperature below 50 degrees always.

The General Electric Refrigerator is different from all others—it is indeed "years ahead" in design. It is entirely automatic. It never even needs oiling. All its mechanism is enclosed in an air-tight steel casing, up on top, away from floor dirt—forever safe from dust and difficulties. It uses little current and makes plenty of ice cubes.

This electric refrigerator is the achievement of fifteen years of painstaking experiment and development by the Research Laboratories of General Electric. It will give you perfect refrigeration automatically, quietly and economically—that is the General Electric guarantee to every user.

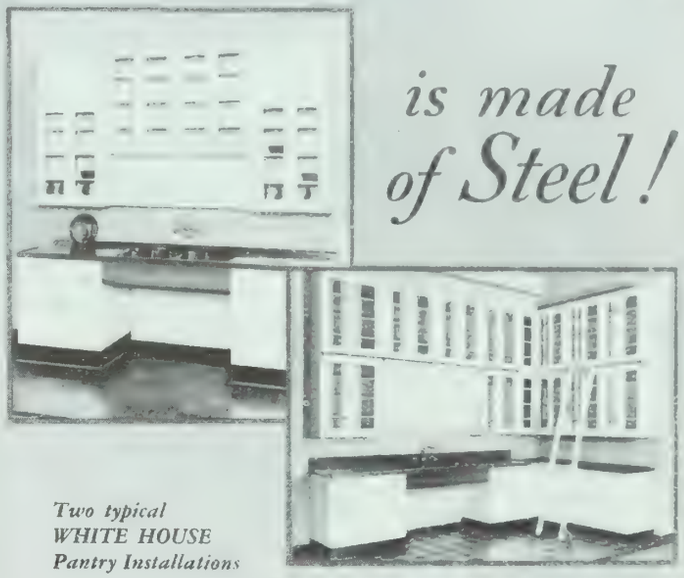
To get specifications of these roomy, easy-to-keep-clean refrigerators, write for Booklet N-10.

## GENERAL ELECTRIC
## Refrigerator

"Makes it Safe to be Hungry"

ELECTRIC REFRIGERATION DEPARTMENT *of* GENERAL ELECTRIC COMPANY
HANNA BUILDING CLEVELAND, OHIO

# The WHITE HOUSE Line



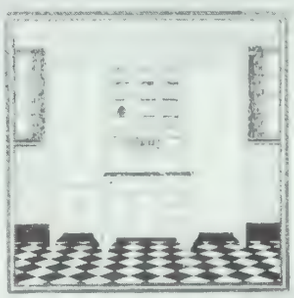
*Two typical WHITE HOUSE Pantry Installations*

## *is made of Steel!*

# Glorify Your Pantry!

IT'S so simple—so easy—with beautiful, sanitary **WHITE HOUSE** Units, made entirely of *steel.* A unit system of varying designs and sizes makes it possible to build them into practically any space. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel metal pantry sinks are included in WHITE HOUSE built-in installations.

Everything is furnished complete, ready for use—no extra hardware, glazing or painting necessary. Send in your plans for sketch and estimate. Write for gray catalog.

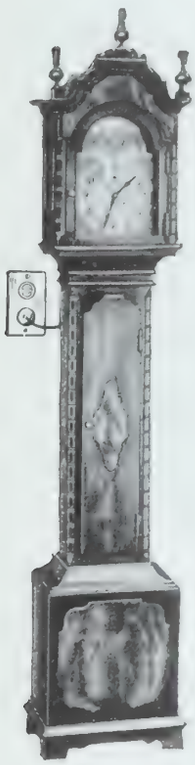


*You can also have WHITE HOUSE kitchen dressers, side units, broom closets, sink units, and storage closets. Carried in stock. Send for green booklet.*

JANES & KIRTLAND, INC.
*Established 1840*
101 Park Avenue Dept. A New York City



# Rich, Resonant Chime —*Electrically Accurate*



# TIME

**CLOCKS of rare beauty, with melodious chimes, striking each quarter-hour with amazing accuracy . . . taking correct time-impulses right from your electric outlet! Clocks that have no springs, no escapement,—that need no winding, regulating, oiling or cleaning, yet give you Observatory time, month after month. Clocks exquisite in design and finish . . . and in many styles. Only Revere Clocks, Telechron motored, offer you so much in beauty, tone and *accuracy!***

***Your jeweler, department store or electrical dealer will demonstrate Revere Clocks to you. Mail coupon for interesting brochure.***

REVERE CLOCK COMPANY
CINCINNATI, OHIO

# *Revere Clocks*
## *Telechron*
## MOTORED
### *The* CHIMING ELECTRIC CLOCKS
*Also available without chime feature, if desired.*

MAIL THIS COUPON FOR LITERATURE

REVERE CLOCK COMPANY
Dept. GH, Cincinnati, Ohio.

Please send me complete information about Revere Chime and Strike models, which will give me correct time from my electric light current.




*In flower, fruit and autumn foliage the Sourwood is one of our loveliest trees of smaller size. Urn-shaped flowers are followed by white fruits simulating them in appearance*

## LINDENS AND OTHER TRE

(*Continued from page* 113)

face and furnished with conspicuous tufts of rusty brown hairs in the axils of the principal veins. Unfortunately, it has been rarely planted in this country although it is the latest of the Lindens to flower and is especially valuable for supplying bees with food after the flowers of other species have all faded.

The finest of the Lindens of western Europe is considered a natural hybrid between the two species already described, and is variously called *Tilia vulgaris, T. europaea, T. intermedia* and *T. hybrida*, the first name having preference. Although widely distributed in Europe, this tree appears to be much less common than either of its supposed parents. It is a tall, round-headed tree, and noble specimens can be found in New England, where formerly it must have been much more often planted than any of the other foreign Lindens.

Two Lindens occur in eastern Europe, the Silver Linden (*T. tomentosa*) and *T. petiolaris*. The former is a tree with erect-growing branches which form a broad, compact, round-topped, rather formal head, and roundish leaves dark green above and silvery white below. This distinct-looking tree is not very common in Massachusetts, but it can be seen often in the borhood of New York and Ph phia. *Tilia petiolaris* is a beautiful tree and also has which are silvery white on the surface, but, drooping on long stalks, they flutter gracefully slightest breeze. The branches, t drooping and form a narrow head. This tree is not know wild state, and all the plants in vation have been derived from a individual found many years a garden in Odessa. A supposed of this tree with *T. glabra* is *T. kei*, often sold in nurseries as *T. spectabilis*, one of the most be of all Lindens with leaves of t and shape of those of *T. glab* silvery white on the lower surfa

In Europe much attention is another supposed hybrid Lind *euchlora*, or as it is more ge known, *T. dasystyla*. This is a growing, pyramidal tree with lu dark green leaves and is now l planted as a street tree in Germa Holland. It is hardy here and promise of becoming a thor useful ornamental tree in the England region.

(*Continued on page* 178)



*Sophora japonica, the Pagoda Tree, was one of the first Oriental trees to be introduced into cultivation. In August it wreathes itself in cream-colored flowers borne in panicles at the end of every shoot*

# THE NEW FRIGIDAIRE

***reater Economy . . . Greater Convenience***
***Quiet for a Lifetime***

H NEW FRIGIDAIRE is de-
s ıed and built to provide
o tely dependable refriger-
e ..conveniently. Its ice
e ng power, its many me-
n al advantages, its strict
n ny of operation, its extra-
ı ry quietness, these were
e ped by leading engineers.
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t tic science experts . . . for
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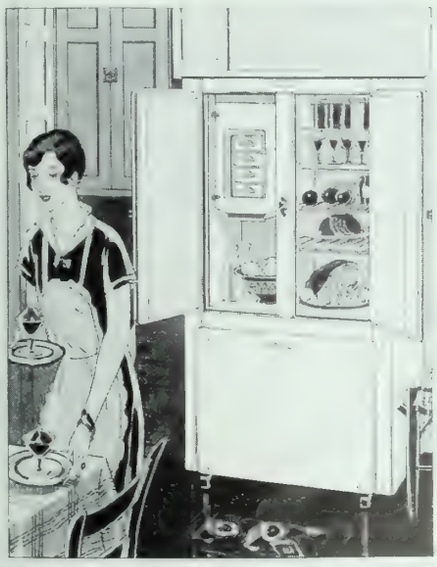
y a woman who has kept
s can know the difficulty of
ng an ice-box sweet and
The New Frigidaire can
t clean as easily as a china
inside and out. The seam-
rcelain-enamel lining has
ed corners. The top of the
et is like a smooth por-
table top. The shelves are
novable. And they are at
enient height which elim-
all stooping.
beautiful New Frigidaire
ets represent the best efforts of cabinet makers and authorities on domestic science and interior decoration. The New Frigidaire is in every way an automatic refrigerator for the modern kitchen. Beautiful, convenient, it not only safeguards health and provides a plentiful supply of full-size ice cubes, but it saves time, work and money.

*Let Frigidaire pay for itself as you pay for it*

Find out about the surprisingly low prices of the New Frigidaire.

If you buy the New Frigidaire on a deferred payment plan, as most people do, the first payment can be so small and General Motors terms so liberal, that the New Frigidaire will actually pay for itself as you pay for it.

The New Frigidaire is now on display in your distributors' show rooms. See it today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.



The New Frigidaire, incredibly quiet and powerful, has a wide variety of new models of every size, capacity, and price. This beautiful model D-9, like every other Frigidaire, is built for convenience. And the top of the cabinet can be used for shelf space.



# Walls..... *fused from Solid Stone*

A SHEET of *stone* for your bathroom wall—another for the kitchen. And in such captivating colors as never you saw before! That's Sani Onyx, the *modern* material for walls, ceilings, wainscoting.

Sani Onyx comes in plain sheets and tile-pattern slabs. Quick and easy to apply. Outlasts the building. Doesn't crack, chip, check or discolor. And there's never a penny to pay for repairs or redecoration. Write for beautiful booklet.

*Direct Representation Throughout the Country*

MARIETTA MANUFACTURING COMPANY
133 Brookside, Indianapolis, Indiana

SANI ONYX
A VITREOUS MARBLE



# A CAMPAIGN OF EDUCATION

Is what we might call our task of demonstrating the superiority of

## CABOT'S
## Creosote Shingle Stains

Over Paint for SHINGLES, and all **rough** work.

PAINT on shingles Hastens Decay!
Creosote Stains absolutely Prevent Decay!

Send six cents in stamps, for postage, for samples on wood, with circulars and sheaf of sketches of creosoted houses.

**SAMUEL CABOT,**
Sole Manufacturer,
**82 Kilby Street, Boston, Mass.**

❖ ❖ ❖

This advertisement of Cabot's Creosote Shingle Stains appeared in a well known magazine in August and in September, 1891. At that time a quarter page was large space and insured a great deal of attention

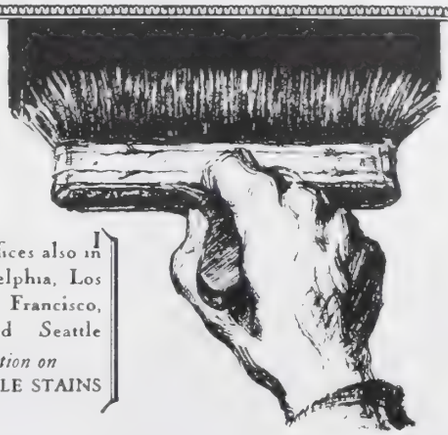
The last inquiry from this advertisement was received by Samuel Cabot Inc. on March 22, 1915, nearly twenty-four years after it appeared, the inquiry being from E. Buchanon, Kansas City, Mo.

Cabot's Creosote Shingle Stains are better than ever. Colloidal Colors now are used in them, insuring greater penetration and permanence.

*Write today for latest information using the coupon below*

## Cabot's
## Creosote Shingle Stains

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BOSTON, MASS. Offices also in New York, Chicago, Philadelphia, Los Angeles, Kansas City, San Francisco, Minneapolis, Portland and Seattle

*Please send me full information on*
CABOT'S CREOSOTE SHINGLE STAINS

*Name* .....



*Residence of Hiram H Walker, Grosse Pointe, Michigan. Robert O. Derrick, Inc., Architects*

# *Antique Windows with Modern Conveniences*

CRITTALL CASEMENTS offer you all the charm of quaint leaded glass windows with features which combine convenience and protection. They make your new home more comfortable as well as more artistic.

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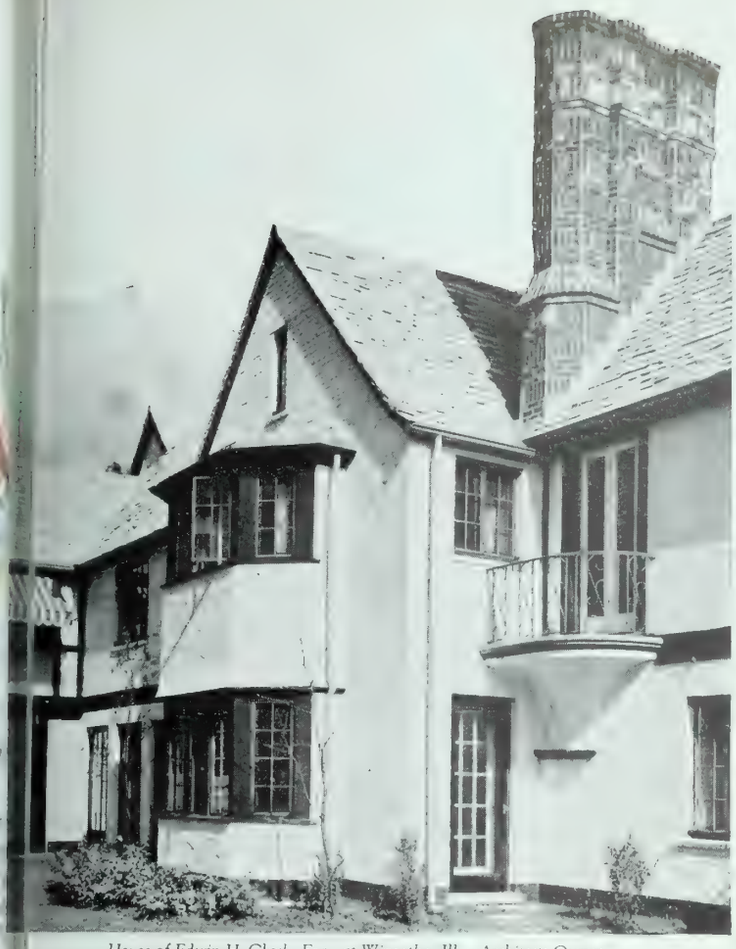
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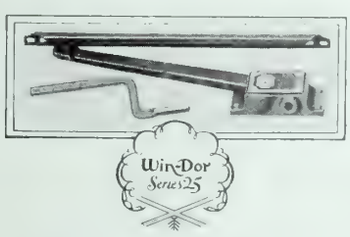
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The Battle Creek Health Builder Keeps You Slender


# LINDENS AND OTHER TREE

(*Continued from page* 174)

The common Basswood (*T. glabra*), better known as *T. americana*, is a common northern tree, growing, probably, to its largest size along the northern borders of the United States from Nova Scotia to Minnesota, and easily distinguished by the green and shining lower surface of the large leaves which have no hairy covering with the exception of the conspicuous tufts in the axils of the principal veins.

Michaux's Basswood (*Tilia Michauxii*) is a common tree in the Northern States and is distributed from the valley of the St. Lawrence River to the mountains of North Carolina and to Missouri and Arkansas. It may be readily distinguished by the thin covering of pale brownish hairs on the lower surface of the leaves. The third of the Linden trees of the Northern States is *T. monticola*, which is found from western New York to northern Alabama, and through Kentucky to southern Indiana and Illinois, reaching its largest size and greatest beauty in the forests which cover the high slopes of the mountains of North Carolina and Tennessee. The leaves of this tree are larger than those of the other American Lindens, oblong in shape, very oblique at the base and silvery white on the lower surface, and, hanging on long slender stalks, the slightest breeze makes them turn first one surface and then the other to the eye. This beautiful and perfectly hardy tree appears to be rarely cultivated.

One of the noblest trees of the Orient is *Acanthopanax ricinifolius*, which covers itself with broad, terminal clusters of small, white flowers during the month of August. This tree is found in China and in northeastern Asia generally, reaching its greatest size in the forests of Manchuria and northern Japan, where it is often 100 feet tall with a trunk fifteen feet in girth. It has palmate leaves on long stalks singularly resembling those of the Castor Oil plant (*Ricinus*), hence its specific name. The bark is dark gray, deeply fissured and both trunk and branches are studded with prickles.

A HARDY TYPE

Small, white flowers are produced in a compound, flattened truss at the end of each shoot and they are speedily followed by fruits which, at first reddish, change to black. One of the hardiest of all trees, delighting in a rich soil and cool situation. It is easily raised from seed and after the first few years grows rapidly. So far as I know it is not attacked by any disease or insect pest. The wood also is valuable and at one time it was much exported from Japan to Germany under the name of Sen. For the colder parts of this country and the St. Lawrence Valley and Canada I know of no more hardy flowering tree. Its large foliage has quite a tropical appearance, but unfortunately it assumes no autumn tints. On account of its prickles it should make a useful street and park tree, since small boys and others are not tempted to climb into its branches.

A close relative of the above is *Aralia chinensis*, the Angelica Tree. This is a small tree, seldom exceeding fifteen feet in height, with a thin trunk and few branches, all armed w sharp prickles. The much divi leaves are armed here and there w stout prickles. They are of enorm size, being sometimes as much a yard long and broad. The infloresce is terminal and huge in size and c sists of a compound, paniculate m one and one-half to two feet throu The individual flowers are sm pure white and are rapidly follow by small berries, red changing black. The plant suckers freely an apt to become a nuisance unless plan by itself. On the edge of a cool wo land or by the side of a pond half dozen of these trees make an arresti picture in August. This Oriental t is widely spread in China, Japan a Korea and several forms are know but the differences that distingui them are purely technical. A relat species is *A. spinosa*, the Devil's Wal ing Stick, which grows on the southe Appalachian Mountains. It is a mo slender tree, somewhat taller than Oriental relative but less hardy.

IN EARLY AUGUST

A handsome Korean tree whi flowers in the first half of August *Evodia Daniellii*, a member of the R family. It is a smooth-barked tr seldom more than thirty feet tall, wi a flattened round crown and a weal of pinnate, Ash-like leaves which, crushed, give off the well-known od of Rue. The flowers are white wi prominent yellow anthers and pr duced many together in flat termin corymbs. Some trees produce ma flowers only, whereas in others t flowers are hermaphrodite. In case the perfect flower truss, dry capsul fruits containing jet black, shot-lik seeds form in September and are a most as handsome as the flowers. have noted that the male flowers a particularly attractive to bees. Thi like the *Acanthopanax*, is not subje to disease or insect attacks and h proved very hardy.

*Maackia amurensis* is a tree ofte sixty feet tall and flowers in July. I has dark green, pinnate leaves whic fall in the autumn without muc change of color. The flowers are born in erect, cylindrical racemes whic branching at the base, form candel abra-like masses. The individua flowers are cream-colored, pea-shape with a much swollen calyx; th standard is strongly recurved an greenish, while the keel opens to dis play the orange-red anthers. The fruit is a dry, thin pod and possesses no orna mental qualities. More handsome is th variety *Buergeri*, which differs in hav ing the leaflets hairy on the underside.

One of the first trees of the Orien to be introduced into cultivation was *Sophora japonica*, the Pagoda Tree, which was sent to France as long ago as 1747. It is much cultivated in the Far East, being usually associated with Buddhist temples and other religious sanctuaries, but its real home is northern China. It is well known in gardens and valuable on account of its late-flowering qualities. Moreover, it seems to withstand city conditions better than the average tree,

(*Continued on page* 192)

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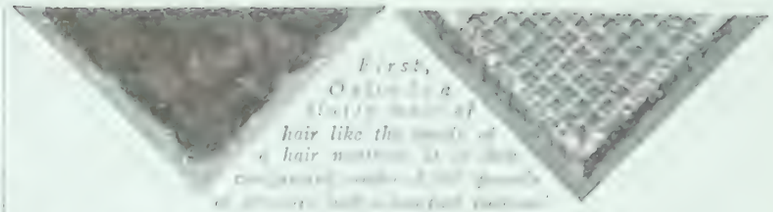
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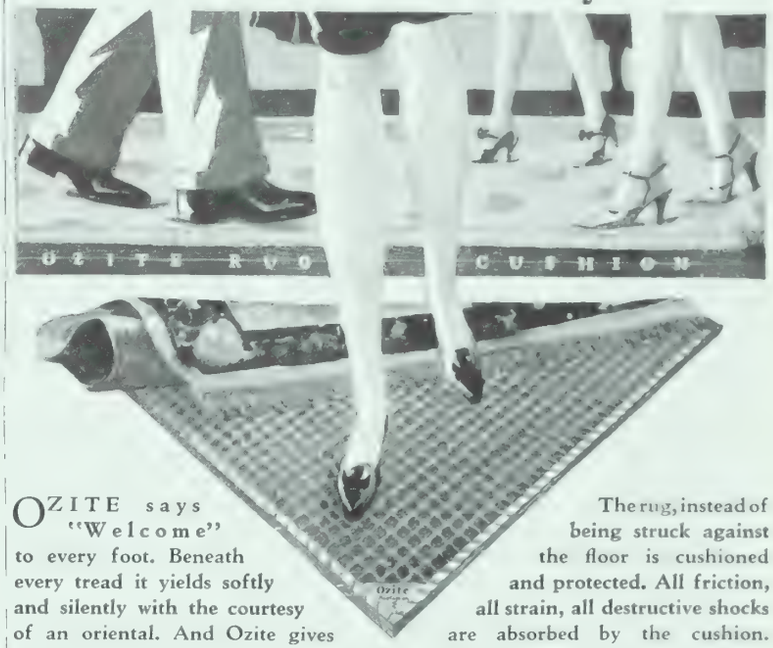
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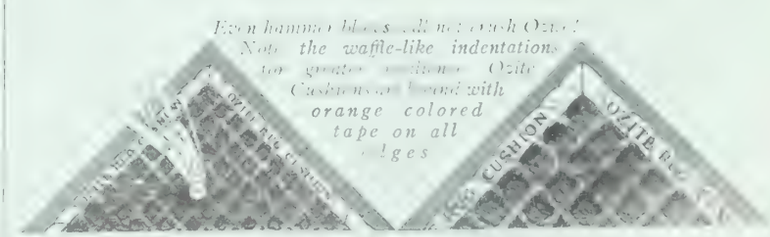
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# TULIPS IN THE SPRIN

(*Continued from page* 172)

flower forms, than either the Single Earlies or the Darwins and Breeders. Many of the colors are clear and brilliant, sometimes almost translucent, entirely distinct from the heavier shades of the Darwins and the rich dull tones of the Breeders. Some, such as Moonlight and Avis Kennicott, are very early, and others, like Mrs. Moon and W. T. Ware, very late. In purchasing Cottage Tulips it is especially important to secure early, medium and late flowering sorts of distinct characteristics, if you would enjoy them to the fullest extent.

It is in the pure, deep yellow and pale yellow and primrose shades that the Cottage Tulips excel, and as these colors are wanting, or still relatively high priced, in the Darwins and **Breeders,** a goodly number of these yellow sorts should be procured. They are too numerous to be described in detail, but include such old favorites as *Gesneriana lutea,* still worth a position in any garden; Moonlight, an oval soft yellow; Mrs. Moon, very tall with long flowers; W. T. Ware, deepest yellow, very late; Primrose Beauty, a little gem, still later; Jeanne Desor, orange yellow, edged scarlet, very late, is one of the most striking newer varieties among the Darwin-Cottage hybrids. There are several of the Cottages of marvelous orange and salmon shades, giving flame-colored effects which put them in a class by themselves and make them essential for any well balanced collection: Orange King, John Ruskin, Hammer Hales and the newer Dido, Argo and Marvel, are among these.

If you want really burning colors among the Cottages, try Grenadier, a scarlet-orange which no other Tulip in any class equals for brilliancy; Glory of the Garden, *Gesneriana spathualta,* and Cocarde, the brightest of the pure reds.

### THE PINKS

Among the pink Cottages, there is a new one which I believe will mark a new class; white listed as a Cottage, it is in habit a super Single Early, dwarf in growth, with enormous, long lasting flowers—I had several blooms over 8¼ inches across. Barbara Pratt is another of unusual beauty; Leda and Mrs. Krerell are excellent; Zomerschon, deep rose pink, shaded ivory with golden anthers, one of the oldest Tulips in existence, still wins admiration in any collection. And do not overlook the white Cottage varieties. There is a prejudice against these, possibly because the more familiar Single Early whites often get storm-beaten and mud-spattered. Miss Blanche, a great white globe with yellow anthers, is my favorite. L'Innocence, Cararra, Lord Carnovan and Themis are all beautiful.

Coming now to the Darwins, the problem of what to buy is a most intriguing puzzle. They are so many, so beautiful and so different! Within the last few years, pure whites and golden yellows have been added to this class. The long-sought yellow Darwins are so far, strangely enough, mostly results of crossing La Tulipe Noire with a yellow Cottage (Bouton d'Or). The finest is Yellow Giant pure golden color and extremely and strong. Joan of Arc (M Eaton) is splendid; also Captain Cl Lindbergh. Sulphur Queen and B Est are lighter; Harpagon is a p canary yellow, not large but of gra ful form, which I consider one of most artistic of all the Darwi especially for cutting. Of the state charming pure white Darwins, Zw nenburg was one of the first; I c sider it equal to White Perfecti (Miss Helen Eakin) which received much more publicity, but prefer Rensselaer to either. Porth with yellow anthers, lasts long before getting "smudgy" than any the black anthered sorts. Earl Willia is a creamy white, with a hair-li edge of crimson, most unique.

### FINE COLORS

It is among the purples, violets ar lavenders, however, that the Darwi excel all other Tulips. Buy freely these, especially this year, with reco low prices for many of the fine new sorts. The very dark shades, such La Tulipe Noire, Faust, Zulu, T Bishop and the giant Mystery, a most effectively used near white ar light shades of all the May-floweri classes. The lighter tones, like Re H. Ewbank, Dream, Anton Mauv Valentin and that little early gen Wm. Copeland (Sweet Lavender combine beautifully with yellow ar pink shades. Among the pink Darwin it is difficult to find any really superi to such old favorites as Clara But Baronne de la Tonnaye and Madan Krelage, and Le Notre; but Appl Blossom, soft rose sport of Farncomb Sanders, and Cherry Blossom, a ro colored form of that stalwart ol giant Pride of Haarlem, are real a quisitions.

Of the reds, or red scarlets, Wi Pitt and Bartigon are two of t earliest and brightest; the old Pride Haarlem and Farncombe Sanders ar still needed; the newer Prince o Wales and King George are gloriou additions; Eclipse is perhaps the deep est red of all and opens with a blu center and surrounding white hal which makes it the most perfect red white-and-blue flower I know. It is Tulip that has never been fully ap preciated.

Among the Darwins, as among th Cottages, there are a few gloriou orange-and-salmon sorts difficult t describe: be sure to include in your collection Orange Perfection, Princes Juliana, probably the most brilliant hued of all the Darwins, and After-glow, valuable not only for its apricot-orange color, but for its extreme late-ness and long-lastingness.

Among the Breeders there are not quite so many to choose, though the list yearly grows longer. One of the newer Breeders I consider in many ways the most remarkable of all Tulips. This is Indian Chief (Meyerbeer). It is a dull, coppery red in color, often with seven, eight or even nine petals. I had flowers this spring over eight-and-a-half inches across, on stems a clean twenty-four inches

(*Continued on page* 182)



*Home at Baldwin, L. I. Built by V. P. Travers. Long 24-inch* WEATHERBEST *Stained Shingle Sidewalls with 16-in. Green* WEATHERBEST *Roof.*

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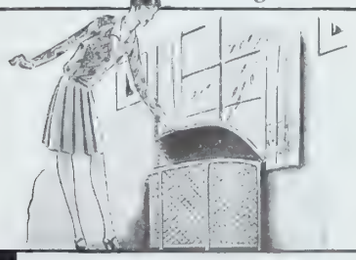
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# TULIPS IN THE SPRI

(*Continued from page* 180)

*above* the foliage. In growth, it is the most robust of any Tulip I have ever grown—base leaves a foot long and five inches wide; an entirely distinct type and worth several times the price asked for it. Cherbourg is another masterpiece—a huge, bold flower of gold, terra cotta and saffron. Add to these the giant William the Silent, dark violet purple with light base, and you'll have a trio to turn any Tulip-fan green with envy!

But it is the rich, deep copper, bronze, chestnut, mahogany and grape-purple shades, mostly in self colors, that have made the Breeders the aristocrats of all Tulips. Louis XIV, royal purple and old gold; Lucifer, smouldering flame; Bacchus, with the dusky purple and the "bloom" of bursting grapes; Dom Pedro, burnished mahogany; Cardinal Manning, purple and bronze; and Copernicus, coppery bronze, are but half a dozen of the many available ones. Many are so low in price that you can well afford some of the three higher priced ones mentioned above.

So distinct in shape from all the preceding are the reflexed, pointed-petaled Tulips that they should be listed by themselves. These include not only the new Lily-flowered varieties, such as Sirene, but the old Picottee and the Picottee Yellow, Carnation, *Retroflexa superba*, and possibly such sorts as Ellen Willmott. Among the newer and exquisitely beautiful Lily Tulips are Ivory, Alaska, Artemis and White Ensign. If you grow an Tulip especially for cutting, be sur to include a number of this type

One other Tulip that has roven something of a sensation is ntasy the lacinated or Parrot sport Butt, a deeply fringed pink fl er of real beauty, and not merely a eak.

The Tulip species are not pi arily garden or border flowers, bu s less expensive and easily pleas ones such as *Clusiana* and *Flo odorata*, may be included.

I know of no flower more mple in its cultural requirements t the garden Tulips. Any fairly deep, moderately rich well drained s will serve as the basis for pr cing glorious flowers. Do not use nure. Dig up and thoroughly pulve e the soil—if possible, two weeks o so in advance of planting, which y be any time during October o a November. Work into the soil o to four inches of peat moss, and ressing of fine and coarse bone, an wood ashes or tobacco fertilizer to pply potash, which is essential for ong, stiff stems and the best of color Plant the bulbs four to six inches d and five to seven inches apart, ac ding to size of bulbs and habit of g wth. After the ground freezes, mulc mod erately with rough leaf mol peat moss or leaves, and remove as wth starts in the spring. A top-dres g of bone flour and blood-and-bone ank age) in the spring is desirable, not essential. That's all there is to it.

# A GARDEN OF HEALING HEBS

(*Continued from page* 99)

the fresh young green sprouts should be cut. For this reason, Fennel seeds should be sown a number of times a season so that the delicate green may be had at all times.

Anise *(Pimpinella anisum)* has both the property of a kitchen herb and a medicinal plant. Tinctures of the boiled seed relieve stomach aches, cramps and gases. The essential oil obtained from the seeds is used as a flavor in pastry. The greens are also used as a spice. The seeds are to be sown in a warm, dry soil which must be fertile but not freshly fertilized. Seeds are sown during April.

The related Coriander *(Coriandrum sativum)*, although little used in the smaller gardens, was an important herb for medicine and kitchen in former years. The growth and its unripe seeds have a burning smell. On drying this odor slowly is lost. Then it is used just as anise or anise seeds.

Chervil is again being tried as a soup green. This herb *(Anthriscus cerefolium)*, which also grows wild in the northeastern part of the States, was imported from Europe. Under cultivation the seeds should be sown during June or July in a slightly shaded spot. If the seeds are sown in sunny places, the herb quickly produces seeds.

The Chamomile *(Matricari cha momilla)* is the best known all the household remedies for cran and as a nerve tonic. The medicina alue lies in the light blue oil found the flowering heads. In general th plant is insignificant and its flowe are small. No special demands are made on soil or care if a sunny pot is chosen for their growth. Seed may be sown at any time between April and August, as it takes onl two months for the development the flowers after the seeds have rmi nated. The flowering buds are ckel on a warm dry day after the have fully developed. Then they are ried in a well-ventilated spot and gain gathered and placed in a jar.

Wormwood *(Artemisia absin culus)* is also commonly fou d in the kitchen. This herb is hard and comes back year after year. Run ners are profusely develope and propagation is easily carried b hem and by means of root division It not advisable to raise Wormwoo from seeds since the herb has then lit of its aromatic properties. In e ld localities the herb may be kil severe cold, therefore the herb off just above the ground in th f and the roots are protected with or manure.

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| Forecast of Spring Fashions | January 19 |
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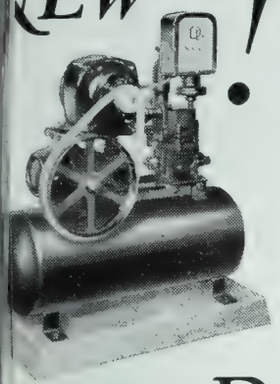
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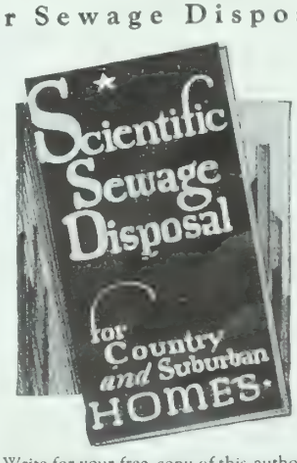
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The Church Sani-White Seat can be attached in ten minutes to any bowl, with an ordinary pair of pliers. It is detachable; it can be moved whenever you move if you rent your home or apartment.

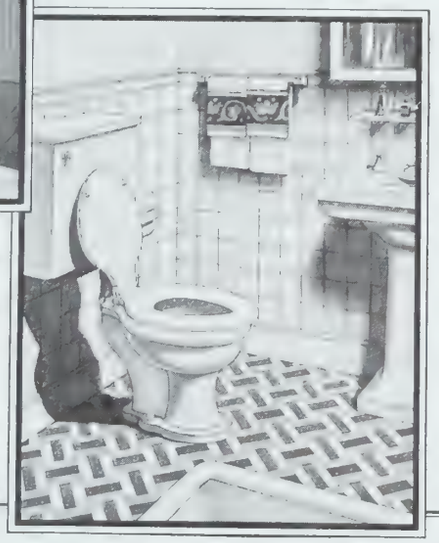
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*The white form of Scilla sibirica deserves to be much more widely known and used, for it is a charming wee flower that masses well*

# FLOWERS FOR FALL ATTENTION

*(Continued from page 85)*

but in beauty it transcends them all." *S. emodi* is very late and its clusters of small white flowers are very sweet. It makes a large bush, finally reaching a height of eighteen feet. These carry us along well into June. Most Lilac specialists are now offering Lilacs upon their own roots and this is the most satisfactory way to get them. Give these kindly shrubs plenty of space in which to develop, plenty of sun and wind and a good garden soil. The Common Lilac will thrive under the most untoward conditions, but its children ask for a better soil to begin with and an occasional feeding of bone meal or manure. The species enumerated are all perfectly hardy and seem to revel, as do all Lilacs, in the hardships and rigors of our northern winters.

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AZALEAS FOR FRAGRANCE—… who regard fragrance as am… most precious of garden at… should plant generously of … Azaleas. True, some, like the g… Hinodegiri, and the even mo… geous *kaempferi*, as well as o… brilliant *calendulacea*, are s… but many others have a fine … which, while strong, is alway…

*(Continued on page 188)*



*Too seldom do we see the quaint Star of Bethlehem, introduced to America by the early settlers. Give it a lightly shaded bank and the companionship of Ferns, and its white blossoms will shine with telling effect*

# o your guests ve to undress the dark ?



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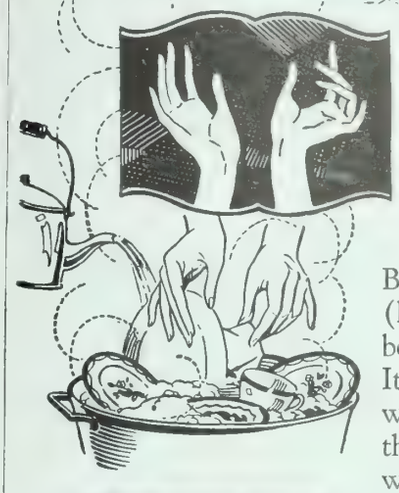
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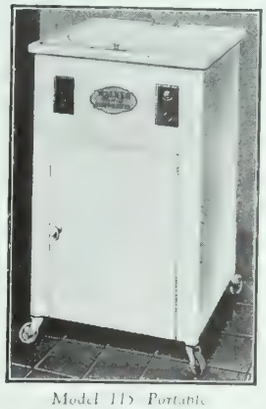
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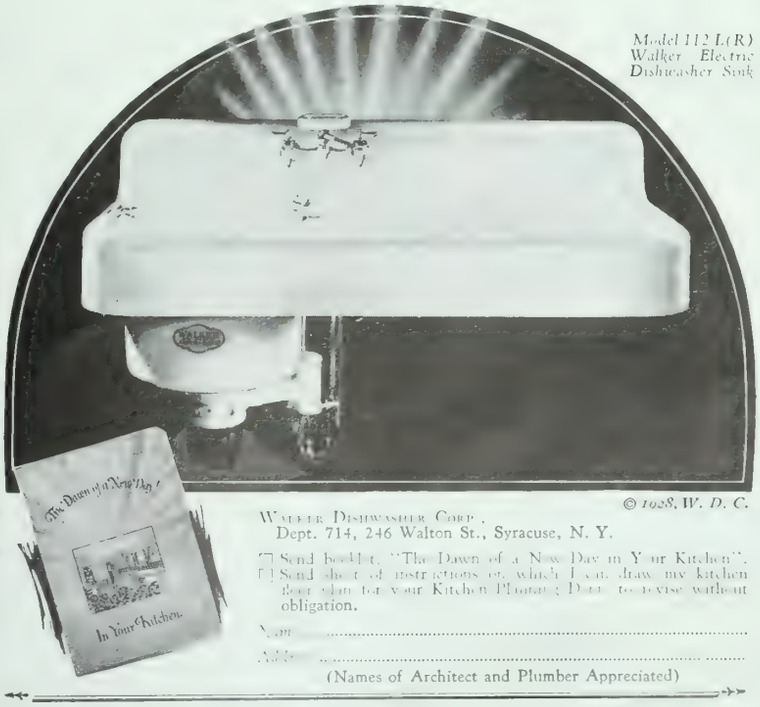


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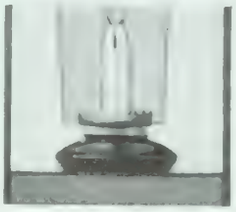
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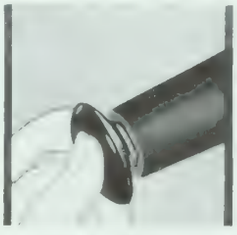
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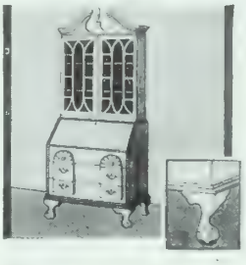
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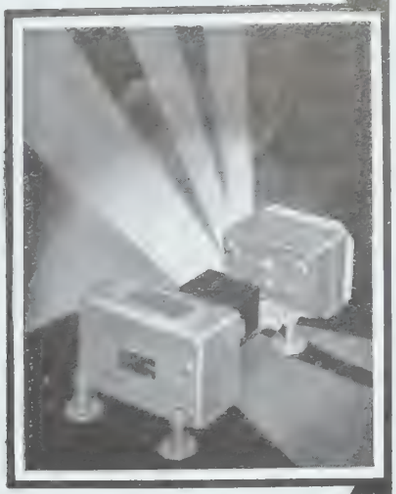
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*Address* .....

MEMBER


# FLOWERS FOR FALL ATTENTI

(*Continued from page* 186)

and sweet, never heady or cloying. *Azalea indica alba* is prized not only for its immaculate sheets of wide pure white blossoms, but for its exquisite fragrance. This fine shrub is quite hardy in my cold New York garden without protection. There is a pale pink form of it that is most lovely. The Ghent Azaleas add to the charm of their amazing color range the delicious breath of Honeysuckles. They are unsurpassed for beauty by any flowers of their season, May and June. The Ghent Azaleas add to the charm crosses between the sweet-scented, yellow-flowered Pontic Azalea and several of our native species. There are both double and single kinds and their colors range from palest blush through every tint of pink and rose, salmon, apricot, buff, yellow, gold, orange to the most burning orange scarlet.

Our beloved Pinxter Bloom, *Azalea nudiflora*, has a cool sweet scent, as has *A. rosea*, found as far north as Quebec. *A. canescens*, the Piedmont Azalea, belonging to North Carolina and other southerly States, is one of the most delightfully fragrant. Its blossoms are white, sometimes pale pink, and they expand before the leaves, filling the woods with their sweetness. The Sweet Azalea, *A. arborescens*, blooming in June and July, grows to a height of ten feet in congenial surroundings and bears many very richly perfumed blossoms, with pink stamens among its dark leaves. Latest to bloom is *A. viscosa*, the White Swamp Azalea, which haunts the borders of swamps and streams from Maine to Florida and occasionally makes its way up a mountainside. Motorists as they speed along the highway much too rapidly to note its beauties are often caught in the nose by a cloud of rich perfume and wonder whence it comes. It may come from the dusty little blossoms of the Wild Grape, or it may be the creamy Elder flowers, or Sweet White Clover, or Buckwheat, but often it is the White Swamp Azalea that forces upon the attention of the blind speeder that fact that Nature is there for his enjoyment.

### STAR OF BETHLEHEM

Nowadays not much attention has been vouchsafed this little flower which we have learned was grown in gardens as long ago as Gerarde's day and it was among the flowers brought over and cherished by the early settlers of this country. Parkinson says, "The ordinary Starre of Bethlehem is so common and well knowne in all countries and in all places that it is almost needless to describe it." Today it is found in few gardens, but on Long Island and in other localities where early gardens were laid out, it is found to have fled before the new fashions in flowers and taken to the roadside and fields where it sturdily holds its own and increases in the face of heavy odds. Probably it was this very sturdy pertinacity that got it an ill reputation in the first place—"plants", says Thoreau, "must not be too profuse or obtrusive lest they acquire the reputation of weeds"—and it does increase with rapidity and among choice things might become a very mixed blessing.

Yet there are situations whe be most useful and lovely pleasure to all to behold it have a lightly shaded bank w encourage the growth of fer among them little patches small Star of Bethlehem this cool setting the white sta soms shine out with telling ef the more they increase the mor will there be. They make a fine too, for a fern bed or border may be grown thickly at the light woodland, or about a spring. Back among the shr they show to advantage. I ke out of the rock garden as I a to keep out the Heavenly Blu Hyacinth, and for the same The Star of Bethlehem sins grievously in the matter of than does this highly prize flowered bulb.

The habit of early closing for the Star of Bethlehem quaint names, such as Betty bed-at-noon, Sleepy Dick, O'clock Lady, Nap-at-noon like. In looking through my ol and herbals I cannot find t little flower was ever valued medicinal qualities or virtues must always have been grow this is most remarkable in t when almost every plant served ful purpose—simply because good to look at. It is quite well growing for the same reason

### ALBINO BULBS

We are all prone to plant of spring-flowering bulbs havi flowers, such as Scilla, Grape H and Chionodoxa, but the white are seldom seen, and they are ing. Before it is too late this invest in a few of these and giv a green setting or plant them to foils for the charms of thei sisters. The white Grape Hy *Muscari botryoides alba*, in par is delightful. It is almost prettie the blue, having the appearanc little wedge of seed pearls. Ce there is a place for it in every g The illustration shows it growi the lower reaches of my rock g between mats of pale *Phlox su* G. F. Wilson and sweet yellow slips. White Scillas, too, are exq and make much more show th Snowdrops, though they do not quite so early. In Mr. Lown's g in Poughkeepsie, so rich in early there are sheets of them reachin from beneath the shrubs, starrin young green grass with most re ing and delightful effect. Here I them along the path through Three-penny Wood, among the H icas and early Anemones. The forms of the later-blooming S *S. campanulata* and *S. nutans*, also well worth seeking if you d already possess them. A closely pl border of *Scilla campanulata* in th rious tones of pink and blue that a be had, with a good admixtur white ones, has a very soft and p effect, like a pattern of old chintz

The white form of the Glory

(*Continued on page* 190)



# THE NEW VOGUE

## window shades

...der cords in new piqué—
...oth, velvety! Such is today's
...gue in window shades—
Brenlin Piqué.

...ts hand-applied tints are
...sen to harmonize with mod-
...draperies. Brenlin Piqué *wears*
...holds its beauty, resisting sun
...ing and rain stains.

For Brenlin has none of the
...al "filler" that loosens, falls
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...ch like tightly woven linen,
Brenlin remains always straight
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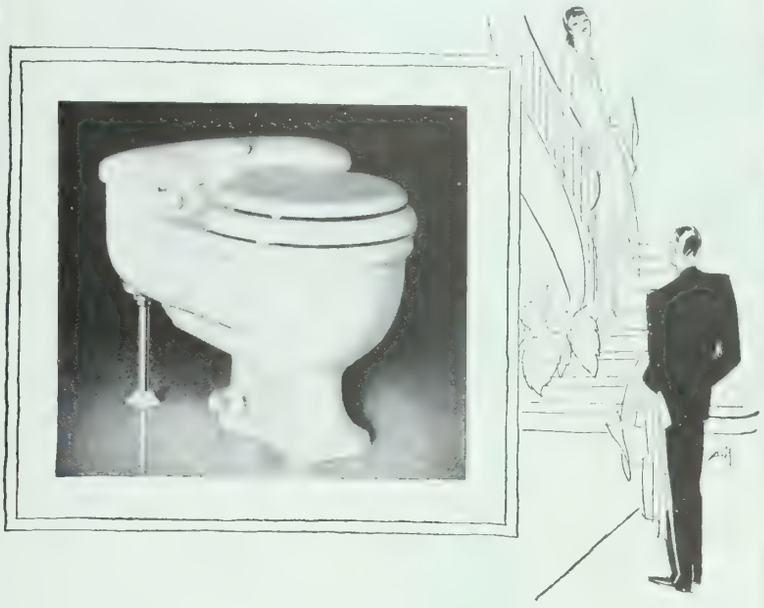
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...ti, Ohio.

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*...k your dealer, too, about the new*
*RENEMAN ROLLER. It has a*
*...hly-perfected spring mechanism—*
*never catches or whirls*




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## ...at surprisingly low cost

MODERN sanitary engineering has brought vital improvements in water closets. But these new features have been expensive. The T/N is the first toilet that gives you all of them—at a very moderate cost.

Extremely quiet in operation—yet with a powerful "whirlpool" flushing action that thoroughly and quickly cleanses the bowl. *Non-overflowing—One-piece*—with no cumbersome wall tank, so likely to deface wall tiling or catch dirt. Can even be placed in a corner to save space.

Made of the finest two-fired vitreous china, the T/N should outlive your home—free from cracks or discoloration. And its beauty of design makes it inconspicuous in any bathroom.

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***ONE PIECE*** **T/N** ***WATER CLOSET***

W. A. CASE & SON MFG. CO.,
*310 Jackson Bldg., Buffalo, N.Y.*

Please send free descriptive literature on the T/N One-Piece Water Closet, also name of local plumber.

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Do you realize that in exactly the same way anyone possessing professional knowledge of the principles of interior decorating can make a much more beautiful room with fifty or one hundred dollars worth of materials than anybody who lacks such knowledge can make with five times as costly materials?

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Interior decorating offers exceptional opportunities for a lucrative career, for the services of trained decorators are in great demand. Having this knowledge you can become a practicing interior decorator without the investment of a penny of capital, with a studio or without one, and giving it full time or part time, as you prefer; or you can open a gift shop; or you can join the staff of another decorator or of a fine store.

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APPALACHIAN OAK
FLOORING



Ritter Flooring in home of Charles T. Kline
Marion, Pa.

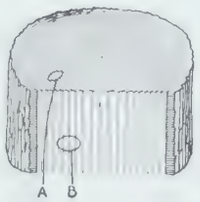
*Let Your Floors Express Discriminating Taste!*

There is often as much difference in appearance between two makes of oak flooring of the same grade as between a beautiful Oriental and an ordinary rug. To insure yourself of the finest quality have your architect or builder specify Ritter Appalachian Oak, both for the floors and interior trim of your new home.

Ritter Oak is manufactured exclusively from timber grown in the Appalachians, where the conditions of climate, soil and drainage are ideal for slow and uniform growth. Consequently, the grain of Ritter Oak is close-knit -- the texture is uniform, producing a floor that is rich in appearance!

We are now publishing an interesting booklet, illustrating the distinctive flooring-patterns made possible with Ritter Oak. Write at once for your free copy.

W. M. RITTER LUMBER CO.
*Appalachian Lumberman since 1890*
*General Offices*
Dept. H-G., Columbus, Ohio




Climate, soil and drainage in the Appalachian Highlands are ideal for the slow growth that causes narrow annular growth rings (A), which in turn produce close grain (B), resulting in a fine-grained floor as shown in the background of this advertisement

MADE *in* THE APPALACHIANS
AND *from* APPALACHIAN OAK *only*

# FLOWERS FOR FALL ATTENTI N

(*Continued from page* 188)

the-Snow, *Chionodoxa luciliae alba*, is seldom seen, and many dealers in bulbs do not offer it, perhaps because it is considerably more expensive than the blue form. But it is exceedingly attractive with its chaste and frosted little blossoms. This year appeared in the midst of a colony of *Crocus tommasinianus* a little group of pure white ones. Apparently they were a gift from Heaven, for I certainly had not planted them, nor had other seasons known them. Mr. Bowles in his exhaustive Handbook does not mention a white form of this crocus, and I can get no news of such; but t be not an albino *tommasinianu* can it be?—such a delicate, appearing thing, with the closely-furled bud that is charac of the species.

But we need not inquire too into these gifts from Heave cherish them when they com white form of the autumn-flo *C. speciosus* is also a lovely thin should be allowed to thrust up t a mat of Thyme to preserve its beauty against the flying m autumn storms.

# FLOWERS FOR EVERY GARD N

(*Continued from page* 170)

star attraction in any garden. Seeds.

MID-MONTANES FOR THE ROCK GARDEN

There are hosts of mountain flowers that grow at all levels below timber line and are admirably adapted for planting in the rock garden. Here are some of the choicest, all of them kinds that are found on the hills, dry plains and mountain slopes in and around the parks, and of which either plants or seeds can be obtained: *Corydalis montana, Eriogonub umbellatum, Gentiana affinis, Lewisia rediviva, Pentstemon albidus, Pentstemon alpinus, Polemonium molle* and *Yucca coloma*. The last named is a real treasure from the central part of the State. It is very small as Yuccas go, with rosettes of stiff blue-green leaves and spikes of creamy flower-bells.

PLANTS NOW BEING TESTE

The following group is co of species that the Director has far tested to his entire satisfac have seen them all in blossom, h but three in my garden and h see them offered either this f next spring with the assurance th will not disappoint. They are gi "advance showing" in the illustr

*Alsinopsis hookeri* (Sandw *Anemone globosa* (Red Anem *Aster porteri* (Snow Aster), *Spir romanzoffiana* (Ladies Tresses), *cio perplexus* (Woolly Groun *Erigeron multifidus* (Mesa D *Antennaria rosea* (Pink Puss *Saxifraga bronchialis* (Boulder frage), *Castilleja rhexifolia* (R Paintbrush), *Dodecatheon pube* (Upland Shootingstar), *Par fimbriata* (Mountain Parnassia)

# HOUSE & GARDEN'S BOOKSHE F

(*Continued from page* 158)

is a book to put on a table for any one to pick up and read at random for five or ten minutes at a time, and as such is acceptable, but does not add to the increasing number of fine and conscientious efforts being put forth by other writers and publishers.

G. G. G.

AMERICAN ARCHITECTURE. By Fiske Kimball. Indianapolis and New York: The Bobbs-Merrill Company.

MR. KIMBALL takes us by readable text and fine illustrations from the "English Wigwams" of the earliest settlers of our "forest primeval" to the "Mass and Line" of that Manhattan which is "the heir of all the ages."

The interest in a book of this kind, while somewhat limited, is a growing one in the country, and Mr. Kimball has written a book which surely will help that interest to grow. His easily understandable story is forecast in a sentence from his first paragraph: "It is in architecture that America, grown to imperial might, has said something new and vital in art."

The chapters, sixteen in number, embrace: I. The Beginning; II. The Afterglow of the Middle Ages; IV. The Heyday of the English Colonies; VII. First Works Under the Rep VIII. The Greek Revival; XI. Stage of Modernism; New Ma and New Types; XV. The Pr XVI. Manhattan.

The book includes a good for which everyone who uses i be grateful. Commend us t makers of good indices. As a they should have a monument a as beautiful as the one pictur page 100—"The Washington M ment in Baltimore." To such g thanks of the student.

This author has an appreciati American progress, of American and of American accomplishmen rehearses the contributions of th ferent nations of the old world fused in our "melting pot," and with a vivid picture of our great hattan, dominating the cities and of the whole country: "The sp the metropolis is on them all."

G. G.

BACKYARD EXPLORATION. By Griswold Howes. New York: Do day, Page and Company.

WHILE this attractive and made volume, with the hundred and sixteen photograph

(*Continued on page* 200)



# MAGIC!

You've always meant to see the world—not a little pleasant piece of it, but the whole astounding thrill—country by country, port by magic port.

You've pictured yourself sipping an apéritif in Algiers, with the Arabian Nights parading by. You've thought to spin along the Grande Corniche, and break the bank at Monte Carlo and see Vesuvius trail its plume across the burning sky. You've wanted to visit the Holy Land at Christmas—would it bring the Wise Men nearer?—and dance the New Year in old Cairo under an Egyptian moon. You've planned to have the gorgeous pageant of all India unrolled before your eyes—elephants and snake-charmers, rajahs and jewelled palaces, the Taj and dim Mt. Everest, too white for mortal feet.

You've seen in dreams a dancer down in Java, stiff with her jewelled silks—a pagoda-tilted temple in Siam—Peking, all packed with glittering temptation for your shopping fingers—and Fujiyama painted on the sky instead of on a fan..

*Well . . . and why not? You want to go. You have the money. Ships are setting out—luxurious hotels contrived for your convenience to carry you serenely from one magic to the next. . . . You won't be any younger, any keener, if you push the Great Adventure back a year or two. . .*

***Study the cruise advertisements in your favourite magazine—read them by those you'd like as fellow-passengers. Write for literature; its fascinating past all telling . . And when you write, tell your cruising hosts House & Garden showed you to make up your mind to go!***

# The NEW Electric Maid

**KitchenAid**
REG. U.S. PAT. OFF.
*Electrical Food Preparer for the Home*

**Cook Could Not Get Along Without It**

"KitchenAid has proven extremely satisfactory and certainly has been a great help in our kitchen at our home at Hillcrest Burlingame. Our cook had never used a similar apparatus before, but had no trouble with it and today says she really feels she could not get along without it."

*George Campe,*
611 Howard Street,
San Francisco, Calif.

**Better Food In Less Than Half The Time**

"Not only through KitchenAid's efficient aid do we have better food, prepared in less than half the time, but we have numberless new and delicious dishes, the perfection of which could be obtained only by the mechanical accuracy of KitchenAid. The emancipation of the housewife from hours of tiresome mixing in bowls has made certain that I would rather have a KitchenAid in my kitchen than $1,000."

*Taylor Grimes,*
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**More Valuable Than a Maid**

"It is a decided pleasure to me to say that KitchenAid is the most valuable electrical device that has ever come into my possession. Once having the use of it I cannot conceive how I could manage without it. Truly "The Modern Maid is KitchenAid." It is of far more value to me than the help a maid could possibly be.'

*Mrs. V. Lonergan,*
4225 North Paulina St.
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**Better and More Attractive Food**

"I have noted the improved quality of foods prepared on KitchenAid, and a greater variety. It means such a saving of hands, arms and time, and it prepares better and more attractive looking food. I would estimate that it saves two hours daily of actual work, in the preparation of all foods where beating is required.

"KitchenAid has been such a wonderful help to me in so many ways I feel it would be selfish to refuse to allow you to use my name although I am not much for publicity."

*Mrs. Fred Jones,*
129 W. Hendrix,
Shelbyville, Md.

**Think More of It Than Ever**

"I have had my KitchenAid nearly three years and want to tell you how much I like it. The wonderful results I have had using all the attachments would make a long story. But I do think the KitchenAid is the finest and most practical labor saving device yet invented for the kitchen."

*Mrs. Harold Butman,*
41 Medway Road,
San Anselmo, Calif.



**KitchenAid**
REG. U.S. PAT. OFF.
*Electrical Food Preparer for the Home*

Here is today's way of sanitary food preparation. This little Electric Maid guarantees better food; food in greater variety; food quickly, easily and economically prepared. It takes over the hard, tedious tasks in cooking and baking—with amazing results!

Snap the switch and this Electric Maid will lend you the equivalent of five pairs of hands! It *mixes* dough and batter for breads and cakes, biscuits, waffles, pies; it *whips* cream, *beats* eggs. It *grinds* coffee and wheat for cereals. It *chops* meats; *makes* apple-sauce without paring or coring. It *slices* vegetables and firm fruits; *mashes* potatoes (with amazing improvement in whiteness and fluffiness); *strains* soups; *sieves* butters and jellies; *mixes* mayonnaise; *extracts* fruit juices; *freezes* ice cream, no hand cranking; and does 101 other things that take time and energy.

Where help is employed, KitchenAid creates a new interest in better cooking and in menu variety. It induces a natural, unstudied economy. It imposes the utmost sanitation in food preparation.

***Now a New Low Price***

And now comes the New KitchenAid—a smaller, more compact model—and at a *New Low Price*! Fits anywhere you can lay this magazine. Attaches to any light socket. Costs less than 1c per hour for current. For families of two to ten.



**Send for this Book**

It will be sent to you without cost or obligation if you will fill out the coupon below. It tells all about the 101 tasks KitchenAid performs. We shall send you also an interesting booklet "The Private Life of the Maid of Troy."

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Dept. GH-108
Troy, Ohio

Please send me the New KitchenAid Book and a complimentary copy of "The Private Life of the Maid of Troy."

Name_____

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Illustrated above are Model 407 Breakfast Set, Model 48 Kitchen Cabinet, and Model T Table. Send today for the booklets of other PORCE-NAMEL pieces.



*"Happy hours for baby and me —in my lovely new kitchen!"*

"And all because I have this convenient PORCE-NAMEL furniture—it makes my work so easy and pleasant!"

You, too, may have a charming modern kitchen—and added hours of leisure—if you select PORCE-NAMEL handy-roomy kitchen furniture.

PORCE-NAMEL is nicely proportioned, with roomy shelves and dust-proof drawers. The Laflat porcelain tops will never buckle nor bulge; the shining nickeled hardware won't rust; and you'll find it easy to keep the smooth, satin finish spotless. PORCE-NAMEL comes in a variety of single pieces and complete suites—cabinets, tables, cupboards and breakfast sets, large or small.

You may choose from many beautiful colors, too. Cool jade green trimmed in orange, ivory trimmed in green or blue, soft gray with blue, and white with red, green or blue. PORCE-NAMEL colors match modern refrigerators, porcelain ware and stoves.

Send the coupon now for your set of booklets on "First Aids to a First Class Kitchen" illustrating many beautiful PORCE-NAMEL pieces.

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*Nappanee, Indiana*

**PORCE-NAMEL**
*handy-roomy*
**KITCHEN FURNITURE**

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KitchenTables-Cabinets
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FREE!
*Send the Coupon Now*



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ASK YOUR DEALER

*to show you samples of*

METTOWEE STONE

The charming colored flagstone of Old World heritage, is now available in commercial quantities and at reasonable cost. Your garden will put on an entirely different appearance with even a mere touch of this attractive natural stone.

*Send for our illustrated pamphlet "B" and if your dealer does not have any samples we will gladly put you in touch with one who has*

VENDOR SLATE CO. INC.
EASTON · PENNSYLVANIA

# LINDENS AND OTHER TRE

*(Continued from page 178)*

...specimens in the Public Garden, Boston, Massachusetts, well demonstrate. The leaves are pinnate, dark green above, gray on the underside, the bark is deeply fissured and corrugated and old trees have the appearance of the White Ash. The flowers, which appear in early August, are cream-colored and borne in large, much-branched panicles at the end of every shoot; they are followed by slender, jointed pods which, if crushed, are soapy to the touch. In the Orient trees eighty feet tall with trunks twelve feet in girth and an abundance of gnarled, wide-spreading roots are frequently to be seen. There are several horticultural varieties, the most distinct being that with pendent, crowded branches *(pendula)*. Grafted high as a standard, this makes a picturesque tree.

### FOR YELLOW BLOSSOMS

*Koelreuteria paniculata* often but erroneously called the Varnish Tree, is one of the handsomest flowering trees hardy in North America, and, except the Laburnum, the only tree with yellow blossoms that can be grown in New England. It is a flat-topped tree, seldom forty feet high but with a crown more than this in diameter and dark green, pinnate leaves with incised leaflets. The flowers are borne in enormous compound, paniculate masses at the end of every shoot. They are similar in shape to those of the Horse-chestnut, but are clear yellow in color with prominent orange-red markings at the base of the petals. The fruit is top-shaped and bladder-like; at first white, it ultimately changes to pink and brown. Native of northern China, this tree was brought into cultivation more than a century and a half ago but is by no means as widely grown as its merits deserve. Like *Sophora japonica* it thrives in town gardens and parks better than a majority of trees.

One of the most delightful of summer-flowering trees is *Magnolia virginiana*, better known as *M. glauca*, the Sweetbay. This is a lovely native tree with pure white, cupped blossoms, which emit a delightful odor and fill the air around with pleasant fragrance. It reaches its northern limits around the town of Magnolia in Massachusetts, where it is a deciduous shrub ten to twelve feet tall, and extends near the coast southward to Florida and to Texas, where it is often a tree sixty and more feet tall and retains its leaves throughout the winter. It has been in cultivation for more than a century but it is even now much too rarely seen in our gardens. The shoots are smooth, bright green and if bruised emit a spicy odor. The leaves are more or less elliptic to oblong-lanceolate, each from three to five inches in length, dark lustrous green on the upper surface, glaucous and clothed with short, appressed silky hairs on the underside. The individual flowers are each from two and one-half to three inches in diameter, pure white and borne erect at the ends of the shoots. Often a second crop appears in late August and September. The fruit is small and ellipsoid and when ripe opens and exposes seeds clad in red jackets. Its flowers and foliage in summer, its fruit in autumn and c... apple-green shoots in winter, m... Magnolia ornamental the year ... It is readily raised from seeds.

The western Catalpa *(Catal... ciosa)* is a magnificent floweri... native of the Mississippi Valley, ... it is often more than one hundr... tall with a trunk twelve feet in ... It has broad, heart-shaped, ... pointed leaves and terminal ... of large blossoms. The Pents... like corolla has fringed lobes ... more or less striped and dotte... brown-purple on the lower ha... marked within the tube with ... For park or large garden thi... excellent tree but it has no plac... suburban lot and much less shoul... used as a street tree, its disadva... being that the leaves unfold la... fall early without any change o... and much of the year the tree is ... appearing. A related species ... common in gardens and disting... by smaller flowers is *C. bignon...*

*Oxydendrum arboreum*, the ... tree or Sourwood, is one of th... tree members of the great fam... which belong the Rhododen... Kalmias, Ericas, Vacciniums an... familiar plants. Native of the ... eastern United States. It is a tree ... thirty to fifty feet tall with a st... trunk clothed with dark gray, fur... bark. The pointed leaves are ol... lance-shaped, finely serrated alo... margins, bright green on both su... and have a pleasant acidulous ... from which character the tree ... its generic name. The urn-s... flowers, borne in loose, spreading ... icles at the end of every shoot, ... mence to open towards the e... July. As the corollas wither, ... white fruits simulating the flow... appearance speedily form. Amor... native trees none assumes more ... liant autumn tints of orange and ... son and from the time the flowe... appear in mid-July until the ... fall in late October the Sourw... decidedly ornamental.

### LATE FLOWERING

Another late flowering tree w... of a place in gardens is *Rhus jav...* better known as *R. osbecki*, ... *semialata*. This is seldom more ... twenty feet tall with a wide-sprea... flattened crown and erect ter... clusters of white blossoms. It has ... some pinnate foliage.

After the last flower has disapp... from the common Lilac its kin... the Tree Lilacs, claim the field. ... have large terminal trusses of ... white flowers resembling magnifi... florescences of the Privet borne a... dark green leathery foliage. ... trees are natives of the Orient ... three species are known. The mo... miliar, perhaps, is *Syringa japo...* a shapely tree sometimes forty fee... with smooth, polished bark ar... round-topped crown. Very simil... *S. amurensis*, different in being ... fectly smooth in all its parts. ... inhabit the cold regions of Manch... Korea and northern Japan and ... perfectly hardy well into Ca... The third species is *S. pekinensis* ... spread throughout northern Chi...

# ROOFS
## Of Everlasting Asbestos

THROUGHOUT the world in the gends and proverbs of all lan- s, roof means home. And usually uality of the roof tells the passerby lance the quality of the home.

oss the land are millions of acres fs. Some of these roofs are destined me into roaring torches, destroy- e houses beneath them, and scat- g firebrands over the roofs of aboring homes. Others will crum- way, rot or become hopelessly ed within a few short years.

t those roofs which are of Johns- ille Rigid Asbestos Shingles will burn, will never rot, warp, nor out. They will come unharmed gh years of weather, and outlast houses on which they are laid. will outwit depreciation.

uses roofed with Johns-Manville stos Shingles stand out from the nonplace, mark the good taste and d judgment of the owners. The n, harmonious colors and substan- appearance of these shingles give es a beauty and distinction impos- with short-lived materials.

### *is Easy to Have Exactly the Right Roof*

you plan your new home or ar- e to re-roof your present one, to the pages of our free booklet, w to Select the Roof for Your ne." See how easy it is to choose color combinations which put the final touch of distinction on your house, which give you a roof virtually made to order for you. The poorest sort of economy is a cheap roof. Why buy certain trouble, the certainty of future expense, when you can end roofing cost for all time by using permanent, fireproof Johns-Manville Asbestos Shingles?

### *The Name is Important*

When you order your shingles, be sure you get Johns-Manville Asbestos Shingles. They are moulded from asbestos fibre and cement pressed into sturdy, rigid shingles that defy flaming brands and driving snow with equal ease and certainty. The Johns-Manville Asbestos Shingle is the result of fifty years of experience—a record of achievement which has won for us the title, "Master of Asbestos."

Any lumber yard or building supply dealer can supply the Johns-Manville Asbestos Shingles you want for your home. Insist on them and on the Johns-Manville Certificate. This shows that your roof has been registered at our office, assuring you satisfaction.

Johns-Manville Asbestos products include Asbestocel—an insulation for heater pipes; Asbestos Brake Lining for motor cars; besides hundreds of other insulations, packings and power specialties which are used by virtually every industry in America.



MASTER of ASBESTOS

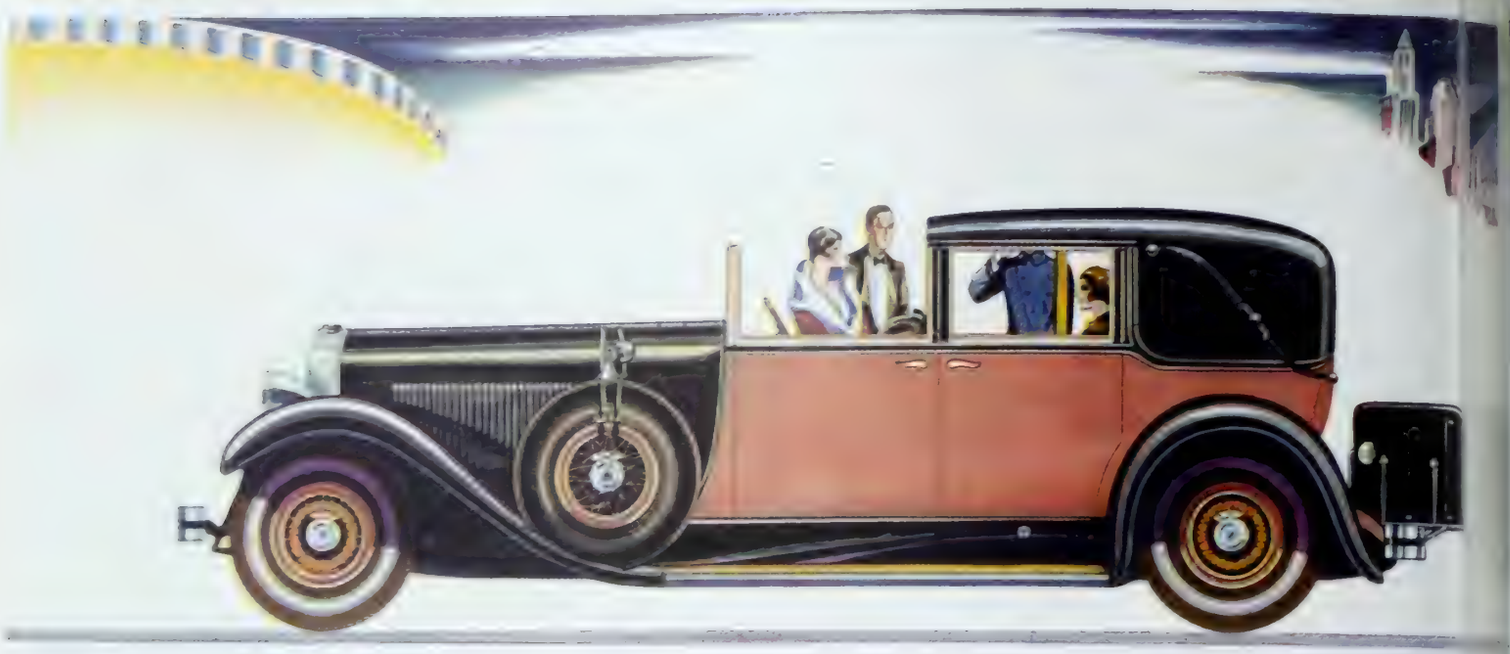
# Johns-Manville

## ASBESTOS SHINGLES

JOHNS-MANVILLE CORPORATION
NEW YORK CHICAGO CLEVELAND SAN FRANCISCO
For Canada: Canadian Johns-Manville Co., Ltd., Toronto
(Mail this coupon to branch nearest you)
Send me your free booklet, "How to Select the Roof for Your Home."

Name _____

Address _____



# Expressing a new note in motor car personality

THE FLARE for individualism in motor car modes naturally draws critical attention to those De Luxe creations by Stearns-Knight which have sounded such a refreshingly new note in automotive artistry this year.

There are many cars, of course, that may be appointed and finished to one's personal preferences, but the De Luxe Stearns-Knight is the only American-made car providing unlimited facilities for individual expression on a chassis possessing the exclusive combination of the straight eight double sleeve-valve Knight engine superbly balanced by the silent worm drive axle.

The De Luxe Stearns-Knight holds such a marked margin over contemporaneous cars in magnificent power, surpassing quietness, effortless control and alluring comfort, that the standards this car creates are not to be comprehended until the car is actually seen and driven "in person."

STEARNS-KNIGHT SALES CORPORATION, CLEVELAND

JOHN N. WILLYS, *Chairman of the Board* — H. J. LEONARD, *President*

# Stearns-Knight

*Motor Cars of Quality*

*Decorate with Artistic Lighting Equipment*



*Quaintness and utility combine to make this lamp especially desirable. Finished in Old Brass with shades painted Colonial Green.*

HORN & BRANNEN MFG. CO.

*Designers* *Manufacturers* *Importers*

427-433 North Broad Street
Philadelphia, Pa.

*Our product sold by all first class dealers*

*"How do you get such*
# Gleaming Floors"




"All of my friends ask the same question. You would think I used magic, but the whole secret lies in just a small can of Old English Wax.

"It not only gives the floor a real high polish but also removes dirt better than soap and water. And it takes but a jiffy to make ALL the floors in the house clean and fresh looking—whether they are wood, linoleum, varnished, shellacked or painted. Besides, you protect the surface against scratches and wear.

"You can have the same rich looking floors by stopping at your hardware, paint, drug, grocery, house-furnishing or department store and getting a can of Old English Wax."

# Old English Wax

**PASTE OR LIQUID**

*for*
# IDEAL
# GAS HEATING

*the world's largest heating equipment manufacturers have perfected*

**IDEAL GAS BOILERS**

*made by the*

**AMERICAN RADIATOR COMPANY**

GAS UTILIZATION DEP'T.

Send for full information to American Gas Products Corp., 376 Lafayette Street, New York, *Distributor.*



*Kernerator-equipped residence of Mr. Oscar Webber, Detroit. Leonard Willeke, Arch.*




## Away With Garbage Cans and Wagons!

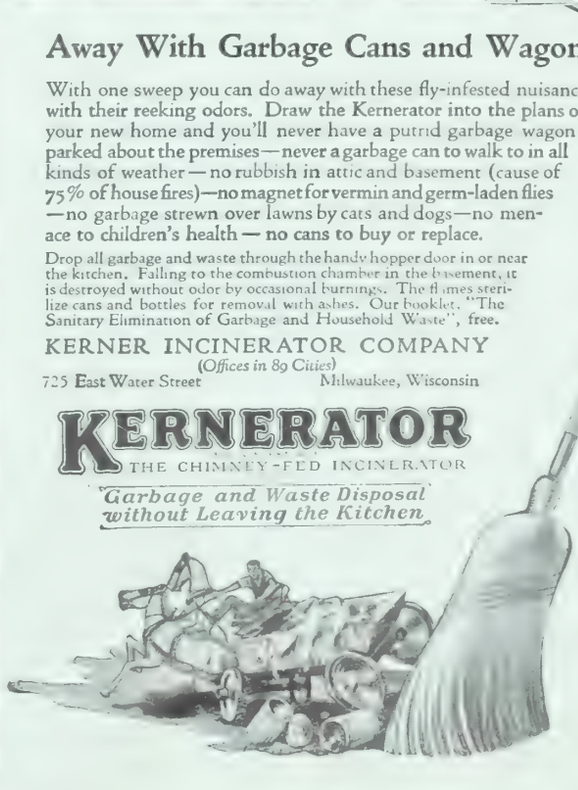
With one sweep you can do away with these fly-infested nuisances with their reeking odors. Draw the Kernerator into the plans of your new home and you'll never have a putrid garbage wagon parked about the premises—never a garbage can to walk to in all kinds of weather—no rubbish in attic and basement (cause of 75% of house fires)—no magnet for vermin and germ-laden flies—no garbage strewn over lawns by cats and dogs—no menace to children's health—no cans to buy or replace.

Drop all garbage and waste through the handy hopper door in or near the kitchen. Falling to the combustion chamber in the basement, it is destroyed without odor by occasional burnings. The flames sterilize cans and bottles for removal with ashes. Our booklet, "The Sanitary Elimination of Garbage and Household Waste", free.

KERNER INCINERATOR COMPANY
(*Offices in 89 Cities*)
725 East Water Street Milwaukee, Wisconsin

**KERNERATOR**
THE CHIMNEY-FED INCINERATOR

*Garbage and Waste Disposal without Leaving the Kitchen*



Residence models as low as $95. The masonry costs but little more when regular chimney is used. No upkeep cost—no fuel needed. Selected for Home Owners Institute Model Homes in 30 principal cities.

# Gorgeous Springtime Blooms



## SHUMWAY'S "Pedigreed" Bulbs



**Produce the Anticipated Results**

A beautiful springtime garden, radiant with gorgeous blooms, is the result of careful fall planting. Now is the time to plant tulips and other bulbs to insure the most pleasing results.

Shumway's "Pedigreed" Bulbs are the finest obtainable. We guarantee them! All Bulbs except Narcissus are imported direct from Holland's most reliable growers, contracts specifying largest sizes only.

Some of the outstanding collections of Darwin, Cottage, and Breeder Tulips are listed below for your consideration.

**Collection A—$25.00**

| | | | |
|---|---|---|---|
| 100 | Darwin Mixture | 12 Varieties | $2.50 |
| 100 | Breeder " | 15 " | 3.50 |
| 100 | Cottage " | 12 " | 3.00 |
| 150 | [illegible] " | 5 " | 3.25 |
| 50 | Scilla Siberica | | 2.50 |
| 100 | [illegible] | 5 " | 8.50 |
| 25 | Hyacinths | 10 " | 3.25 |
| 625 | Bulbs | | $26.50 |

**Special Price of $25.00**
**Collection A-1—$49.00**
Double the above—1250 bulbs

**Collection B—$14.25**

| | | | |
|---|---|---|---|
| 50 | Darwin Tulips | 12 Varieties | $1.30 |
| 50 | Breeder Tulips | 15 " | 1.75 |
| 50 | Cottage Tulips | 12 " | 1.60 |
| 50 | Parrot Tulips | 5 " | 1.60 |
| 50 | Narcissus | 5 " | 4.25 |
| 50 | Crocus | 5 " | 1.25 |
| 25 | Hyacinths | 10 " | 3.25 |
| 325 | bulbs | | $15.20 |

**Special Price of $14.25**
**Collection B-1—$27.25**
Double the above—650 bulbs

**Collection C—$9.75**
HARMONY BORDER OF TULIPS

| | | |
|---|---|---|
| 25 | Bartigon—Vivid Pink | $1.10 |
| 25 | Dream—Deep Lilac | 1.30 |
| 25 | Valentine—Violet | 1.50 |
| 25 | Moonlight—Pale Yellow | 1.30 |
| 25 | Clara Butt—Salmon Pink | 1.10 |
| 25 | [illegible]—Bril'nt Lilac | 1.50 |
| 25 | Mrs. Moon—Pure Yellow | 1.60 |
| 25 | Euterpe—Silvery Lilac | 1.30 |
| 200 | bulbs | $10.70 |

**Special Price of $9.75**
**Collection C-1—$19.00**
50 each of above—400 bulbs

**Collection D—$9.65**
A TULIP BORDER OF BRILLIANCY

| | | |
|---|---|---|
| 25 | Bartigon—Carmine Crimson | $1.10 |
| 25 | King Harold—Ruby Crimson | 1.30 |
| 25 | La Tulipe Noire—Black | 1.50 |
| 25 | Inglescombe Yellow—Yellow | 1.30 |
| 25 | Valentine—Violet | 1.50 |
| 25 | Scarlet Beauty—Bril'nt Scarlet | 1.30 |
| 25 | Farncombe Sanders—Rose Scar. | 1.10 |
| 25 | Avis Kennicott—Yellow | 1.50 |
| 200 | bulbs | $10.60 |

**Special Price—$9.65**
**Collection D-1—$18.50**
50 each of above—400 bulbs

**Collection E—$17.25**
THE TULIP BORDER SUPREME
*Breeder or Art Tulips*

| | | |
|---|---|---|
| 25 | Don Pedro—Cedar Brown | $1.85 |
| 25 | Klondyke—Lilac Rose | 1.60 |
| 25 | Turenne—Purplish Brown | 2.30 |
| 25 | St. Ignace—Lilac Rose | 2.20 |
| 25 | Apricot—Apricot Orange | 1.75 |
| 25 | Cardinal Mogul—Rose Violet | 1.55 |
| 25 | Parsons—Medium Red | 1.50 |
| 25 | Golden Fleece—Golden Bronze | 1.50 |
| 25 | Louis XIV—Purple Gold Edge | 2.20 |
| 25 | Prince of Orange—Orange Scarlet | 2.00 |
| 250 | bulbs—Regular Price | $18.05 |

**Very Special Price of $17.25**

**New Lowered Prices**

| Darwin Tulips | Color | Price per 100 |
|---|---|---|
| Princess Elizabeth | Rose Pink | $ 4.00 |
| Bartigon | Vivid Pink | 3.25 |
| Baronne | Carmine Crimson | 3.00 |
| Clara Butt | Salmon Pink | 3.00 |
| La Tulipe Noire | Velvety Black | 4.50 |
| Valentine | Violet | 4.50 |
| Scarlet Beauty | Scarlet | 4.25 |
| Inglescombe Yellow | Yellow | 4.00 |
| Golden Beauty | Golden Bronze | 4.50 |
| Farncombe Sanders | Rose Scarlet | 3.25 |
| Rev. Ewbank | Lilac Blue Base | 3.25 |
| Cardinal Mogul | Rose Violet | 4.75 |
| Dream | Deep Lilac | 4.00 |
| Pride of Haarlem | Carmine Rose | 3.00 |
| Mme. Krelage | Lilac Rose | 3.25 |
| 1500 bulbs | 100 of each | 55.00 |
| 750 bulbs | 50 of each | 28.00 |
| 375 bulbs | 25 of each | 14.25 |

**Superfine Mixtures—Largest Size Bulbs**

| | | | |
|---|---|---|---|
| Darwin Tulips | 15 Varieties | 100 for | $ 2.95 |
| Breeder Tulips | 15 " | " " | 3.50 |
| Cottage Tulips | 12 " | " " | 3.00 |
| Early Single Tulips | 12 " | " " | 3.00 |
| Early Double Tulips | 12 " | " " | 3.00 |
| Crocus | 5 " | " " | 2.50 |
| Hyacinths | 10 " | " " | 13.75 |

50 bulbs of any of the above at the 100 rate.

*All Prices Include Delivery Charges*

**Handsome Free Catalog** in full colors pictures a great variety of Tulips, Narcissus, Hyacinths, Crocus, Peonies, Lilies etc. WRITE TODAY!

**R. H. SHUMWAY, Seedsman**
*Established 1870*

118 S. First St. Rockford, Illinois






*Entrance steps and walk should never give the impression of obviously cutting up the lawn into ugly sections. Correct design blends them into the surroundings*

## SIMPLICITY IN LANDSCAPI G

THROUGH the medium of land, shrubs, trees, flowers and rocks, landscape architects today have reached fine heights of artistic freedom. From such materials they faithfully reproduce the peacefulness of sunny meadows and the soft, tinkling laughter of brooks rippling through forests, instead of—as in the past—cluttering the lawns with ornate monuments, fountains or other forms of stiff, artificial decoration.

There is but one fundamental law in landscape gardening, an unfailing rule that contains but two words—*observe simplicity*. A wide sweep of lawn with an unobstructed vista of the sunset makes a picture, while a garden cut into unrelated pieces with scattered shrubbery beds and meaningless tree plantings is an offence against Nature.

Since the home grounds should be planned as a single unit of house and garden it is of importance to confer with a good landscape architect [illegible] accepting final plans of the hou[illegible] eliminating possible errors in [illegible]tions and materials for garage, [illegible]way, main entrance and walk[illegible] often is the question of the [illegible] treated as an afterthought, wi[illegible] sufficient or perhaps no fund [illegible] budgeted off for landscaping, the final appearance of the home [illegible] just about as attractive as a [illegible]tiful jewel in a hideous [illegible] holding but little interest f[illegible] casual observer in spite of its [illegible]sic value.

Simplicity in gardening is [illegible] the least expensive, while orn[illegible] and overplanting are both ug[illegible] costly, so an allowance of ten p[illegible] of the cost of the house itself [illegible] provide a fitting and beautiful [illegible]scape setting.

Too much emphasis cannot [illegible] upon the importance of cont[illegible]

(*Continued on page 196*)



*Softly padded with green turf, the stepping-stone walk has a natural charm not found in other materials. Regardless of weather, it is always neat, clean and practical*



For Best Results, Plant Now—

# Dreer's
## Dormant Hardy Hybrid TEA ROSES

BOTH professional and "seasoned" amateur Rose enthusiasts agree that Fall planting of dormant plants is thoroughly practical.

It is also likely to result in finer flowers next June, because of the early start which the plants get. The sturdy, well-hardened plants we supply should be set out just as in the Spring and protected like you do your other Roses. They will then spend the winter in nature's own storehouse (your garden soil) and will be ready for root action with the very awakening of Spring.

Of the hundreds of varieties which we offer, none could bring a greater measure of Rose satisfaction than

## The Famous Dreer Dozen of Hardy Hybrid Tea Roses

Each year we literally test hundreds of Roses—old and new—in our Riverton Trial Grounds. As time goes by, new varieties supersede old standards. The Dreer Dozen consists of varieties that have *proven* their merit under exacting tests. All are noted for their freedom of bloom, length of blooming season and wide range of colors. It includes such famous varieties as Souvenir de Claudius Pernet, Radiance, Los Angeles, Imperial Potentate, etc., etc. Altogether you will find it a selection of truly high-grade varieties that will be a credit to any garden.

We will supply one each of the Dreer Dozen, in *strong two-year-old dormant plants for $11.00 delivered to any Post Office in the U. S.*

**DREER'S Autumn Catalogue FREE**

Offe practical suggestions for Fall gard ng activities, together with suc seeds, Bulbs and Plants as you ll need to put suggestions to wor It also offers a complete collecti for dormant hardy Roses suitle for Fall planting. Yours free or the asking and please mer on the publication.

**HENRY A. DREER,** 1306 Spring Garden St., Philadelphia, Pa.

# October is the Best Month!

*To Plant Tulips and All Spring-Flowering Bulbs—Especially Schling Quality Bulbs at These Rock-Bottom Prices—For Example:*

**100 DARWIN TULIPS—$3.50**

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field grown mixture.

*A $6.00 value for $3.50 or, if you prefer, 50 bulbs for $2.00.*

### *These Six Glorious Collections*

100 Single Early Tulips—[illegible] $6.00
100 Double Early Tulips—[illegible] 7.00
100 Darwin Tulips—[illegible] 8.00
100 Cottage Tulips—[illegible] ever, May and June $8.00 value 5.00
100 Breeder or Art Tulips—[illegible] Apricot, etc. May and June $10.00 value 7.00
100 Parrot or Orchid Tulips—in 5 named varieties [illegible] 6.00

Virginia grown **DAFFODILS & NARCISSI** for naturalizing and lawn planting

Airy and medium trumpets, short cupped and lovely Poet's varieties, doubles and singles. All top size Mother bulbs sure to bloom.

100 for $8.50 1000 for $80.00

### *Also These Lovely Heralds of Spring!*
### *500 Bulbs a $22.50 value—$16.00*

| | |
|---|---|
| 100 CROCUS in 5 named varieties | $5.00 |
| 100 SCILLA SIBIRICA (Blue Squills) | 5.00 |
| 100 GIANT SNOWDROPS | 4.50 |
| 100 BLUE GRAPE HYACINTHS | 4.00 |
| 100 CHINONDOXA (Glory of the Snow) | 4.00 |
| | $22.50 |

***Very Special*—REGAL LILIES—*at Big Savings*—**

First quality bulbs of a tremendously decorative, long trumpet-shaped flowers, pearly white petals, throat shaded with pale yellow, in clusters on 3 to 4 ft. stems. **Regularly $85.00 a 100 bulbs. 1 doz. for $6.00—25 for $11.00—50 for $20.00—100 for $39.00.**

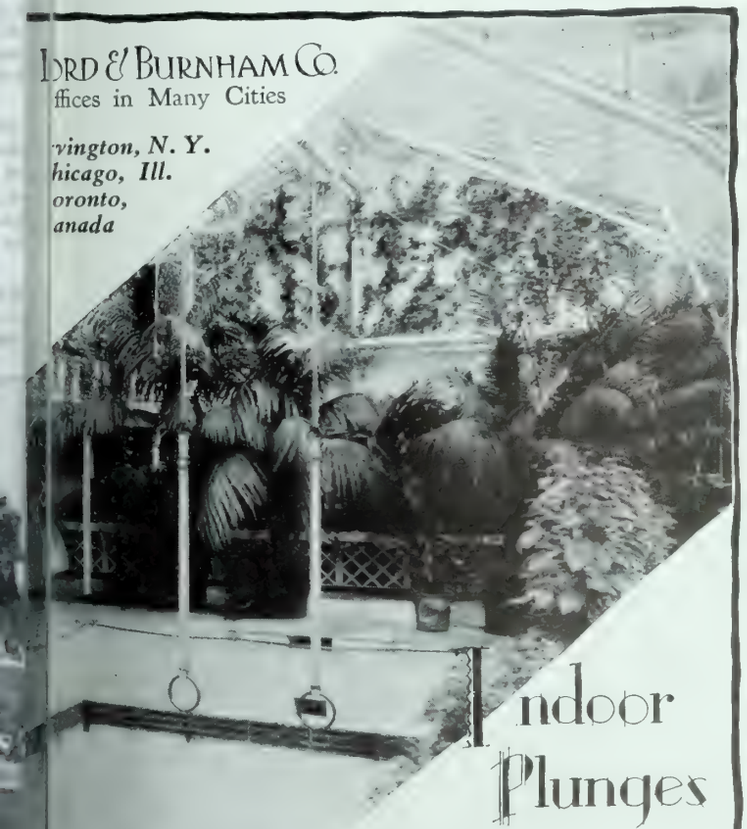
*Our new Bulb Book—Lists of choicest bulbs for indoor or outdoor planting—Free on request—*

618 Madison Ave. *Near 59th St.* **Schling's Bulbs** New York City

MAX SCHLING SEEDSMEN, INC.

LORD & BURNHAM CO.
Offices in Many Cities

*Irvington, N. Y.*
*Chicago, Ill.*
*Toronto,*
*Canada*



# Indoor Plunges

Used to be Swimming Pools, you know. Plunges are everything *they* were, with a goodly lot of highly desirables added. Exhilaration. Sport. Luxury. All in one. Think what you and your guests are losing without one.

*We'll handle the plunge, the glass-over and everything for you. Send for catalog. Or send for us. Or both.*

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

# BOBBINK & ATKINS

*Ask for Catalogue*

World's Choicest Nursery & Greenhouse Products Grown In America

*Visit Nursery*

## ROSES—*Autumn Planting*

SEVERAL hundred thousand low-budded field-grown plants in several hundred varieties are ready to ship. Many new and rare varieties, an extensive list of Climbing Roses and Roses adapted to all parts of the country are described and priced in our catalogue "Roses by Bobbink & Atkins," and in our special folder "Roses—Autumn Planting." A copy of the catalogue and folder will be mailed to all who intend to plant Roses.

## Peonies for Beginners

Experts and amateurs can satisfy their needs from the peonies grown in our Nurseries. These collections are but a hint of the range of varieties that are available for fall planting.

### *Beginner's Collection No. 1*

**Festiva Maxima.** White, flecked carmine.
**Edulis Superba.** Mauve pink.
**Monsieur Jules Elie.** Lilac rose.
**Felix Crousse.** Clear red.

**Four Plants (one of each) $3**

### *Beginner's Collection No. 2*

**Avalanche.** Snow white.
**Albert Crousse.** Shell pink.
**Augustin d'Hour.** Solferino-red.
**La Perle.** Lilac white.
**Duchesse de Nemours.** White.
**Karl Rosefield.** Crimson.

**Six Plants (one of each) $5**

### *Lilacs—Autumn Planting*

These popular spring flowering shrubs will thrive in almost any location. Nearly 200 varieties are in our nurseries. If you intend to plant lilacs this fall please ask for our special folder.

### *Our Specialties*

Deciduous and Evergreen Azaleas, Kalmias, Chinese Magnolias, Kolkwitzia, Cotoneaster, Viburnum Carlesii, new Barberries, and popular French Hybrid [illegible]

[illegible] request [illegible] to [illegible] what you intend to plant. We [illegible]

**BOBBINK & ATKINS, Rutherford, New Jersey**

LUTTON SOLAR V-BAR GREENHOUSES



# WHAT WOMAN WOULD NOT BE THRILLED AT GROWING PRIZE WINNING FLOWERS? . .

THE first thrill of owning your own greenhouse comes when you pick the first blooms and place them in bowls about your home, or give them away to make some other person happy.

But the big thrill, the real one, comes when you realize that your house will grow plants and flowers better than any one else's.

It is no mere coincidence that at flower shows, both public or private, flowers and plants grown in Lutton Solar V-Bar greenhouses are invariably great prize winners. Less shadow, more sunlight, a trouble-proof, oversize heating plant with reserve capacity, and better construction give Lutton-grown flowers more ideal growing conditions than any other greenhouse.

Let us send you the proof of this assertion in the form of an attractive catalogue and a list of recent awards won by flowers grown in Lutton Solar V-Bar greenhouses.

Owing to the use of the name V-Bar by competitors, all genuine Lutton products will now bear the trade-mark "Solar."

WM · H · LUTTON · CO · INC

257 Kearney Avenue . . . Jersey City, New Jersey







*Often the problem of service entrance walk is solved by stepping-stones. They are not too conspicuous, yet they withstand wear and tear indefinitely*

## SIMPLICITY IN LANDSCAPI

(*Continued from page* 194)

with a good landscape architect before purchasing a lot, as he will be able to give intelligent advice regarding the condition of the soil and its adaptability for landscaping. One home owner, after observing what he considered wise economy in purchasing a lot, learned to his disappointment and chagrin that much more than the amount thus saved would be required to remove the rocks from the soil, while the very excellent soil in a rejected higher priced lot was all ready for planting.

In the same way many dollars—and much grief—may be saved by conferring with the landscape architect before determining the location of the garage, a factor which will vitally affect the general landscape scheme. Being a building of utility, the garage should be located to permit utmost safety and convenience in dri and out, but every effort sho made to avoid placing it right front door. There is a too f tendency in landscaping large to swing the drive in curves nearly all the way around the ho cutting the lawn into ugly d pieces, whereas with a little thought its length might ha reduced fully one-third, pro a much greater sweep of unobs lawn.

For a level building site it i tical to locate the garage where be reached from the main st the shortest route possible. W high bank rises direct from th of the lot, build the garage i ground so that a pergola erected and overgrown with cli

(*Continued on page* 198)



*For walks among informal plantings such as are found on many estates there is much to be said on behalf of natural gravel. Crushed stone would appear too artificial*



## Gypsophila "Bristol Fairy"

DAINTY white blossoms which blend perfectly with any cut flower. The plants are perfectly hardy, and if set out now will produce a wealth of bloom all next summer. Strong 2 yr. plants, $1 each, $10 per dozen.

### OUR FALL PRICE LIST

offers an assortment of Hardy Perennials and Roses for fall planting, also proven varieties of Tulips, Narcissi, Hyacinths and other bulbs which should be planted soon for next spring's flowers. Send for your copy now, please.

**BRISTOL NURSERIES, Inc., Box H, Bristol, Conn.**

# Dreer's Superb *May-flowering* TULIPS

ing pictures of surpri

### Set of Six Popular Darwins

*At Amazingly Low Figures*

**Bartigon.**
$4.00 per 100.
**Bleu Aimable.**
75c doz., $5.00 per
60c doz., $4.00 per
**Farncombe Sanders.**
**La Tulipe Noire.**
per 100.
**Pride of Haarlem.**
doz., $3.50 per
**Princess Elizabeth.**
per 100.

| | | Postpaid |
|---|---|---|
| 6 each of 6 popular sorts, | 36 bulbs | $1.50 |
| 12 each of 6 popular sorts, | 72 bulbs | 2.75 |
| 25 each of 6 popular sorts, | 150 bulbs | 5.25 |
| 100 each of 6 popular sorts, | 600 bulbs | 20.00 |

### Cottage Tulips You'll Like

Of most graceful shape, delightful color combination and long lasting qualities, these bring to Tulip fanciers all characteristics a limitable in

Spathulata Maxi, Grenadier, John Ruskin, Pisolee or Maiden's Blush and The Fawn.

| | | Postpaid |
|---|---|---|
| 3 each of 12 sorts, | 36 bulbs | $2.00 |
| 6 each of 12 sorts, | 72 bulbs | 3.50 |
| 12 each of 12 sorts, | 144 bulbs | 6.50 |
| 25 each of 12 sorts, | 300 bulbs | 12.50 |

**Whatever else You Need for the Garden or in Plants for the Home —We Have It:**

*Our Fall Catalogue desires to acquaint you with the extent of*

*a chance by asking for it. Now! Thank you, and please mention*

**HENRY A. DREER** 1306 Spring Garden Street Philadelphia, Pa.

# WILD BULBS

## What Are They?

Tere are two kinds. Those for yr rock garden. Those for your er garden. Some you may ve gone knee deep in some adow for, and never found. u will find them in our cata- from the meadows of Switz- nd, Turkey or Russia as well a of America.

HOW often you have been riding along and seen a single stalk of some lovely wild lily.

You know they wouldn't live *if dug up then.* So you promised yourself to come back in the fall and do it. Now fall is here, unless you have carefully marked the spot there's no use digging. And who wants to deface the landscape anyway?

So browse through our catalog and find them, all nursery grown, better than you could dig up yourself. You know there's no better month to plant all kinds of bulbs than right now. A postal brings the catalog.

# Wayside Gardens

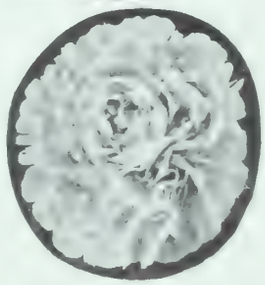
E. H. Schultz, *Pres.* — Mentor, Ohio — J. J. Grullemans, *Sec'y-Treas.*

Reg. U. S. Pat. Off.



# BRAND PEONIES

## Glorious Creations of Rare Beauty



For more than half a century we have been growing the world's most beautiful peonies. Peony lovers who want new and original creations come to us year after year for their plants. The picture of the little girl above with two wonderful blooms of Martha Bulloch gives an idea of the size and beauty of Brand Peonies. You can well be proud of your Peonies when you grow from original Brand Stock. Among the beautiful varieties we have to offer this season are: ***LeCygne, Lady Alex Duff, President Wilson, Mme. Jules Dessert, Sarah Bernhardt, Mrs. A. M. Brand, Mrs. Romaine B. Ware, Myrtle Gentry, Hansina Brand, Mrs. Frank Beach, Hazel Kinney, Victory Chateau Thierry, and in fact all recent good peonies.***



### *Brand's Complete Peony Manual*

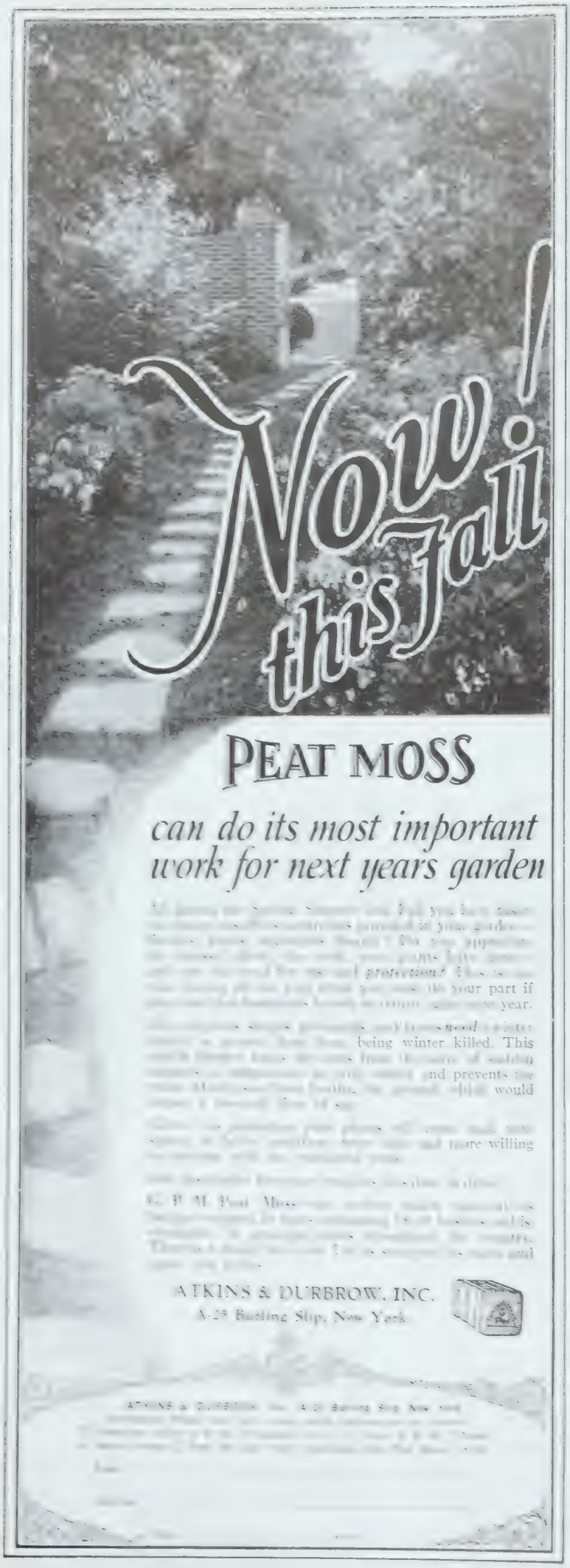
Our new Peony Manual is now ready for delivery. It describes not only our own creations, but many other varieties of rare and entrancing beauty. This book covers all one needs to know about the Peony. It teems in full of its history, its varieties and cultivation. We make a charge of $1.00 for this manual but if you order Peony Roots amounting to $3.00 or more, it is sent free.

Our regular Catalog of Peonies and Iris is free. Write today

*Growers of Peonies for 61 years*

**The BRAND PEONY FARMS**

Box 30 — FARIBAULT, MINNESOTA







*When the house is near the street, let the walk be straight and as short as possible. After all, it is a point of entrance and exit rather than a scenic feature*

# SIMPLICITY IN LANDSCAPING

(Continued from page 196)

or if set in deep enough, the roof may be filled over with earth sown with grass seed and made an extension of the main lawn, practically concealing the garage from any part of the house. In such an instance shrubbery planting and camouflage painting will blend into the natural surroundings, so that it will be pleasantly inconspicuous from the outside.

A frequent mistake in landscape layout is in the designing of entrance walks, which are too often swung into all sorts of unjustified curves and contours. Fortunately there is an unassailable law that should prevent possibility of such an error: Make the entrance walk as short as possible. Swinging the front walk in an easy curve from the corner of a lot toward the most convenient point of the house is one of the most satisfactory methods that leaves a single compact lawn directly in front of the residence, but where the distance from house to sidewalk is very short a perfectly straight walk is preferable; if there is a small bank in front, the walk may be connected with the driveway. The service entrance should, if possible, be separated from the front entrance, this detail depending largely on the construction of the house itself.

The natural stones are one of the first points of attack by the landscape architect, who often orders expensive stone torn out to be replaced with others of more expensive character. Walks come next. Natural colored cement, being cold and dry looking in winter and hot and dazzling in summer, is least desirable; the selection of material for both entrance steps and walks depends entirely on the architectural structure of the house itself. Concrete as the most economical material may be adapted for harmonic use by the addition of color that will blend pleasantly with the tone of the house. Walks of brick or stepping stones are both charming and practical, while gravel walks, though beautiful to the eye and easy to the foot, are objectionable for many reasons, chiefly that the sharp, split rocks cling to wet shoes, wherever they are tramped first to lawn and then to hardwood floors and fine rugs.

A pleasing variation of the plain cement walk, for large Colonial, English or even Spanish style houses is the carpet-like cement walk bordered on both sides with brick to soften the line between the walk and lawn. The all-brick walk is always charming for these two types while interesting expression is added to houses of almost any character by stepping-stone paths of natural rock or broken concrete, always neat and clean no matter what the weather is, softly padded with green lawn. Such a walk possesses a rare natural charm not to be found in other materials and, too, it is a happy solution of the small, inconspicuous service entrance problem.

Broken concrete for stepping stone walks is a modern development from wood fashioned in Italy, France and Switzerland, those countries most famed for artistic gardening, and the reason that there is frequent difficulty in obtaining stone for flagging while flagged walk—about three times as costly—is no more effective. Slab rocks, where available, are both beautiful and inexpensive.

The driveway must offer safety as well as convenience, and the selection of its material should depend entirely on the grade to be traveled. Very frequently it is possible to use the same material as the main entrance, but since no two building sites have the same contour only the general suggestion can be given.

The garden layout should also be worked out with consideration the architecture of the house itself. Colonial houses or bungalows require a more formal planting because of their severe lines, while the Spanish style requires bushes around the house and there revealing a bit of green lawn.

Choice of material for planting should depend entirely upon individual and climatic conditions. In selecting shrubbery find out what heights will result in ten or fifteen years growth, as specimens that are more

(Continued on page 200)



JAPANESE FLOWERING CHERRIES, CHINESE FLOWERING APPLE, PLUM AND PEACH.
In 100 varieties; the largest collection in the United States, if not in the world.

*Also a complete line of Highgrade Nursery Stock.*
50 Acres.

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the GARDEN NURSERIES.
Montgomery Avenue,
Narberth, Pennsylvania.

# "Consider the Lilies"

FOR FALL PLANTING



**Lilium Monadelphum**

[illegible] us from the Southern [illegible] readily becomes established in gardens, preferably of a limestone nature.

The flowers are of a deep straw color, spotted black, carried in large spikes of 10 to 20 blooms on a stout straight stem 5 to 6 feet in height. They make little progress the first year, but in subsequent years their development is phenomenal.

*We have an exceptionally fine lot for Fall planting*

**7-9 in. circum. $1.25 each; $12.00 per doz.; $90.00 per 100**

***Our New Lily Book "Consider the Lilies"***

—is the most comprehensive catalogue ever published on the Lily. It describes over 100 varieties with full cultural directions, with over 65 true color plates of most of the varieties in commerce. This book will be mailed to you separately on receipt of cash $1.00, or FREE with each lily order to value of $3.00 or over.

W. E. MARSHALL & CO., INC.

*Seeds—Plants—Bulbs*

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# Field-grown ROSES
## *for Fall Planting*

**PETERSON ROSES** have a reputation approached by no others for living and thriving when Fall planted.

The astonishing success that Fall planters from Maine to California are having with Peterson's field-grown, hardened Roses (now shipped in the Fall only) is literally the Talk of the Rose World.

We point with pride to the fact that the House of Peterson has been the pioneer in this successful movement, now in its third year. It is just one more step we have taken forward in almost a quarter of a century of catering to many of the Rose and Peony Lovers of America.

We promise—yes, and even guarantee at a small additional cost—your Rose Garden next Summer will well repay your efforts this Fall.

The complete story is told in

***"A Little Book About Roses"***

A copy of this beautiful and helpful 1928 issue will be sent on request.

GEORGE H. PETERSON, INC.

*ose and Peony Specialists*

*Box 30,*
Fair Lawn, New Jersey

# A Garden Full of Darwin Tulips *for $2.00*




IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

**50 Giant Darwin Tulip Bulbs**
**Finest Mixed, for $2.00**
*Selected from fifteen named varieties*

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

**Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.**

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, or call at any of our stores, and secure this exceptional collection, sent prepaid to any point in the U.S. east of the Mississippi. **For points West and Canada, add 25c ($2.25).**

*For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of 10 each of 10 varieties separately labeled for $5.00.*

*Our 1928 Fall Bulb Catalog sent on request*

Stumpp & Walter Co

*One of the Largest Growers and Importers of American, Dutch, French and Japanese Bulbs for Discriminating Flower Lovers in the United States*

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# There is no substitute for science



*Elms under Bartlett care at Phillips Andover Academy, Andover, Mass.— Jesse Haven [illegible] the transportation papers and Paul Revere engraved its seal.*

AS it produces results based on definite knowledge and proved sound technique, so the demand for Bartlett service grows. Performance formed on facts is always the safest investment.

When you engage the Bartlett Associates to put and keep your trees in order, guesswork with its so often tragic results is eliminated. You get the benefit of an organization of tree scientists and trained tree surgeons, specialists for 23 years in tree health and tree surgery, with many of the most outstanding advances in tree hygiene and preservation to their credit.

Yet the services of the Bartlett Associates cost no more and when judged by results they are safer and therefore more economical in the end. For consultation (without obligation to you) address the office nearest you, or Stamford, Connecticut.

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*The* F.A.BARTLETT TREE EXPERT COMPANY


## SIMPLICITY IN LANDSCAPI G

(*Continued from page* 198)

tractive when set in assume immense proportions as the years roll by until they come to exclude so much light and air from the house that ultimately they must be removed. The natural beauties of the surrounding country will offer a wealth of suggestions for both color and form in the garden where the shrubbery should blend with the border planting of the adjoining lot or estate.

Unless the grounds are large the space before the house should always be put into open lawn, a decorative flowering shrubbery planting around the base of the house itself being the only additional treatment advisable. The backyard, being an outdoor living room during the summer, should have a screening of tall growing trees and shrubs to insure privacy and form a background for smaller shrubs, perennials and annuals. And if both beauty and utility would be enjoyed in the outdoor living room, all plantings should be placed around the boundary line, never in little groups about the lawn.

Large estates, with but slight exceptions, are governed by the same unassailable fundamental of simplicity. Though large groups of flo ing trees and shrubs may with cau be used to break monotony, it is a serious mistake to scatter small ings over the lawn. Tall g planting should be kept to the of the estate, using large leaf f ing and evergreen shrubs both privacy screening and backgrou for perennial borders.

Exception is permitted where area of lawn sweeping away fr residence permits a formal gar geometric design to be set into th ter of the immense green carp Permanently even beds for such will be assured by building tin crete walls around them with foot depth, a four-inch width, forty-five degree angle towar lawn to permit the grass to grow and entirely conceal them from

Tall growing shrubbery never cut off vistas of mou rivers or other fine viewpoints; large conifers or decorative leaf are kept close to the shrub bo instead of too far out into the to insure an unobstructed outlo

NAOMI SWETT AND ADOLPH M ER.

## HOUSE & GARDEN'S BOOKSHE F

(*Continued from page* 190)

drawings made by the author, has its geographical scope limited to a small area in New England, it stimulates wonderfully those powers of observation that in the modern busy world are nearly dormant in most persons. Following the lines of this book a parent could give his child an excellent education by using as a laboratory the common things of Nature close at hand. Jotting down in a notebook daily the observations made would aid in developing the youthful mind as the year unfolds. The author's own Calendar of Natural Events indeed reads like an epic in which the hero is the Spirit of Nature; it is a veritable poem and a cinematograph in words. But there are practical suggestions too, in telling how to photograph such difficult subjects as insects and how to make "cultures" of various phases of animal and vegetative life for study. A most interesting treatise is that of parasites as Nature's controllers of numbers and that of toads as consumers of insects destructive to vegetation. Fish that can live for days at a time out of water, others that build nests and still others, the Sea Horse and the Pipe Fish, the male of which incubates the eggs in a pouch as the mother kangaroo carries her nurslings, are some of the oddities very interesting to read about.

F. B. M.

TREES AND SHRUBS OF CALIFORNIA GARDENS. By Charles Francis Saunders. New York: Robert McBride and Company.

WHILE a work of this title should supposedly appeal to all horticulturally inclined persons of the rapidly increasing number who are moving from portions of the country that in climate and vegetation are less favored, into the southern a coast region of California, it s be very entertaining and instruct a much wider circle of readers, California, according to our Ernest B. Wilson, not only c greater variety of woody plan successfully grown in the open gr than in any similar area in the w but most of those that are thoug as adapted to the older parts o country thrive there amazingly. this explanation the author adds "in the phenomenal increase of p ulation, composed in considerable of people of affluence and leisure ends of the earth have been d upon for shade trees and ornam so that you have the plant life o whole world sampled to your han be identified and studied."

But selection had to be made course, and the reader in the Ea or Central states after all is g nothing that he could not g home, other than delightful s about some of the plants tha already knows. And in the story ing the book is charming. Ther intimacy of tone that never bec presumptuous. Amusing incidents nected with searching for plants the uses made of them are rel with naïve humor. Botanical and ticultural as well as human subj are handled in a cheerful, syn thetic and optimistic tone and one for want of a better term migh called magnanimous. The style i fact perfect and the learning, sav ing not at all of pedantry, seems be thoroughly sound. The thirty-t pictures, from artistically m photographs, are so eminently reproduced and are so illustrative t one naturally wishes there were m more.

F. B. M.

# Fruits which Ripen on Your Garden Wall



JUST think of having pears and apples growing on trees which nestle snugly against your house, or having visitors remark upon peaches and cherries where only vines are expected!

Think of flowers in springtime; fruits in summer and autumn; and at all times a novelty of form which will hold your interest. These things espalier fruit trees will give you, and bring to your garden a flavor of Old-world charm that is rarely found in this country.

The trees available are from five to eight years old. They are carefully pruned in single and double cordons, and permit unusual landscape effects at moderate cost.

Quantities are limited; if you would like to have some of these trees for your grounds, please send immediately for our descriptive circular.

*Sizes and prices on application*

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# A Low-Growing Evergreen That Smiles All the Time

ONE of our friends says that Pfitzers Juniper is "the l... somest, most satisfactory low evergreen for it smiles all the year."

We think he is right. Pfitzers Juniper will grow about 6 feet, and equally broad, with branches that look like gray-green ostrich plumes. A splendid variety for porch planting or driveway gr...

The past winter was mighty hard on evergreens, but our bl... of Pfitzer came through uninjured—which shows that it is hardy and does not turn brown.

We have well-grown specimens from 1 foot to 4 feet, at pri... varying from $3 to $15 each. The complete list is given in our catalogue, but you ought to come to the nursery and see them.

HOME LANDSCAPES

our new catalogue, will tell you about rare evergreens, flowering trees and shrubs, ground-cover plants and perennials. If you have not received a copy, please advise us.

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WICKWIRE SPENCER
*Chain Link Fence*


# THE GARDENER'S SCRAP BOOK

CLEAN UP THE PERENNIALS

THIS month sees the passing of practically all the hardy perennials and the withering of their foliage and stalks. It witnesses, too, the clearing away of these reminders of past beauty in every garden whose owner takes pride in its proper maintenance.

Cutting off the dead stalks close to the ground and destroying them is not merely a measure to better the border's appearance. Quite as important are its controlling effect upon plant diseases and insect pests which might otherwise survive the winter and attack again in the spring, and its influence upon next season's work. There is always a great deal to do around a garden in the springtime, and if there is no need to clean up the perennial clumps one will be just that much better off.

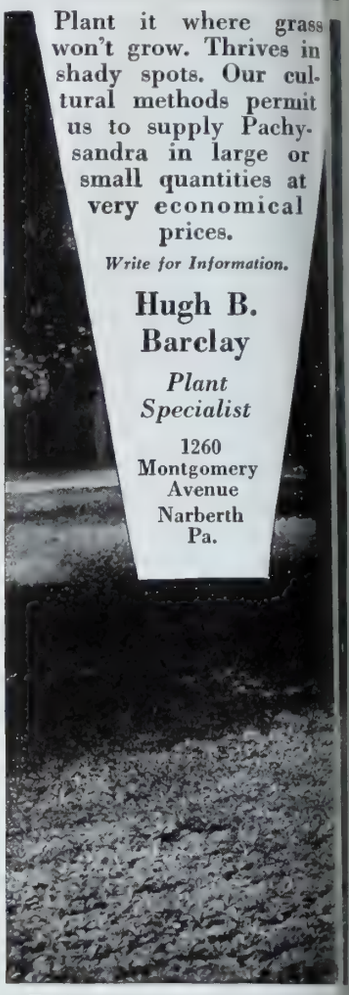
In general, this fall cutting should remove the old growth just above the ground line. A sharp sickle will do for most of it; other more wiry stalks will have to be snipped off with shears or a knife. In no case should the crowns of the plants be harmed or their roots loosened.

DRAINAGE FOR LILIES

FOR many years the Lily family was considered one of the most difficult of the hardy flower groups. With the exception of a few species—good ones, but only a tithe of what the race has to offer—most gardeners who tried them had indifferent success, at best.

But today the situation is different. With a better understanding of the cultural requirements of the various Lilies, especially with regard to soil conditions, it has been found that many species hitherto considered difficult if not impossible are entirely amenable to the majority of gardens. It is merely a case of a little extra pains in providing favorable conditions where these do not already exist.


PACHYSANDRA



Plant it where grass won't grow. Thrives in shady spots. Our cultural methods permit us to supply Pachysandra in large or small quantities at very economical prices.

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DELPHINIUMS



with their tall (6-8 ft.) stately spikes of blue flowers, are the finest blue perennial in existence. Fine for a background, in groups or as single specimens. I grow the famous Wrexham and Vanderbilt strains, which come in various shades of blue, many having beautiful pink and lavender shadings. Also Tickle's white, which is as good as the others, and pure white. There is nothing better to be had than these strains.

FINE 1-YR. PLANTS, $4. per doz;
Selected plants, $6. per doz.
*All Prepaid.*
*Send for Circular.*

CHAMPLAIN VIEW GARDENS
Box D-1, Burlington, Vermont

Real Salmon Pink Peonies



All of the true salmon pinks in existence are found in this Northbrook Quality Group "F"

**Walter Faxon**, an unusual shade; free blommer.

**Souv. de Louis Bigot**, convex bloom with silvery reflex.

**Marie Crousse**, very large delicate flesh color; fragrant.

All three peonies are rated 8.9 and over. A $9.50 value

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Straw Flowers

Complete your Perennial Flower Garden with our Special Hybrid Lupines, and try our Straw Flowers for winter decoration.

These are only two of the many specialties grown in our nursery.

Our illustrated catalogue of perennials and Straw flowers will be mailed free upon request.

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*V. E. Brubaker*, Washburn, Wisconsin
*"Northern grown perennial plants are always good."*




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has 192 pages, 600 illustrations . . . a wealth of material that is all practical, all beautiful. $4.20, postpaid.

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. Struthers, Rheinlander, Mrs. Je ns, Rosenberg, Widar, Wana- dis Riverton Jewel, Henry Murger, An nin Mercie and Franken's Glory — each above ten varieties, $7.70 va only $4.95; clumps $9.90.

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Al tt Crousse, Dr. Brettoneau, M . Geissler, Eugenie Verdier, M . Calot, Rubra Triumphans, A ustin D'Hour, Mme. D'Arem- be , Festiva Maxima, Queen Vic- to and Canari, 1 each, clumps 8- eyes $16.75 value for $12.50; 3- eye divisions, $4.75.

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*Gives the Essential Touch*

SHAPELY jars of Terra Cotta strike a distinctive note of form and color used indoors or in the garden.

*Vases, Classic Urns, Fonts, Bird Baths, Sun Dials, Benches and Gazing Globes are also to be had in high-fired, durable Terra Cotta. Send ten cents in stamps for catalog.*

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18 WALNUT ST. PHILADELPHIA.
*Established* 1810

# THE GARDENER'S SCRAP BOOK

One thing that all Lilies must have is good drainage. If water stands around their bulbs, especially in winter, rotting is likely to take place. Even those which grow naturally in swamps, near streams and in other places where the ground in general is wet, are well drained; investigation will show that immediately below the bulbs are stones, sand or some other medium which prevents standing water.

In garden planting it is always a wise precaution to set each bulb on a little bed of coarse sand. This, with plenty of leafmold for the roots to range through, spells success in many a planting which has failed in the past.

### NATURAL SEEDLINGS

UNLESS one is meticulously thorough and unremitting in the prevention of natural seeding in the border by clipping off all withered flower heads before they ripen, the chances are that a close search in the fall will disclose young plants starting up here and there beneath the foliage of their parents. Coreopsis, Aquilegias and Hardy Alyssum, to mention but three out of many, are especially prone to this method of reproducing their kind.

These chance seedlings are well worth saving if one wishes more plants of the kind in question. If transplanted now to a coldframe, and set out next spring in their permanent places, most of them will produce some blossoms during the summer and be fully under way by the following season.

### SAVE THE GENTIANS

NEXT to Trailing Arbutus there is perhaps no eastern wildflower that makes a stronger appeal to plant lovers at large than the Fringed Gentian. Child of Autumn, lifting its exquisite

**Convert Waste into Wealth**

EVERY bit of vegetable waste—leaves, vines, stalks and cuttings from the garden, straw and corn stalks from the farm—can be converted into *real manure*, rich in nitrogen, phosphorus and other plant foods, by the simple ADCO process. Manure is nature's great fertilizer. Nothing can take its place. By using ADCO you can have quantities of it, rich, odorless and clean.




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Your seed house can supply you with ADCO, or it can be had direct from us. Simple directions accompany every package. Drop us a card and we will gladly send full particulars.

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*Famous for producing the Finest Blooms*
THE CHOICE OF PRIZE WINNING EXHIBITORS
Our 1928 Catalogue
A veritable treasure house of information, showing all the very best offerings for winter and spring blooms. Profusely illustrated.
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HOSEA WATERER
712 Chestnut St. *Established 1892* Philadelphia, Pa.



Plant roses that bloom *profusely*

There's joy, satisfaction, keenest delight in having roses that you are *sure* will bloom profusely, all season, year after year.

Just such roses are "Star" Roses. Plant them *this fall* and you are *sure* of constant blooms next spring and thereafter—we guarantee it! It isn't the guarantee that makes "Star" Roses bloom; it's their "bloom-ability" that makes our guarantee possible!

***"Star" Roses—flowers of a lifetime!***

Today's "Star" Roses are the result of 30 years of patient painstaking. We are specialists. For you, we try out every novelty, and present only those roses that will thrive under *average* conditions.

Our *free* "Fall Guide to Good Roses" offers you well over 100 of these "Star" varieties—*proven* to be "star" quality and "star" growers. The "Guide" also announces the 1929 "Star Dozen" and your chance to save money on this exceptional selection. The "Guide" tells why fall planting is safe for "Star" Roses and gives you earliest blooms next spring.

Star Roses
guaranteed to bloom
-the star says so!



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**Rob't Pyle, Pres. West Grove, Pa.**

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I want to know more about roses and fall planting. Please send me your "Fall Guide," *free*.

Name .....
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# THE GARDENER'S SCRAP BOOK

chalices long after the early frosts have crept into the garden, it shares with the Arbutus an ever-increasing rarity which gives a heightened intensity to the thrill of discovering it in some sunny, wild meadow where Sphagnum Moss and constant dampness help to produce the conditions which it loves. No flower of them all can match it in color; none surpasses the delicacy of the fringe that margins its sky-blue petals. Like the Snowy Egret which mankind almost wiped out of existence, its very beauty has been its undoing; countless colonies of it have been literally picked out of existence.

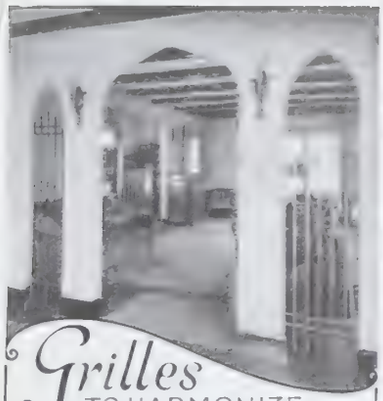
If you know a haunt of the Fringed Gentian, guard the secret well. Enjoy the beauty of the blossoms untouched in their natural setting; if you must cut some for a vase in the house, let their number be very, very small. The plants are biennials, and if most of the blossoms are not left to mature and drop their seeds each year the days of the colony will be numbered.

### BRUSH ROOTS AND PATHWAYS

AUTUMN and early winter are the seasons *par excellence* for clearing away brush from woodland paths, to make room for worthier plantings, or for any other of the numerous purposes which may arise around any country place.

The lazy man's way is to go through the tangle with a brush-hook, lopping off the visible growth a few inches above the ground and leaving the roots undisturbed. As a result, three fresh shoots will spring up next year where one grew before, and in a few seasons the intended clearing will be more impenetrable than if it had never been touched at all.

There is only one way to make such operations even fairly per-

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WITHOUT any appreciable addition to the cost of any new building, you can add immeasurably to the value by specifying Cincinnati Iron Grilles, thus giving a touch of distinction and individuality, and transforming—"just a house"—into one that is different.

Ornamental iron grilles, railings, fences, entrance gates and window guards of attractive, yet modest design, will enhance the beauty of any home. The dominant features of Cincinnati Iron Railings are their attractiveness of design, durability and quality construction.

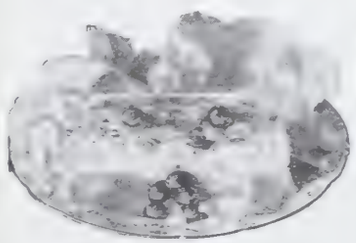
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The Household Magazine of recognized authority which tells you how to make and serve
*"Thirty Minute Salad"*
*"Chocolate Pinwheels"*
*"Cream of Asparagus Salad"*
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*Every Woman Needs It*

How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and seasonable recipes in each number, many of them illustrated.

"AMERICAN COOKERY" gives menus for every possible occasion. Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc. Also contains timely Household Articles and Good Fiction.

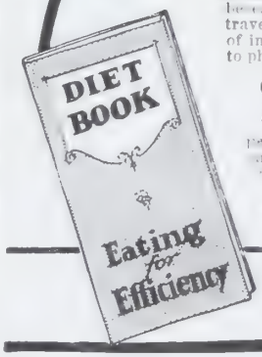
If you have a friend you *need* this Magazine, for using it will help you set a better table for less money.

SEND us One Dollar (cash, check or stamps) and we will send you the next eight numbers of AMERICAN COOKERY, starting with the October number which contains recipes and directions for "Thirty Minute Salad," and many other good things. Address

The Boston Cooking School Magazine Co.
219 Columbus Ave. Boston, Mass.

**Eat and Be Well!**

A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.




*Control Your Weight Without Drugs or Tiresome Exercises*

Diets for weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various digestive disorders.

This book is for FREE circulation. Not a mail order advertisement. Name and address on card will bring it and no request for remittance.

HEALTH EXTENSION BUREAU
374 Good Health Bldg., Battle Creek, Mich.

**THESE BAGS MAKE HOUSEKEEPING EASIER!**

Women who have used them say—*"Wonderful!"*

**CACHE-ALL**—A tidy and tidy way to keep your cellar clean. Holds all sorts of waste and paper without spoiling or fluttering about. Will stay open until handy-free when filling. Every well-run home should have one. Tan or Green, $1.50.

**PIK-UP**—One bag gathers up everything instead of scattering waste. Keeps the floor clean. Open-ends for convenience. In Tan or White, $1.00. Tan or Green, $2.00.

**HANDY CLOS-PIN**—Holds clothes at the right height and at your side. Holds 2 pounds of clothes. Tan or Green, $2.00. Wooden base for concrete floors, extra.

**KRISP-KLEEN**—Keeps vegetables clean, fresh and crisp in the refrigerator. Keeps lettuce for itself. White only, 25c.

**ICE-KRAKER**—No more trouble cracking ice. This keeps it off the kitchen floor. Just lift and pound. White only, 25c.

***WOOD-TOTE**—Extra strongly constructed sling for carrying firewood, carries large weights practically nothing, protects the clothing. Keeps hands for itself. In Tan or Green, $2.00. Del. Exc. $3.00.

**Wood-Tote not included in Introductory Offer.*

SPECIAL GROUP OFFER

Regular retail value of items listed, including each, separately, $4.50. Special INTRO-TOTE Group, Tan only, $3.00 (INTRO-TOTE). Tan or Green, $3.00 (INTRO-TOTE).

Use the coupon when ordering and ask for free descriptive folder of entire line. Every home should have all five bags. Mail coupon today.




RICHARDSON-GARRETT BAG CO., Box HG, JERSEY CITY, N. J.
Please send me bags checked. ☐ Please send me descriptive folder. ☐
Name..... Address.....



**EMBOSSED TISSUE WRAPPINGS**

FOR gift wrapping the Dexstar Embossed Tissues are always in excellent taste—unique, beautiful, refined, filmy but extra strong. The entire surface of these papers is covered with an intricate design in repousse.

THE Dexstar Embossed Tissues are made in the same mills that produce the remarkable Starbrite Non-Tarnish Tissues, which absolutely prevent discoloration of silverware.

*Ask your department store or stationer to order for you*
**Sample** *quire of Embossed Gift Wrapping Tissues in assorted colors. 50 cents.*
**Sample** *quire Starbrite Non-Tarnish Tissues. 50 cents.*

C. H. DEXTER & SONS, INC.
*Highest Grade Thin Papers*
WINDSOR LOCKS, CONN.

TRADE MARK
DEXSTAR



HERE is the modern fountain of youth! A trifle added to the water, and your daily tub becomes an occasion of luxurious comfort. The scent is so delicate, so exquisitely dainty, as to excite the ardor of a queen. The water becomes as soft and smooth as the dew of early morn. And as you dress, you feel a new vigor and energy, and you are equal to the most trying of social obligations!

No 4711
*Bath Salts*
*Made in U. S. A. by*
Mulhens & Kropff, Inc.
25 West 45th Street
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"Woven by Hand"



A Gift for Baby That Makes Mother Happy Too—

BEAUTIFUL Baby Blankets woven by masters of the Colonial Hand-loom, each blanket an individual piece of work in artistry and design. Made from finest virgin wool, soft, dainty, light and warm, in delicate shades of pink, blue and white. Guaranteed not to shrink in washing.

Comes in bright-colored Elfin Gift Box—$4.50.

Here is a gift for baby that can never be duplicated—as distinctive as it is beautiful.

SATISFACTION GUARANTEED OR MONEY REFUNDED

Send for free booklet of blankets and the particulars of our monthly gift of hand-woven baby blanket. Garden blankets, bed spreads and other fine fabrics.

MEANS WEAVE SHOP
13 Howe Street, Lowell, Mass.

*Means Hand-woven Blankets are sold in the better Gift and Specialty Shops. Look for the Means "Hand-woven" Label on every blanket.*

# THE GARDENER'S SCRAP BOOK

manent in their places, and that is to grub out the [illegible] gently. Hard, driving work, this, but take our word for it that it pays in the long run.

## MAKE READY THE COLDFRAMES

OCTOBER is the month to make ready the coldframes for receiving their winter inhabitants, the perennial flower seedlings. These little plants, whether growing in pots or flats, should be put under glass before hard frosts come, unless they are already set out in their permanent positions in the border.

The advantages of the coldframe in this connection lie not so much in the longer period of growth which the protection makes possible as in the freedom from temperature damage later on. In a well-managed frame there is none of the alternate freezing and thawing which causes such injury to young roots and crowns, for, once the soil is frozen, it remains so until permanent softening takes place in the spring.

## DON'T FORGET THE PARSLEY

PARSLEY is one of those welcome but often neglected herbs which have their place in every well-ordered cuisine. Probably we would see it more often on the private home table if people knew how easy it is to grow, even in midwinter.

There really is no month in the year when Parsley need be lacking. In spring, summer and early fall a few plants of it tucked away in a corner of the garden—or used as a neat edging for the pathway, if you favor the appearance of its dark green, compact tufts—will yield an abundance of sprigs for garnishing. As cool weather approaches in the fall, two or three plants can be taken up, set in pots and brought indoors to a sunny kitchen window where they will flourish all winter.

*Winthrop Reproductions of Early American Furniture*



Price for the Month of October Only

WINTHROP FURNITURE CO.
424 Park Sq. Bldg. Boston, Mass.



GLISTENING WHITENESS

The glistening whiteness of the Polar Regions is well duplicated in the glistening Pyralin finish of this "STASCO" Seat.

Fully guaranteed against cracking, chipping and discoloration, this seat will give you years of satisfactory service.

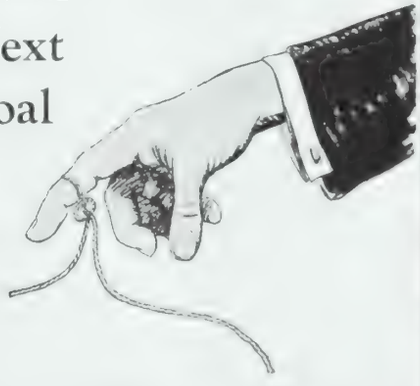
Ask your plumber to show you No. 358 illustrated here. It costs but $6.50.

*Write for our illustrated booklet of "STASCO" Seats*

STANDARD TANK & SEAT COMPANY
Camden, N. J.

STASCO SEATS

This String Will Save Your Next Winter's Coal



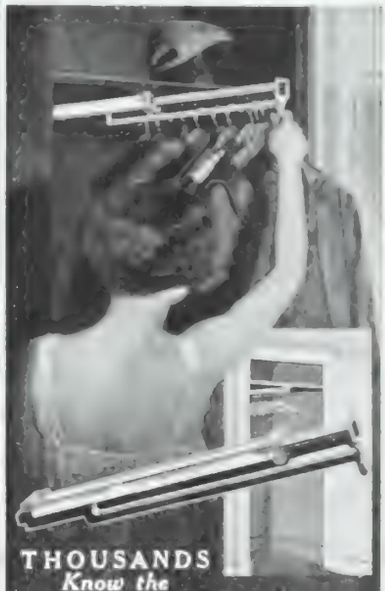


TIE a string to your finger lest you forget to send for "Lest You Forget", which is a compact little book full of coal saving help hints. Tells you how to get more heat and comfort from the same coal. Or your same heat and comfort from less coal. In either case you save money.

It's told in a way, interesting and readable, so any woman or any man can easily do what it so plainly suggests doing.

*Send for a copy of "Lest You Forget"*

Burnham Boiler Corporation
IRVINGTON, NEW YORK
Representatives in all principal cities of the United States and Canada



THOUSANDS *Know the* CONVENIENCE *of K-V Clothes Closet Fixtures*

K-V Clothes Closet Fixtures create order—automatically . . . preserve appearance of good clothing . . . make selection of garments easy . . . discourage moths. Clothes, hanging in neat array, come forward at a touch. Another touch and the extension rod slides back into the closet. With this indestructible device small closets are made as neat as garment show cases. In lengths from 32 to 60 inches. Simple installation. Inexpensive.

Get a copy of our booklet. Write today.

KNAPE & VOGT MFG. CO.
Grand Rapids, Michigan

KNAPE & VOGT MFG. CO.
1618 Muskegon Avenue, Grand Rapids, Mich.
Send booklet telling how K-V Closet Fixtures [illegible]
NAME
ADDRESS

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Publishing & Printing

Radio & Television

Railroads

Real Estate & Building

Restaurants & Food Products

Rubber Goods & Tires

Shipping & Transportation

Soaps & Cleansers

Sporting Goods & Toys

Stationery & Office Supplies

Textiles & Fabrics

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Canteen Food Service

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Home Furnishings

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Schools & Camps

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Toilet Goods

Wearing Apparel

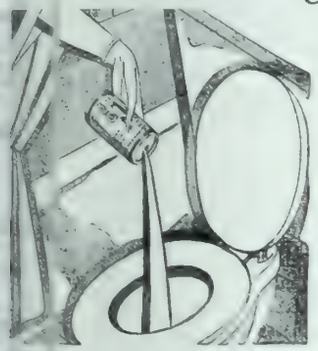
Miscellaneous

## lat es are swell fo cigarettes

out fo LIGHT, I use a flashlight. Particularly around the house where there's a chanc of fire. I wouldn't use a lighted match among cloth in a dark closet or aroun the dry things in an attic, or anything. Not even if it s a good way to find thing which, you know, it isn't. I use my flashlight, an Everady. Touch the switch and t re's a big, bright circle o light that the darkest corne can't escape. Better light nd SAFER.

Th e's no place like home for th flashlight habit. Keep Everady Flashlights handy, upstas and down. And keep them full of light, bright and lng-lasting, with Eveready Batteries. They're packd with endurance, cram ed with power, and they y it with LIGHT.

## oo less . . . ithout scrubbing





Let Sani-Flush do the disagreeable work of cleaning the toilet.

Just sprinkle a little Sani-Flush into the toilet bowl, following directions on the can. Then flush. Your job is d e. Sani-Flush removes stain marks and incrustations. It cl s the trap no brush could reac l. Odors disappear.

Sa Flush is harmless to plumbing. se it frequently.

*Bu Sani-Flush in new punch-top ca at grocery, drug or hardware tores, 25c; Canada, 35c.*

**Sani-Flush**

Cle s Closet Bowls Without Scouring

THE HYGIENIC PRODUCTS CO.
Canton, Ohio
*Also makers of Melo a real water softener*

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1828 + Centennial + 1928



# Beauty of design

combined with luxurious comfort and enduring quality—all should be embodied in the day bed you select. It must harmonize with, and add to the attractiveness of the most perfect setting.

This day bed by Hall is the ultimate in style, comfort and quality—anticipated by 100 years of experience. Orders may be placed direct or through your dealer or decorator.

*The Sign of Quality*

FRANK A. HALL & SONS
25 West 45th Street
New York

*Makers of Pure Horse Hair Mattresses and Upholstered Box Springs*

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*Entrance gates at the John Warnemaker Estate. Post Lantern #305 in Catalog "I". Write today*

## Lighting Fixtures that Respect the Owners' Wishes

Stern entrance guardians for the owner who desires privacy from inquisitive strangers—quaint beacons cheerfully blinking the hospitality of a genial host—authentic reproduction of period design that insures a harmonious whole.

Smyser-Royer exterior lighting fixtures are so carefully created that they become a true reflection of the owner himself.

**Be sure your architect or builder specifies Smyser-Royer**

LAMP POSTS LANTERNS BRACKETS

SMYSER-ROYER COMPANY
Main Office and Works—York, Pa.
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## Be Your Age —But Don't *Look* It!



A [illegible] within reach of every woman!

[illegible] lation, sallow complexion occur when the [illegible]

**Kathryn Murray's 5-Minute-A-Day Facial Exercises**

RESULTS GUARANTEED

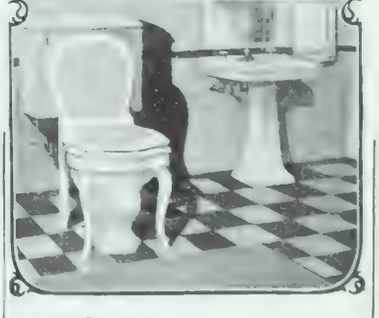
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# Zundel

SANITARY TOILET CHAIR



## *Why Not an Attractive Toilet?*

Invention has taken a hand in changing the "Ugly Duckling" of the bathroom into a beautiful swan—and yet, with no loss of the sanitary, easy-to-clean features which have made American plumbing the world's choice. In old or new bathrooms a ZUNDEL Sanitary Toilet Chair can be installed in a few minutes, completely concealing the unsightly toilet. Choice of a wide variety of designs and colors to match interior decorations.

*See your plumber or write for catalog* HG2

KILLZUN, INC.
TRIBUNE TOWER, CHICAGO, ILL.

# NEW TASTES . . . *will you change with them?*



Will the French Empire style in furniture revival Governor Lowell like Scandinavian treasures of wood are twilight, and yours of the colonies of Mexico and America has some new distinction, either in popular character or in certain

## 2 years of HOUSE & GARDEN for $5

*12 issues in the year*

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ARITHMETIC

Bought singly, 24 copies at 35c each cost $8.40 . . . subscribed to at regular annual rate of $3.50, they cost $4.00 . . . through this Special Offer you get them for $5.00 . . . or a second year for only $1.50 more than the regular one-year price. Sign the coupon now.

# HOUSE & GARDEN



*House Planning Number*




"A Southerly Wind and a Cloudy Sky proclaims a hunting morning." From miles around the gallantry and beauty of the countryside have come to the meet at Bracebridge Hall. Favorite even in this distinguished gathering is vivacious Lady Eleanor Dunsmore whose beauty is fresh as the morning. On Yardley's Old English Lavender Soap alone Lady Eleanor relies to cleanse, soothe and stimulate her fair complexion. Indeed, the use of this toilet soap has become a tradition in fine English homes. For more than a century and a half the women of England (and we are told this is true of smart Parisians too) have trusted it to preserve those clear, natural complexions that are famous all over the world. You will find the same refreshing lavender fragrance in the other Yardley products. England's best—they are obtainable anywhere in America. "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; Old English Lavender Perfume, $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Bath Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 15-19 Madison Square North, New York; also Toronto and Paris. *Out of deference to our clientele we have refrained from using actual names.*

# Yardley's Old English Lavender Soap



*Established in* 1770

# TIFFANY & CO.

## JEWELRY SILVERWARE STATIONERY

*Known Far and Wide*
*For Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK




CARON CORP., 389 FIFTH AVE., NEW YORK



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Among important stores leading the way toward better taste in home interiors is Gimbels in Pittsburgh. Here the floors of furniture, rugs, draperies and accessories work as a unit in planning decorative home ensembles . . . Here period designs are combined to give subtle interest to each ensemble . . . Here restraint is a master theme, that homes may be the more livable and lasting. . . . Here, thanks to the miracle of modern machinery, good taste is divorced from price . . . the modest home is made no less correct and charming than the elegant town house . . . Here everything that is suited to the modes and manners of modern life, from the sturdy furniture of the Jacobean period to the sophisticated things of modern tomorrow has been assembled for your inspection. Ours is the pleasure of aiding the moderns in creating charming home interiors.

**GIMBELS**
**—PITTSBURGH**

# GUERLAIN



## SHALIMAR

Out of essences so rare that only a small quantity can be procured . . Guerlain . . . one hundred years parfumeur laureate of France has created Shalimar the unforgettable.

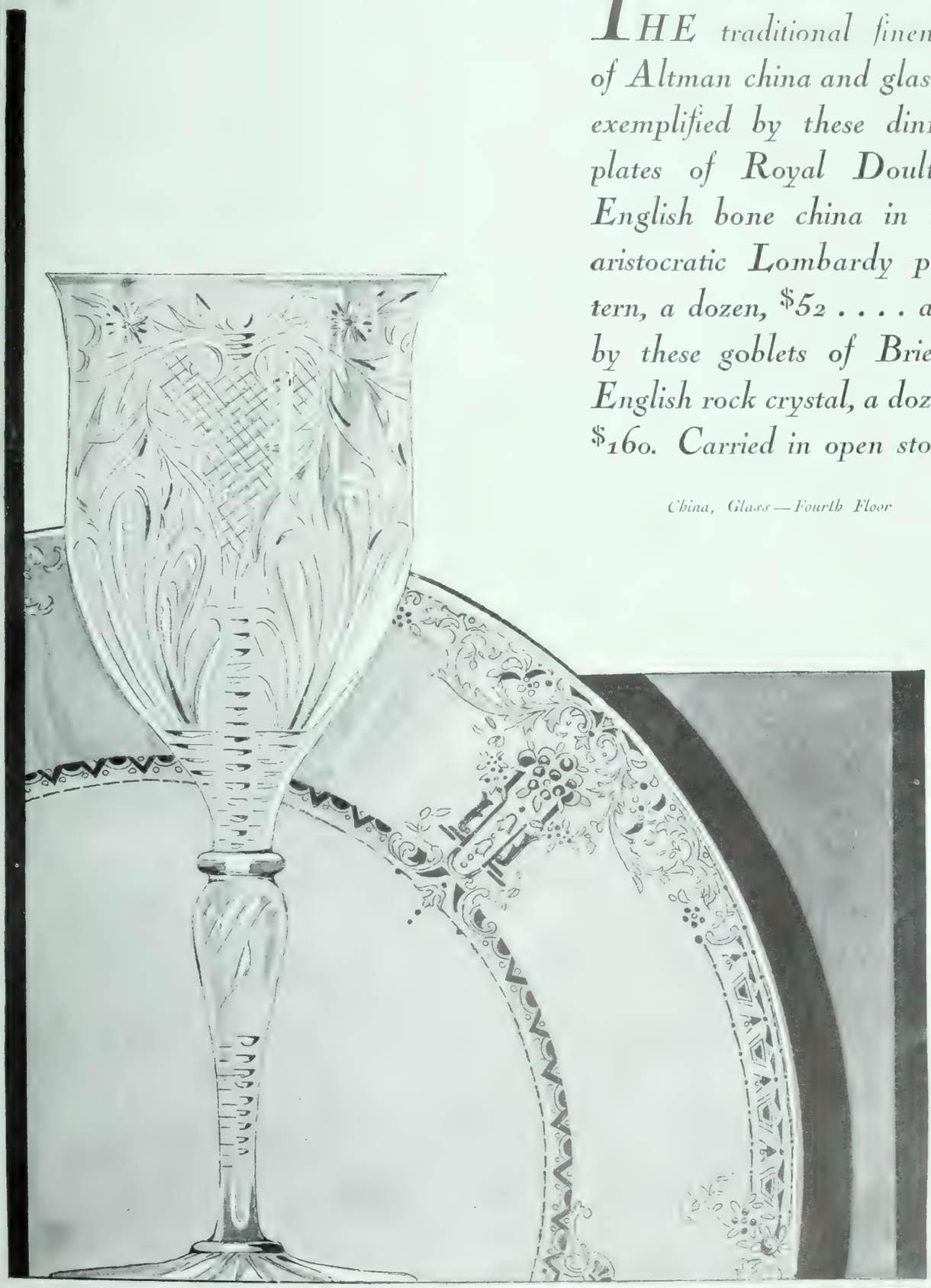
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*THE traditional fineness of Altman china and glass is exemplified by these dinner plates of Royal Doulton English bone china in the aristocratic Lombardy pattern, a dozen, $52 . . . . and by these goblets of Brierly English rock crystal, a dozen, $160. Carried in open stock.*

*China, Glass — Fourth Floor*



THE HUNT



Karess
Face Powder

Endorsed by Women of Discrimination and Refinement Everywhere

Packaged especially for the boudoir $2.00



WOODWORTH
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# GOTHIC TAPESTRIES



Macy's has authentic hand-loomed copies, too, for those who plan a more modest expenditure. The mille fleurs designs, illustrated on either side above, can be found only at Macy's in the United States. They are 31 by 39 inches and are $17.74 each.

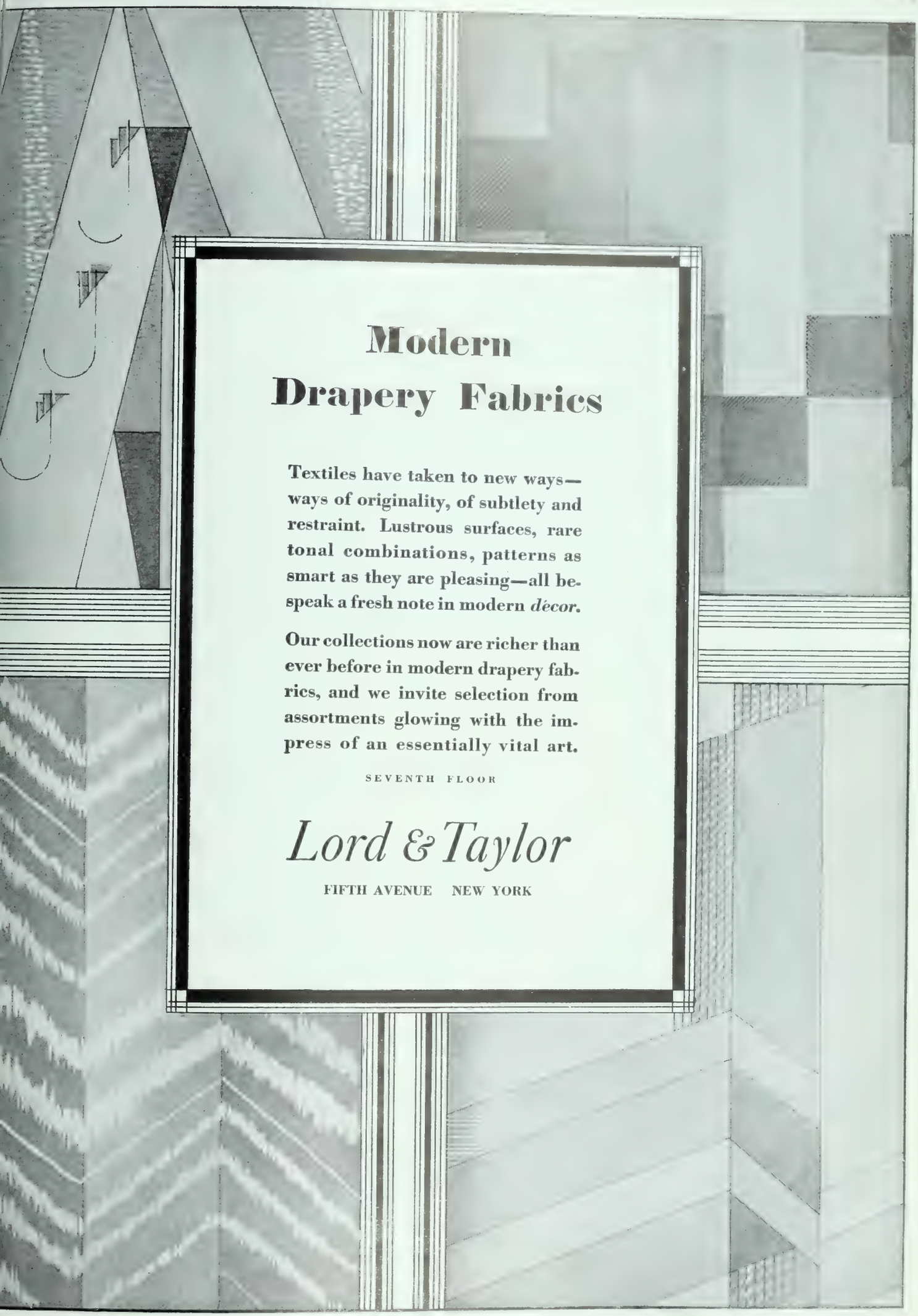
THE traditions of great French and Burgundian tapestry weavers live in their descendants today. Macy's has gathered a collection of beautiful panels, made entirely by hand in the old manner, and copied from original Gothic sources. The finely woven panel illustrated above is adapted from a priceless tapestry in the Musee des Arts Decoratifs in Paris. It is 65 by 82 inches and is priced $449.00

MACY'S
34th Street and Broadway
New York



Macy's offers a wide choice in all types of tapestries; machine-woven, hand-loomed or hand-made, also block print copies of Gothic designs. We import these tapestries directly and therefore can sell them for exceptionally low prices even for Macy's.


MON SEUL AMI
Isabey's newest *parfum* masterpiece · in an exquisite, modernistic flacon de luxe · is an essentially sophisticated *odeur*, created for the formal occasion · and dedicated to the smart *Moderne*.
At Exclusive Shops Everywhere
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MON SEUL AMI
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# Modern Drapery Fabrics

Textiles have taken to new ways—ways of originality, of subtlety and restraint. Lustrous surfaces, rare tonal combinations, patterns as smart as they are pleasing—all bespeak a fresh note in modern *décor.*

Our collections now are richer than ever before in modern drapery fabrics, and we invite selection from assortments glowing with the impress of an essentially vital art.

SEVENTH FLOOR

*Lord & Taylor*

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# McCutcheon's



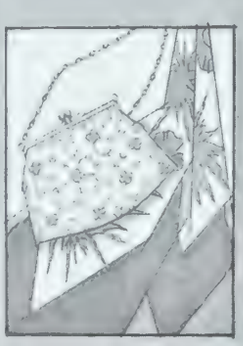
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FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 44, NEW YORK



## *The Latest Importations from Liberty of London have just arrived!*

ON THE Fourth Floor in the Liberty Gift Section you will find delicately hammered silver, reproductions of old Pewter, modern Tudric Pewter, Moorcroft Pottery, Pigskin Leather articles and many other novelties. And there's also an extensive collection of Cretonnes, Brocades, Sardinian Tapestries, Crewel Embroideries and Persian Antiques.



DRESS FABRICS from Liberty's are on the Third Floor. Satins printed in smart designs, metal brocades in heavy or sheer weaves, Tyrian and Wandel Silks and the fresh lovely Liberty Cottons await your selection here.



JUST AS YOU enter the front door, you will see Liberty Scarfs. And each scarf whether it's a smart square of silk or a long scarf of chiffon, metal brocade or silk has the inimitable charm of Liberty colors and designs. Bags of Liberty Silks are shown in a wide range of shades. And a Liberty Pot-Pourri will serve for many a year as a reminder of England's fragrant gardens.

*Our Fall and Winter Catalog is now ready. Write for your copy today.*

# Nahon



IN OUR SHOWROOMS

NAHON FURNITURE *is sold only through the trade. It may be seen to best advantage in our extensive showrooms, which are always open to the public.*

AT the right is illustrated the Avondale Coffee Table—the Nahon Special for November. Like all Nahon Furniture, this piece is made in the Nahon factory, and is of the finest material and workmanship. Owing to the fact that it is a particularly popular design, however, it may be made in quantity, and hence offered at an unusually low price. The Avondale, and other Nahon Specials, may be purchased through your decorator or dealer.

The Nahon Company

*Manufacturers to the Decorative Trade*

52ND STREET AND EAST RIVER — NEW YORK CITY



AVONDALE COFFEE TABLE

This is of modern design, yet pure in style and true to the details of the William and Mary School. It is made of walnut and is particularly suitable for the English or Italian style of room. Extreme length 28 inches, width 19½ inches, height 20 inches.

# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



SHERATON MAHOGANY FURNITURE *by* KENSINGTON

## The Influence of Mahogany in the Development of Furniture Design

THE introduction of mahogany into general use as a cabinet wood was a very considerable influence in the extraordinary advance in the art of cabinet-making which took place in England in the last half of the 18th Century. The close grain, beautiful figure and color of the wood were an inspiration to the designer, and invited and certainly rewarded the highest skill of the cabinet-maker, carver and finisher.

The remarkable strength and stability of this finest of all cabinet-woods enabled a lightening and shaping of the structural parts so that the furniture of Hepplewhite, Sheraton and their contemporaries attained a delicacy and grace hitherto unknown and still unsurpassed.

The examples illustrated are in every detail characteristic of Sheraton's delightful style. They are made by hand throughout of beautifully figured mahogany and are finished in the rich warm tones of old wood to withstand both heat and dampness, retaining all of the old-world charm of originals while for practical considerations decidedly preferable to antiques.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer*

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

*Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"*

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR



*Each individual piece of furniture in this wholly delightful group is worthy of one's careful study—and admiration as well. Particularly beautiful is the tapestry-covered love seat, with its cabriole legs and gracefully curved back. Among the famous Hampton Shops reproductions can be found love seats that range from three hundred to three thousand dollars ... With such lovely furniture the Hampton Shops are completely filled. May we not show you these pieces?*

# Hampton Shops

18 EAST 50TH STREET NEW YORK

Furniture Decoration Antiques

*Night hides in scented mystery*
*the bold who plan love's piracy*





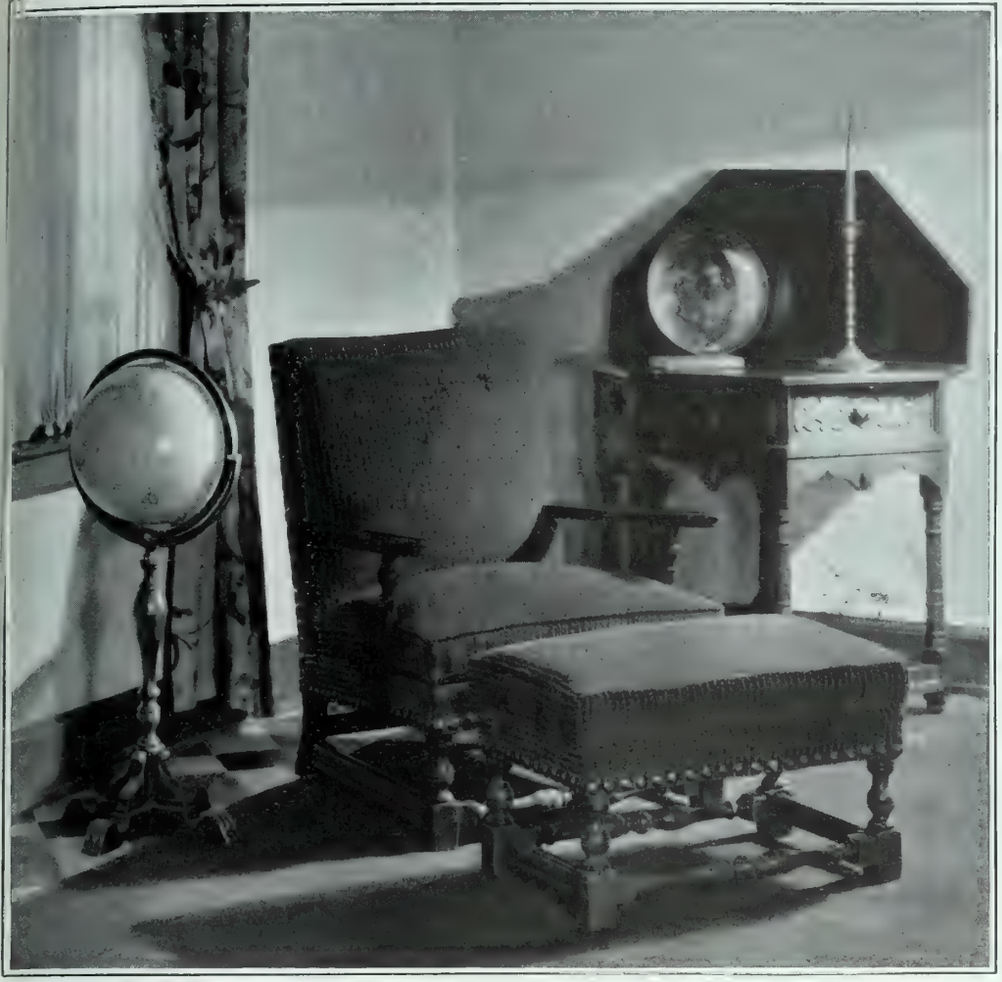
# LE PIRATE

## *A Parfum by Lenthéric*

The recognition that is Lenthéric's among the aristocratic women of France is not a social whim. To them a perfume must be a fragrant flowering of the very art of living—a delicate alchemy to quicken the emotions. For of all languages, that of elusive fragrances can best express those moments which are so fleeting and beautiful . . . Such a fragrance is *Le Pirate*. Delicate—yet purposeful. Decidedly it is not naïve. Rather it is as intent as black-eyed Spanish love. Intent—but with irrepressible caprice. *Le Pirate* is a triumph of the perfumes of that "Composer in Fragrance" Lenthéric—bold and irresistible . . . *Le Pirate*—like all Lenthéric parfums—serves its "devoir" and unsuspected background to visible beauty. It creates for a lovely woman a garden of invisible flowers . . . Like all Lenthéric perfumes, *Le Pirate* possesses a priceless secret—it lasts, fresh and delicate, like growing flowers . . . Parfums Lenthéric can be secured not only in the New York Salon of Lenthéric, Savoy-Plaza, Fifth Avenue at 58th Street, but in the finest shops of the large cities.

## Lenthéric, *Paris*

*Parfums* FIFTH AVENUE AND 58TH STREET, NEW YORK
45 RUE SAINT-HONORÉ, PARIS, FRANCE







# *Furniture such as this carries the Memory of Christmas through the years*

CHRISTMAS giving can mean more than buying an appropriate present. The joy of giving is most fully realized when the gift is not only one of individual charm for the receiver but one that can also be joyfully used year after year with increasing satisfaction.

Kittinger masterpieces in small homes or large are most often appropriated by individuals with personal pride. This chair and stool in solid American Walnut, luxuriously comfortable with best curled hair and down, will be jealously claimed by the man of the house. The accompanying globe and flap-top table of gateleg design, also in Solid Walnut throughout, will gratify any home-lover desirous of artistic surroundings. There are over four hundred fifty other Kittinger pieces and suites, all in solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak and Maple.



*An inviting English group for the Fireside.*

*Let us send a Christmas Folder with Booklets showing Kittinger Distinctive Furniture for every room in the home, for better executive Offices, Clubs and Hotels. Name of nearest Kittinger Dealer on request. Kittinger Company, 1872 Elmwood Avenue, Buffalo, N. Y.*

Kittinger DISTINCTIVE Furniture BUFFALO 1866

© 1928, Kittinger Company

# KITTINGER

*Distinctive Furniture*



*(above)*
**AMSTERDAM**
**Flagg Seat**
**Side Chair**
**2032-1**
**WINDSOR**
**Cricket**
**2011-W**

# THREE CENTURIES OF CHARM

FADS die and fancy changes. But for three hundred years, the Windsor Chair has remained enshrined in our national life. Years have but strengthened its hold on our hearts and hearthstones. And in no small measure is this due to Nichols & Stone Company.

In the largest and oldest establishment devoted to Windsor Chairs exclusively—they have re-created in Nichols & Stone Windsor Chairs all the beauty, grace and sturdiness that have made the Windsor America's best-beloved chair. And thru volume production with quality standards, they have brought more than 125 distinctive patterns of Nichols & Stone Windsors within a modest price-range. All N & S models are also furnished in the white wood for home decoration.

*Furniture and department stores everywhere carry the Nichols & Stone line. Write us for your nearest dealer's name.*

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts



***Free Booklet***

*"Three Hundred Years of Charm" is a delightful new booklet on the influence of Windsors in today's inviting homes. For free copy and the nearby N & S dealer's name—please address desk H. G. 3.*

*(above*
**WINDS**
**Flagg S**
**Arm Ch**
**with Sp**
**2039-5**
**GRANADA**
**Ladder-Back**
**Seat Arm C**
**2023-5**



**PRISCILLA**
**Flagg Seat**
**Arm Chair**
**2004-5**



**DUXBURY**
**Side Chair**
**2079-1**

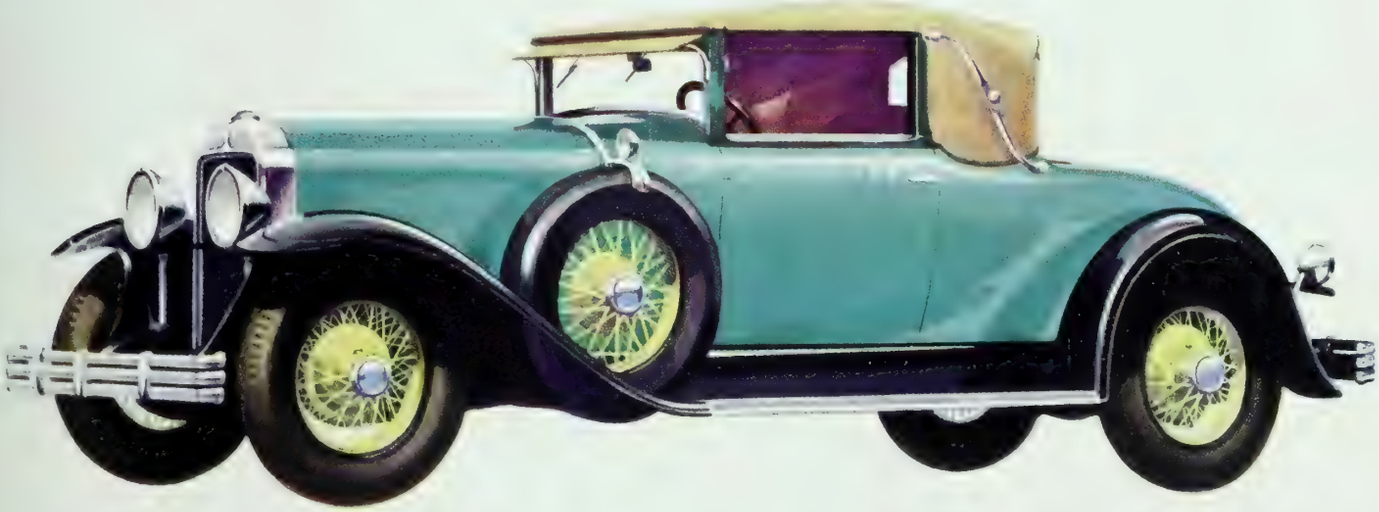


# *Everyone says*

# it's the smartest car in the world

In twenty-five years no car like this .. no car so beautiful, so fashionable and so capable as the new Buick with Masterpiece Bodies by Fisher. It's the Buick of Buicks and the car of cars. And it's enjoying the year of years!

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM



THE SILVER ANNIVERSARY

# BUICK




# Gíft Lamps




A GROUP of the most strikingly executed lamps in America, selected for Christm presentation in America's smartest stores. Lamps that would have done cred to a Doge's palace, that might have graced the studio of the great Cellini, himsel

In design, in execution, and in their startling choice of metals, they are as daring, inspired, as artistic, as any model ever wrought by painstaking care and cunning artistr in the great days of old. They breathe the fire and loveliness of true inspiration, th perfection of exquisite handiwork.

The lamps here shown are the cream of a collection of masterpieces. They are mad by an organization of artists who have preserved since 1844 the exacting traditions superior metal craftsmanship. Each product is an authentic re-creation of the perio of its inspiration, each is a symphony in perfect symmetry.

# New MILLER LAMPS




## The Lamps, One by One

**A** Suggesting hand-work of the 16th century. The restrained symmetry of this polished bronze base is balanced by the striking obliqueness of the arrow arm and mellowed by the rich velvet shade. Lamp No. 244; Shade No. 5445.

**B** For a spacious room. A Grecian urn of perfect proportions, sculptured in Old English bronze, supports a rich fringed shade which spreads and reflects the light over a wide table area. Lamp No. 2853; Shade No. 5397.

**C** Strikingly modern! This exquisitely balanced creation combines, with the simple stateliness of a Greek elegy, midnight black with sunbright brass. Lamp No. 252; Shade No. 5431.

**D** A lyric in metal—the silver of French pewter fusing into exquisite old copper. No lovelier or more unusual combination is possible than this duotone creation whose inspiration is a spear mounted on a pedestal—a sphere shot through with a shaft of light. Lamp No. 240; Shade No. 5393.

**E** The magic of the potter's art. Rich color and perfect proportions uniting in an exquisite Italian vase; with Empire parchment shade in matching colors and reflecting design. Lamp No. 2873; Shade No. 5425.

**F** A symphony in warm copper radiance. Perfect coordination between a beautiful copper and brass Russian jug base, in excellent lines, and a triangular shade of neutral home-spun over tangerine silk. Lamp No. 2866; Shade No. 5408.

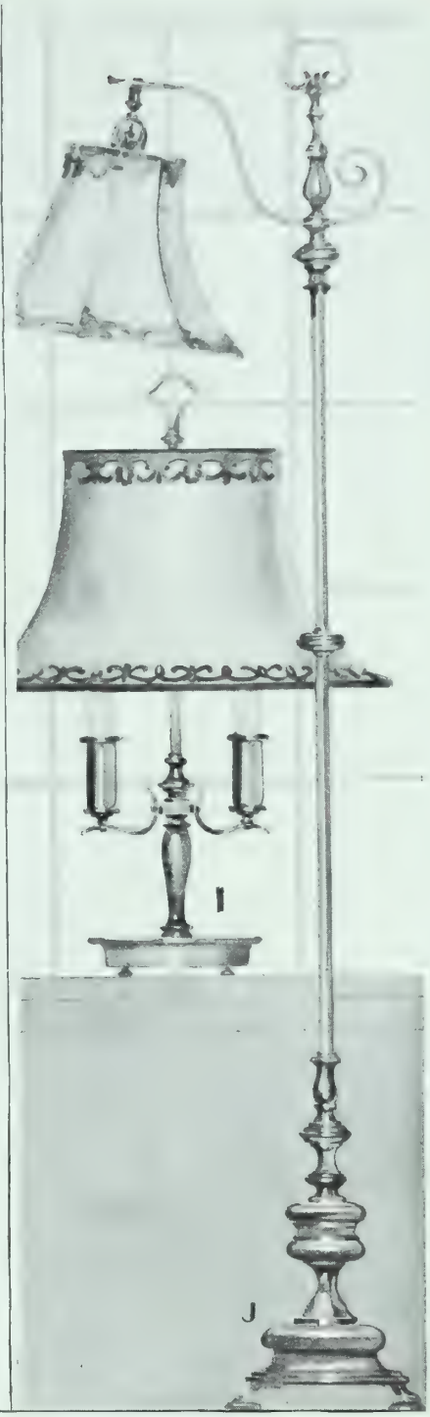
**G** A gay, graceful little Early American candle-lamp in cherry-red lacquer. With attractive antique parchment shade to match. Charming for Early American and French provincial rooms. Lamp No. 225; Shade No. 5434.

**H** Florentine grace adapted to Tudor requisites. This base of flowing bronze which would have fired the heart of a Medici is subtly combined with a stately shade that attunes it perfectly to Tudor interiors. Lamp No. 247; Shade No. 5398.

**I** Truly Colonial. A lovely and authentic candle-lamp of light Colonial bronze, perfectly proportioned. The graceful silken shade is bordered by velvet applique. Lamp No. 2844; Shade No. 5412.

**J** The hand of Cellini, the master craftsman, might exultingly have molded the rich rounded base of this modern bronze relief masterpiece which rises with deft surety into a subtle shaft crossed by a delicate arm. Lamp No. 241; Shade No. 5404.

**K** A charming novelty. For console, sideboard or dining table. Lamp of apple-green and gilt with gold-pleated shades. The base serves as a holder for flowers. Lamp No. 2855; Shade No. 5432.




# Brilliantly Designed

EACH of the lamps reproduced upon these pages represents the final achievement of craftsmen who give their lives to the production of such perfect designs. It represents, too, the long efforts of skilled metal workers who transmitted each design to permanent glowing metal, fusing silvery pewter with lovely copper, shining brass with ebon steel in striking new combinations, hand molding and hand polishing as only the finest metal artists can.

Each Miller Lamp is made of heavy solid metal, richly colorful. Their finishes are permanent; they will neither tarnish nor wear off. You are choosing lamps which are authentically artistic and permanently beautiful.

If your dealer does not display these Christmas Lamps by Miller, write to us for information where you can see them or from whom you can purchase them.

THE MILLER COMPANY, Meriden, Conn. *Pioneers in Good Lighting since 1844.*

# of Distinctive Craftsmanship

AN ANNOUNCEMENT OF A UNIQUE BATTERY-OPERATED RADIO SE T
NEW IN DESIGN AND TONAL BEAUTY

# Three years of scientific research developed the entirely *new* . . . *different* . . . *beautiful* Eveready Battery Set

THREE years of scientific research lie back of the Eveready Battery Set. And long years of exquisite enjoyment of its performance lie before those who buy it.

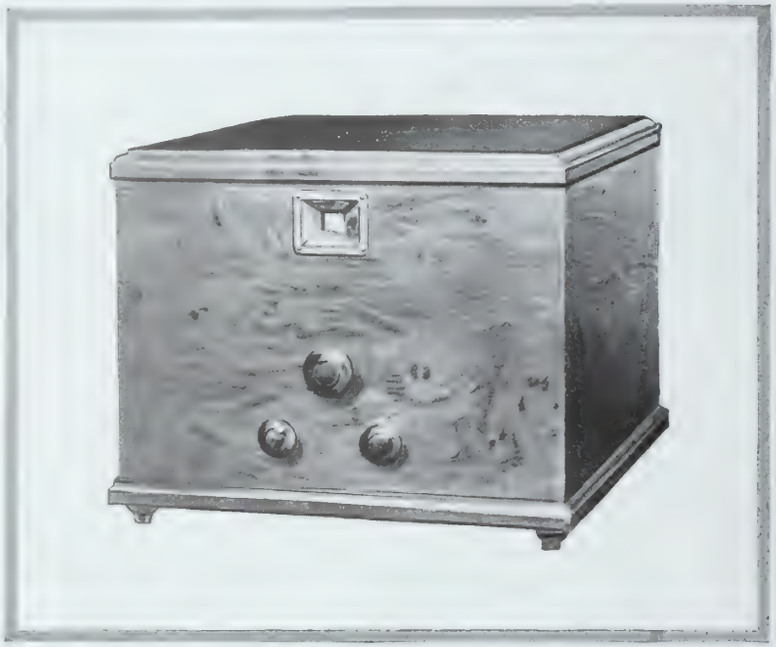
Three years ago we set out to develop a battery-operated radio set that would be the utmost in selectivity, sensitivity and faithfulness of reproduction. One that would give new meaning to those significant words "Radio is better with *Battery* Power," and at the same time use very little current from the "B" batteries, so that the "B" batteries would last longer than ever before.

The new Eveready Battery Set is the result. It is really unique. We know of nothing like it today. It uses "High-Mu" tubes, which were originally designed for highest quality reproduction in custom-built sets.

Now for the first time a receiver is available to all, in which e of the six tubes are e "High-Mu" type. They t only protect the naturalness of reproduction, but give much greater amplification than ordinary tubes. And doing so they take only a fraction of the usual current from the "B" batteries!

So remarkable is e economy of this new rece r that a set of Eveready La r-bilt "B" Batteries lasts a y r or longer, with average e.

This new and mod n radio receiver has thrilled critical musicians with ts faithful reproduction. e have been told we should ll it "The Music Lover's Set." Learn what radio really can be—hear the Evere dy Battery Set at your dealer's. And k him to show you the booklet, "W t the Eveready Fidelity Curve me s to radio reception," which descr es orchestra and band instruments and e human voice, and proves how faithf y each is reproduced. See and hear is new set.



*The new Eveready Battery Set in wooden cabinets. Model No. 20 in maple, illustrated above. Model No. 21 in mahogany. Has the lowest "B" battery drain of any 6-tube receiver yet produced, as five of its tubes are "High-Mu," combining great amplifying power with minimum current. Price of either table model (without tubes) $85.*

*Eveready Speaker to match, $30.*

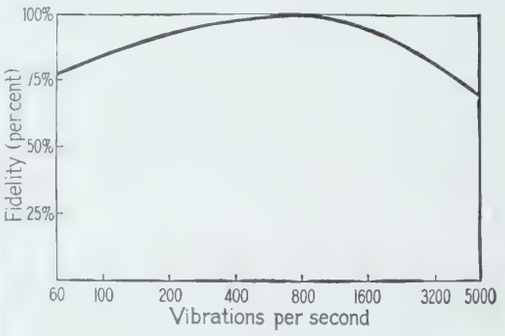
*Pedestal (for maple only) with ample battery space, $15 extra.*



*The new Eveready AC Set in wooden cabinets. Model No. 1 in maple—to obtain pleasing color contrast with mahogany or walnut furniture, also appropriate for association with Colonial and Early American furniture. Model No. 3 in mahogany—for those who prefer it.*

*Same radio chassis as in the die-cast aluminum set. Price, table model without tubes, $145.*

*Supporting stand to match either maple or mahogany sets, as below, $10 extra.*

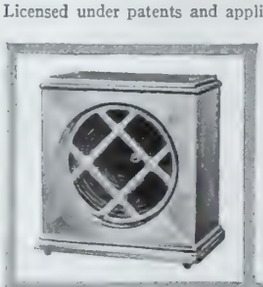



*This is the Eveready Fidelity Curve showing the faithfulness with which the Eveready Set delivers speech and music to the speaker. It is essential that the speaker possess a high degree of faithfulness, for to the extent to which it may be deficient will the full measure of Eveready fidelity be diminished. The Eveready Speaker is recommended.*

NATIONAL CARBON CO., I .
New York San Franc o

*Unit of Union Carbide and Carbon Corporation*

Licensed under patents and applications of R C A and I L



*At left, the new E eady Loud Spe r. Model No. 1 in m le —to match either e AC or battery m le sets.*

*Model No. 3 in a hogany—to m h the mahogany cab s. Either speaker, $3*



*At right, the new Eveready Loud Speaker in green lacquer, with die-cast aluminum housing, decorated in natural aluminum striping, to match the Eveready AC Set Model No. 2. Price, $35.*

**EVEREADY**
TRADE MARK
**Radio Sets**



*The complete bedroom suite, a part of which is shown above consists of twin beds or full size bed, night table, chiffonier, dresser, vanity table, cabinet-desk, chair and chaise longue.*

# Unaffected simplicity . . delicate vigor

— and certainly a thorough spirit of femininity pervade this furniture for the modern boudoir : : Typical *Dynamique Creations*, all . . . where neither comfort nor practicality is in any way sacrificed. (Note the cleverly contrived compartments in the vanity table . . . the generous space in the slimly-proportioned beauty of the chiffonier!) : : *Dynamique Creations* are all authentically modern in design . . . flawless in taste . . . and with a restraint that permits of their being used with furniture of other definite periods : : And natural woods in all the beauty of the polished grain contribute much variation and interest : : Shown by the outstanding stores throughout the United States and Canada.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN

# DYNAMIQUE CREATIONS



# Enrich Your Living Room with a Carved Piece

*An authentically carved piece of furniture completes and enriches an interior as can nothing else in all the world. Placed on review at the Lightolier Galleries is a vast collection of magnificent chests, cupboards, tables and chairs, endowed with the grace, character and tradition of the ages. Each piece, whether massive or delicate in design, is the hand work of a Lightolier master carver. Decorators and their clients are invited to inspect the almost limitless Lightolier display, or to write for catalogue.*



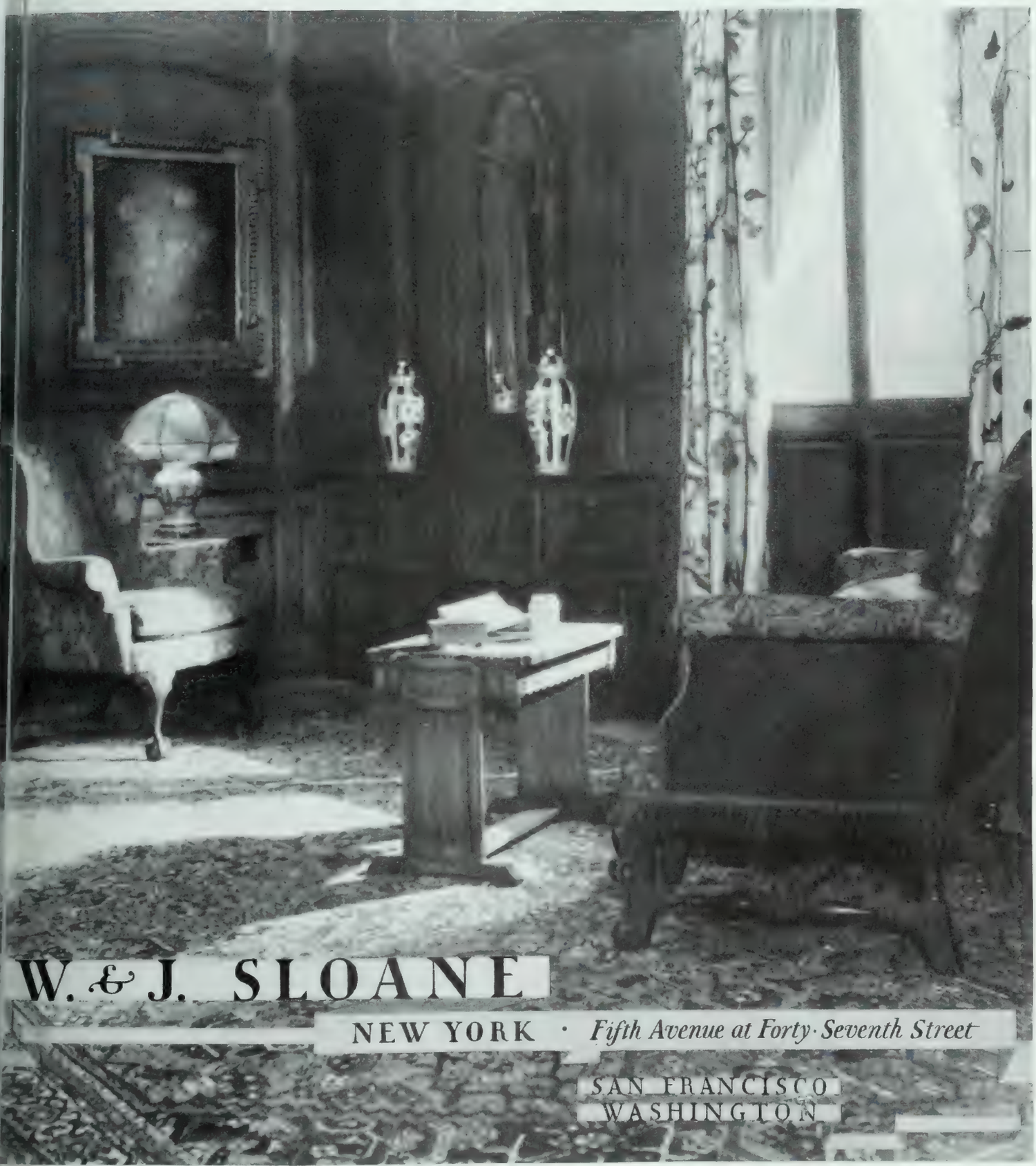


LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK

222 HIGGINS BLDG., LOS ANGELES

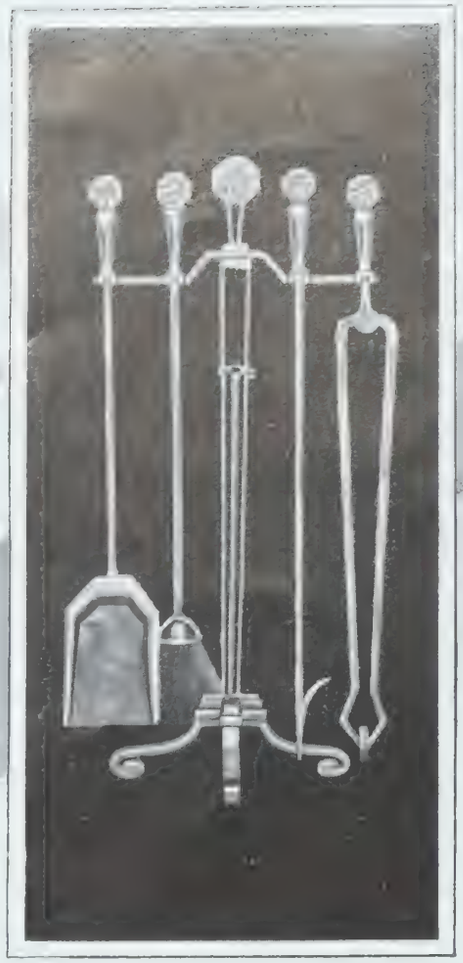
Balance .... charm .... dignity .... all are necessary ingredients of an attractive room. Furnishings by W. & J. Sloane personify these attributes—and add to them a measure of comfort and correctness.



W. & J. SLOANE

NEW YORK · *Fifth Avenue at Forty-Seventh Street*

SAN FRANCISCO
WASHINGTON



Fireset
No. 964

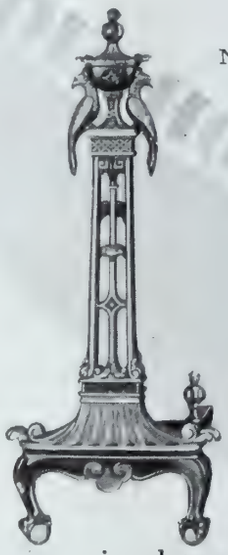
Andirons
No. 964



ANDIRONS



No. 881





# *Making the Most of Your Fireplace*

THE measure of joy and comfort which your fireplace can give depends upon what you make of it. Besides the cheerful warmth of crackling logs and blinking embers, there is happy satisfaction in knowing that your fireplace is a spot of beauty. Its own charm reaches forth to every corner, its beauty becomes a dominant feature of the room. And the means of doing this lie in selecting fireplace fittings that are themselves beautiful—distinctively designed. Andirons should either harmonize with the decorative motif of the mantel or strike a pleasing note of contrast. Their quality and workmanship should reflect the preference for finer things. Such andirons, as well as fireplace accessories of every description, are available through this House. Our designs and the craftsmanship which is a part of each offering cannot be duplicated elsewhere. It is worth your while to see what we offer, to learn how easily your fireplace can be transformed into a beautiful nook of blissful comfort.



Booklet and photographs of andirons and other fireplace fittings will be sent to those who address us at New York, Dept. HG.

## WM. H. JACKSON COMPANY

ESTABLISHED IN THE YEAR 1827

2 WEST 47 TH STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

THE OLDEST HOUSE ITS KIND IN AMERI



No. 214

No. 214 French design Grate—black iron and gold finish, with Magicoal Electric fire, $165.

No. 848 Italian design Andirons—antique gold and 16th century iron finish, $130.

No. 880 Tudor Period Andirons—polished steel and antique brass finish, $400.

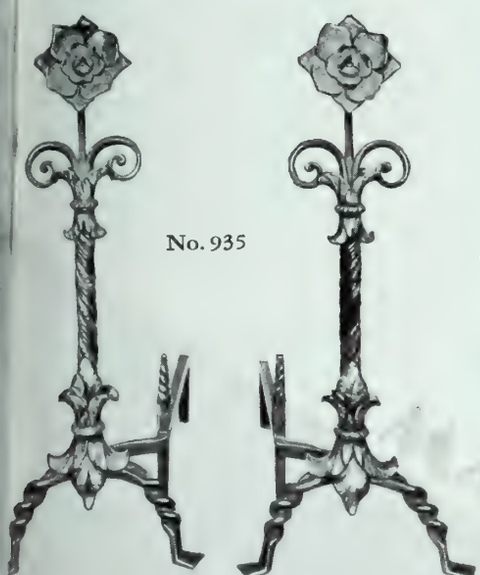
No. 881 Chippendale Period Andirons—gold and bronze finish, $245.

No. 935 Spanish Andirons—antique iron, gold and polychrome finish, $125.

No. 964 Modern Andirons—polished steel and brass finish, $145.

No. 964 Modern Fireset—polished steel and brass finish, $145. To match andiron set No. 964.

THE andirons offered by this House are distinctive in design and obtainable only from us. Every pair is the result of the individualized effort of our craftsmen. Every pair is designed and wrought in our own shops and foundries. They are made in a great selection of designs, including those after the Tudor, Adam, or other various periods, also those along modernistic lines. Indeed, some of the andirons available through us are designed directly from rare and unusually beautiful andirons which our representatives have fortunately found in the old homes of European aristocracy. As individual and attractive are the other fireplace accessories, such as Magicoal grates, firesets, wood holders and scuttles, screens and fenders, plaques and firebacks, etc. You will find a visit to our New York or Chicago showrooms filled with value and interest.



No. 935



No. 880



No. 848

# WM. H. JACKSON COMPANY

2 WEST 47 TH STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA



*Write for your free copy of o booklet, "Suggestions for B Windows," which contains a description of this window, filled with photographs of lov dow treatments you can easily with Judd Decorated Bluebir*



# You can have beauty like this in your home . . . *if you use these smart curtain fixtures*

Window beauty is the basis of room beauty—and Judd Drapery Fixtures are the basis for the most beautiful of windows.

Whatever type of room you may be planning, you will find a Judd Curtain Rod of just the needed style. In the delightful window pictured above, a Judd Decorated Bluebird Extending Rod was used to support the crewel-work linen curtains against the *Nan-Pat* mosaic walls.

But if your room is simpler or more elaborate, equally suitable Judd Rods and Drapery Fixtures may be had.

All Judd Rods are smart in style, beautifully made and finished, and easy to use. Decorated Bluebird Rods retail at $1.50 to $4.00 each, complete with brackets, rings, etc. Ask to see them at your nearest department, furniture, or hardware store, or write to us and we will see that you are supplied. H. L. Judd Company, Inc., 24 West 40th Street, New York City.

*The rod in the window at [illegible] and shown again at the side, is Judd Decorated Bluebird Rod No. 9H13 which comes in polychrome finish. The holdbacks shown are No. 355*

# J U D D
## Drapery Fixtures





*"Alice No. 8"..... Contemporary adaptation of colonial motive. Backgrounds in creams or grays; flowers in pastel tints or silver. Flowers in old rose and other unusual colors. Offered at $1.35 the roll. If your decorator doesn't have it, write Thibaut for specimen cutting.*



*"June Morning"... Exclusive Thibaut creation cheery with bright modern hues and flowing design. Light cream or buff grounds. "Shadow" leaves in self tones. An extra-wide (30 inch) paper priced at $2.00. If your decorator does not have it yet, write Thibaut for liberal samples.*

WALL PAPER happily inspired by the smart modern movement! Thibaut's "Designs of Today" mirror charmingly the fresh moods of the time—never offend good taste with distractions or extremes! They are most *practical*, too. An unusual manufacturing process makes them so—they will not, *cannot* fade. Until recently these papers could be obtained only in New York. Now they are being offered by exclusive establishments throughout the land. If you find Thibaut Wall Papers difficult to procure in your city, if your decorator has no samples available, write to us directly. We will send you specimen designs and a copy of Mr. Thibaut's little brochure, "Wall Paper Designs of Today." Address: Richard E. Thibaut, Inc., 24 West 40th Street, New York.

Thibaut

# What's this new flooring *which makes cleaning so much easier?*



Sealex Linoleum
No. 6061

## How can it be so impervious to stains and spots?

*Not in years has an innovation for the home won such instant praise. Thousands of homemakers already are enjoying the benefits of this new flooring. It gives them grateful relief from the worry and expense of trying to keep their floors clean and free from tell-tale spots and stains.*



Sealex Linoleum
No. 3041

Sealex Linoleum
No. 6141

Sealex Linoleum
No. 6063

Sealex Linoleu
No. 1173 2

Sealex Linoleum
No. 3033

THE name of this new flooring is *Sealex Linoleum.* It is linoleum of the finest quality made by the exclusive *Sealex Process.* This remarkable process makes all *Sealex Linoleums* stain-proof, spot-proof, easy to clean.

The *Sealex Process* actually *seals* the tiny pores of the material. Dirt cannot grind in—even fruit juices, ink and ammonia can be quickly wiped up without leaving a trace. And yet the surface of this remarkable linoleum is not glossy or slippery, but possesses a rich sheen and velvety lustre.

*Sealex Linoleums,* for home or office, are made in a wide variety of lovely colorings and up-to-date patterns. There are period designs of rare charm . . . richly veined marble effects . . . the neatest tiles you have ever seen . . . and a host of others.

This new flooring can be laid in a day directly upon your present floors. It is usually cemented down in "one piece" over builders' deadening felt. The total cost is very moderate.

Colorful! Beautiful! Durable! Inexpensive! Easy to clean! Decide now to look at *Sealex Linoleums* the next time you go shopping. Remember, the shield shown at the right appears only on *Sealex Linoleums!*

CONGOLEUM-NAIRN INC. *General Offices:* KEARNY, N. J., New York, Philadelphia, Chicago, San Francisco, Pittsburgh, Boston, Minneapolis, Kansas City, Dallas, New Orleans, Atlanta

*Costs little to buy—*
*gives years of care-free service*

# SEALEX LINOLEUMS

*Stain-proof—Spot-proof—Easily cleaned*

FREE—A new and valuable book on home-decoration by the well-known authority, Winnifred Eales. Contains many helpful suggestions on how to adapt inexpensively the new trend in decoration to your own home. A practical Color Scheme Selector comes with the book. Address Congoleum-Nairn Inc., Kearny, N. J.

*Name* .....

*Address* .....




Florence Reed, Popular Dramatic Star

The finest tobacco—long even cut—no dust—"It's Toasted"—all impurities removed—flavor improved.

# "It's toasted"

No Throat Irritation - No Cough.

©1928, The American Tobacco Co., Manufacturers

# This Christmas please omit

HAND-PAINTED NECKTIE RACKS,
EMBROIDERED SUSPENDERS, AUTOGRAPH ALBUMS,
CROCHETED BEDROOM SLIPPERS

*Thanking you kindly,*
*Mr and Mrs Gordon Van Dyne*




. . . . . *instead*



*If she adores French things . . . likes smart luggage . . . give her ine ostrich case, fitted with eig of graceful, gleaming silver in tern, Camille — French as a accent! $192.*



*Masculine—this hammered silver pattern — Champion. Masculine — the folding pigskin case which encloses the nine gleaming pieces. $152.*



*From the tip of its slim to the crest of its shield- mirror, Delphine is a piece of engine turni exquisite hand engravi mirror alone, $50. Wit and brush, $95*

A FINE old custom (or if it isn't, it ought to be!) this practice of broadcasting engraved lists of one's pet gift aversions. . . . Some helpful person suggests auxiliary listings of the sender's modest desires. But is that really necessary?

We think it isn't. After all, there are certain gifts that would automatically appear on all such requisitions, one's own included. Leaving aside the purely facetious steam yachts and diamond necklaces and polo ponies, there's always International Sterling. . . .

And with the few sterling examples given here, and the dozens more that your jeweler can show you — need we say more?

# ...et it be INTERNATIONAL STERLING

**FINE ARTS DIVISION**
*Meriden, Connecticut*



*To those who delight in restraint in pattern, Lady Audrey is most charming of all. Thirteen pieces, in a bag of cocoa coltskin, $160.*

*To bring more than passing pleasure to the woman who delights in her table, give her International Sterling, in flat or hollow ware. The five far-famed patterns pictured are:* Minuet—*stately, Colonial.* Wedgwood—*lacy, feminine.* Fontaine—*rich, luxurious.* Trianon—*classic, unmistakably French. And* Pine Tree—*modern among moderns! A 26-piece set of flatware ranges from $73.35 to $90.00, with hollow ware proportionately priced.*






*...ong, simple of design. ...uxy of weight. Faultless in ... manner of its detail. Launcelot ...eals to men as few patterns do. Three pieces, $36.50.*

*...rsity rules its simple design ...ply, and places fourteen pieces in ...lack hog folding case, to make any man a gift without a peer. ...230. With matching bag, $270.*



*Worthy of their rich presentation case are the sixteen pieces in the pattern,* Corinne. *For they are Louis Seize in design—ageless in their beauty. $293*





## *Send for this Catalogue De Luxe*

Dresser sets—Men's—Women's—a showing of mirrors in actual size, as well as illustrations of other dresser pieces and complete cases and traveling sets. This 18-inch brochure . . . a beautiful, fascinating thing . . . will be sent to you for 50c—it costs us $1.50. Or if you prefer, we will send the name of the nearest jeweler, where you may see the silver itself.

We will also send "Correct Table Silver—Its Choice and Use" (approved by Elsie de Wolfe) for 25c.

H. G. 11-28

INTERNATIONAL SILVER CO., Meriden, Conn.
Please fill my order for the following: *Check here*
"The International Sterling Dresser Silver Brochure" (50 cents) . . . . . ☐
Name of jeweler where I can see Dresser Silver Brochure and Silver (no charge)
"Correct Table Silver—Its Choice and Use" (25 cents) . . . . . ☐

*Name* _____

*Street* _____

*City* _____




# *Children* are the First of for avoiding the "*Shadow*

*Children are really the lords of the manor. The house you build or buy must serve* their *happiness—must serve* their *health. . . But your house can never do this well—if the Shadow of Rust hovers over it. . .*

CHILDREN need good water and plenty of it. But when rust creeps into the water pipe (and it is *bound* to if that pipe is made of metal that rusts) it makes the water brownish and unpleasant to drink. . . Children just naturally hate to bathe and wash in such water. Cleanliness is hard to teach when the water is "dirty."

The laundry, too, becomes a problem. Children's clothes have to be washed and washed again. The best laundress in the world can't wash them clean if the water leaves rust stains.

Then year by year, as rust clogs up the pipe, the flow of water gets weaker and weaker. Waiting for water is always annoying, particularly so in the morning rush for school. . .

Once and for all you can free your home from these rust troubles: equip it with Anaconda Brass Pipe. *It cannot rust. . .*

But it's not only in the water pipes that rust can make itself felt. Rust attacks your house from the outside also. Your rain pipes, spouts, gutters, leaders and flashings are *constantly* exposed to rusting. If they are made of Anaconda Copper, rust can neve touch them. For—*Anaconda Copper cannot rust.*

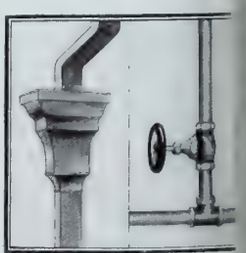
There are many reasons why you should thus guard your hous against rust—both outside and inside. Below are given some o the most important ones. They represent the experiences of hom builders and home-buyers, architects and real estate men:—

*Rust costs money:* As inferior water pipe rusts, it must be re paired—first one place, then another. Eventually it has to be re placed. Put Anaconda Brass Pipe into the house—and there i stays—unrusted, as good as new.

It has been shown (by a nation-wide investigation) that in the average $15,000 house, the use of Anaconda Brass Pipe for hot and cold water lines *saves* as much as *$431 in the first 14 years.*

Rustable rain pipes, flashings and gutters have to be painted, repaired—and replaced after 5 to 8 years' use. But Anaconda Copper lasts forever. Again you *save—$338 in the first 14 years!*

Therefore—although the first cost of



*For leaders, gutters, flashings and other sheet metal work specify* Anaconda Copper

*For hot and cold water lines specify* Anaconda Brass Pipe

## ANACONDA COPPER





*Neither Anne nor Frances has any personal acquaintance with Rust. . . Below is a picture of the beautiful house in Westfield, New Jersey, where they live.*



# Five Reasons of Rust"

Anaconda Copper and Brass is necessarily a little higher than inferior rustable metals, even a few years' use proves that Anaconda metals *save money.*

*Rust makes you worry:* A rust-weakened water pipe may develop a leak at a moment when you least expect it. No one can estimate the damages from leaking. At best, the necessary repairs and redecoration are messy and costly.

*Rust spoils the looks of the house:* The dirty-looking rust stains which you often see on the outside walls of houses come from rusted rain pipes. The pipes themselves look frayed and full of neglect. . . Rain pipes, gutters and flashings made of Anaconda Copper are clean-looking and beautiful. Years and years of service only improve the beauty of copper.

*Do you want to sell? Rust is a hindrance:* But if you can say your house is built with Anaconda metals you have a distinct selling point in reselling the house. For the use of Anaconda Copper and Brass has become one of the certain marks by which you may know a truly fine and truly well-built house.

Every Anaconda Product is fully guaranteed by the world's largest manufacturer of copper, brass and bronze. A single organization with more than a hundred years' experience, is responsible for every process of mining and manufacturing. For your protection every length of Anaconda Brass Pipe is stamped "Anaconda" as is every single Anaconda Copper sheet.

Write to our Building Service Department for the new authoritative free booklet, "Rust-Proofed." Please address the American Brass Company, General Offices: Waterbury, Connecticut.

*ANNE (age eight) and Frances (age six) are Mr. and Mrs. Frank G. Drake's two little girls. The house they live in is a real example of a children's home—sunny, spacious, set in a frame of excellent trees and a smooth lawn.*

*Mr. Drake says about his house: "Five years ago we bought this house while it was being built. We noticed Anaconda Brass Pipe was being installed. We knew, too, how necessary non-rustable pipe is in a house with children.*

*"Five years have shown us why. For we always have fine, clear, sparkling water. Winter and summer it comes full-flowing out of the faucet. Both Anne and Frances like to drink water. Both love their daily bath. . .*

*"Thanks very largely to our brass pipe, this place has been a real children's home . . . a truly healthy house."*

# AND BRASS *Can't Rust*



*Bryant Gas Heat*
*enables you to tr*
*form your base*
*into a really us*
*part of the hou*
*playroom, den, g*
*nasium, worksh*
*laundry, maid's q*
*ters, or for dan*

# A Heating Plant that is Utterly Carefree and Truly Automat!

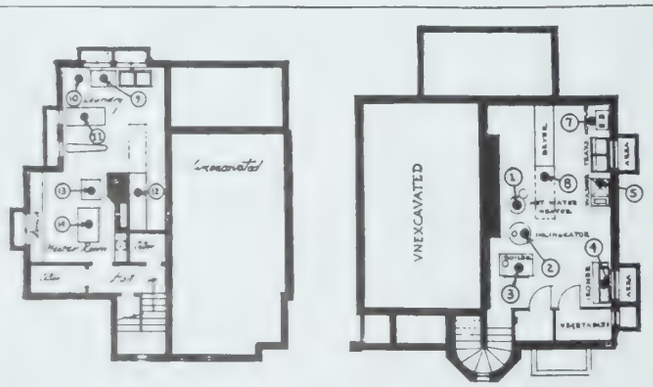
*Bryant Automatic Gas Heating has been proved by 35,000 installations and a performance record of twenty years.*

DURING six months out of every year your pleasure in your home is governed by your furnace. There is no substitute for reliable, effortless warmth. Architectural fineness, or lavishness of furnishings, cannot compensate for the discomforts of hand-fired heating or the unreliable performance of complicated mechanical devices.

Choose your heating plant with care. Weigh the heating service you can secure with the various available fuels—coal, wood, oil and gas. Compare the heating service which each can provide with its cost. You will find that gas has every advantage. It is the cleanest of fuels; it requires no storage space; it adapts itself most readily to automatic control: and gas fuel requires no complicated revolving mechanisms to grow noisy with age, wear out or require servicing.

FULLY AUTOMATIC—ALWAYS

To be truly automatic, a heating plant must literally "run itself" from the time it is lighted in the Fall until it is turned off in the Spring. A Bryant Gas Boiler or Furnace is the nearest truly automatic heating plant that has yet been devised. It maintains uniform warmth without the slightest furnace-tending effort on your part. It even "orders its own fuel!" And, most important of all, it is so simple and reliable that servicing is practically an unknown factor—it has *no* revolving mechanism to wear and get out of kilter.




*Two prize winning basement plans in the American Gas Ass'n. Architectural competition, showing how basement excavating can be reduced.*

With a Bryant Gas Heating Plant you can secure equal space with less above-ground construction, by utilizing the basement for living quarters; or, you can effect a decided saving by making the basement smaller. Since a Bryant requires no space for fuel storage and occupies very little room, the basement can be made much smaller than would otherwise be necessary. This means a construction saving in excavating, partitions, wall construction, etc.

UTTERLY CAREFREE WARMTH

Bryant Automatic Gas Heatin requires "no more care or attention t pup can give it." There are no ash handle, no stoking, no drafts to ac no early morning firing up, no ni banking down, no fuel deliveries noise, no complicated moving machi Your winter's furnace tending co merely of lighting the he plant in the Fall and he weekly winding of a clock veniently placed in one upstairs rooms.

UNIFORM TEMPERATUR

With Bryant Heating, peratures are positively accurately maintained— omatically. No matter wha ups and downs of the mometer outside, the perature inside the home not fluctuate. The warm held always within a si thermometer-measured de of the setting on the lator control.

If you prefer a tempera of seventy-one deg throughout the day and e

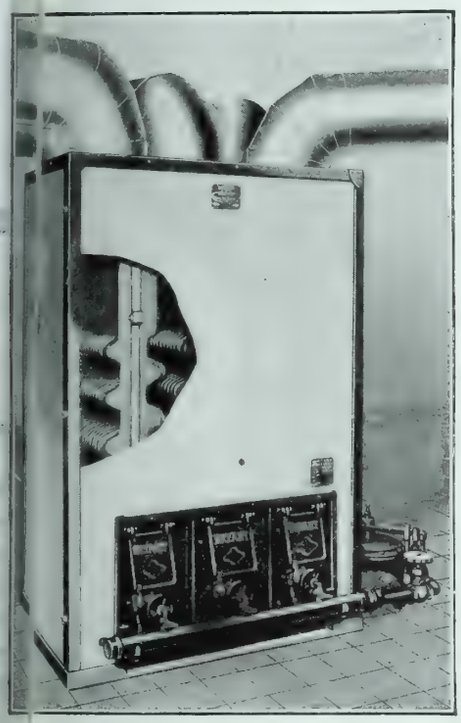
ng[illegible] will be uniformly maintained. If you like a cooler house at night for sleeping, the temperature will drop automatically—and rise again in the early morning to make bathrooms and bedrooms warm and comfortable for dressing.

The even temperatures maintained by Bryant Gas Heating have, also, a health asset that should not be overlooked. Many families have found a pronounced relief from colds and sore throat after the installation of a Bryant heating plant.

ABSOLUTE CLEANLINESS

Bryant Gas Heating is entirely free from dust, ashes, soot or oily vapors. It makes a new cleanliness readily apparent throughout the entire house.

Housework is greatly reduced because



*The Bryant Warm Air Furnace—designed particularly for gas—offers the utmost in winter comfort to those who prefer this method of heating. These heating plants are compact, attractive, and utterly carefree in operation.*

wall paper, woodwork, windows and furnishings all retain their fresh cleanliness a great deal longer.

The basement is literally transformed. Instead of a dust-burdened spot, to be visited only upon necessity, the basement becomes a clean, useable part of the house. It can be kept as neat and tidy as the rooms upstairs—*with a dust cloth!*

LONG LIFE WITH SERVICING NEGLIGIBLE

A Bryant will give you *uninterrupted* heat for practically a lifetime. You can be shown Bryants that have been in use ten, twelve, fifteen or more winters, during which time they have had no servicing other than, in some cases, an annual fall inspection. Today these same plants are operating just as noiselessly and with the same utter freedom from dirt, vapor and grime as when first installed. With Bryant Automatic Gas Heating long uninterrupted service is an assured fact, attested by 35,000 installations. It settles your heating problems once and for all because a Bryant Boiler or Furnace has no revolving mechanisms to wear out or require frequent servicing.

MODERATE IN COST

The utter comfort and convenience of Bryant Automatic Gas Heating is well within the means of most home owners. The cost is often *less* than the all-over cost of heating with coal or oil—when the cost of fuel, labor of furnace tending and handling of ashes are considered for coal; and the cost of gas pilots, electricity, depreciation of the burner and service charges are included for oil.

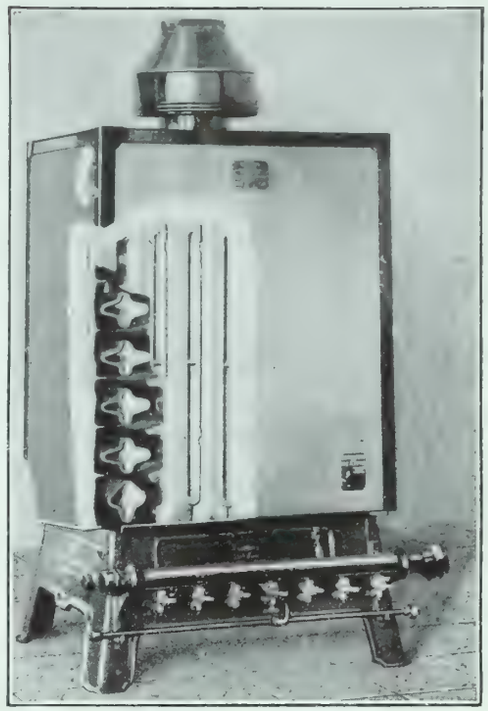
In many localities the gas companies grant special low rates for house-heating but, even where the cost of gas is greatly more than the cost of coal or oil heating, the comfort, convenience, and reliability of Bryant Gas Heating more than offset any difference in cost. Bryant Gas Heating is the greatest heating service VALUE you can buy.

A SIZE AND TYPE FOR EVERY HOME

The carefree reliability of Bryant Gas Heating is available with any type of heating system you may prefer, or now own—steam, hot water, vapor, or warm air. There are 33 standard sizes of Bryant Gas Boilers and Bryant Warm Air Furnaces—each designed particularly for the fuel it uses—gas. No matter how large your home, or how small, there is a type and size of Bryant heating plant that will banish all of your furnace tending cares forever.

No longer need you and your family experience the drudgery and petty nuisances of old-fashioned heating methods. No longer need you regard the basement merely as a furnace room and space for fuel storage. No longer need you endure ups-and-downs in home temperature, or face the fear of a mid-winter breakdown caused by the failure of some complicated mechanism. Bryant Automatic Gas Heating banishes *all* heating evils!

For the complete details of this modern, reliable and truly automatic heating service, or for a dependable estimate of the cost for your home, just 'phone your local Bryant office, or write to us at Cleveland.



*Bryant Gas Boilers are designed for hot water, steam and vapor systems, with a range of sizes in each type to meet every heating need. Any Bryant Gas Boiler can replace the present heating plant entirely, without any change in the system itself, or can be installed alongside of it.*

THE BRYANT HEATER & MFG. COMPANY

17897 St. Clair Avenue Cleveland, Ohio

*A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.*

Amarillo, Tex.; Aurora, Ill.; Baltimore, Md.; Birmingham, Ala.; Boston, Mass.; Bozeman, Mont.; Buffalo, N. Y.; Butler, Pa.; Canton, Ohio, Chicago, Ill., Cincinnati, Ohio; Clarksburg, W. Va.; Cleveland, Ohio; Columbus, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; Kansas City, Mo.; Louisville, Ky.; Milwaukee, Wis.; New Haven, Conn.; New York, (Brooklyn), N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Toledo, Ohio; Utica, N. Y.; Washington, D. C.; Wichita, Kas.; Zanesville, Ohio.

Canada: The Crane Company, Calgary, Winnipeg; Arthur S. Leitch Co., Ltd., Toronto.

# BRYANT GAS HEATING




©BHMC

*The entrance hall is furnished with fine pieces of wrought iron and its floor . . . adds . . . planning*



# OAK FLOORS ARE LIKE FINE OLD FURNITURE

## *time only serves to make them mellower*

WILL the interior of your house be as attractive ten, twenty, fifty years from now as it is today? Will the home into which you are putting so much thought and care continue to express your personality?

Houses with floors of oak grow old gracefully. The rich, warm coloring, the grain, so full of character, the firm, enduring surface of the floors *you* love, will still beautify your home when decades have passed.

Oak floors are true heirlooms, for they never become out-of-date. This year the decorative fashion may call for scatter rugs. At another time it may be carpets. But the foundation of any good floor scheme is oak.

Oddly enough, many people think of oak floors as a luxury. Perhaps the reason is that for centuries oak floors have been associated with the finest residences. But the fact is that it costs only a trifle more to build a house with oak floors throughout than to build it with floors of softer wood.

Even if your home does not at present have oak floors upstairs and down, you can have them laid over the old floors at a surprisingly small expense. The cost of putting in oak flooring is actually less than that of buying temporary floor-coverings. And you save dollars by eliminating the need of repairs. The work can be done room by room in a few days, without inconvenience to you. Oak floors are an aid to better housekeeping. They are dustless, smooth and easy to keep clean. If you *should* ever wish to sell your house, or rent it, oak floors will add hundreds of dollars to the value of the property.

Let us send you literature about oak flooring—and help you with technical advice on any flooring problem. This advertisement is published by the OAK FLOORING BUREAU, 1808 Builders' Building, Chicago . . . a non-profit bureau maintained by the oak flooring industry for the benefit of home owners and builders.

OAK FLOORS
*are an*
*investment for*
*all time*



## *Among those present*

Up in the boxes, down in the ring —wherever you go, you will find these popular but unobtrusive little aids to pleasure. . . . For people who know their thoroughbreds seem to have an instinct for the better things of life. . . . A good judge of horseflesh is almost always a good judge of cigarettes.




© 1928, R. J. Reynolds Tobacco Company, Winston-Salem, N. C.




# *May we send you* 2 new helpful books?

There is hardly a question about how to make a bathroom more beautiful and more convenient that is not answered in *New Ideas for Bathrooms.* It is all that its name suggests. In beautiful color-printing, it presents page after page of fresh and agreeable arrangements of the newer fixtures . . . novel ideas . . . color schemes . . . blue prints of floor plans . . . wall elevations . . . plumbing hints that may save space and money . . . inspiring suggestions, every one of which is as practical as a door-k-b.

You need these two books if you are building or planning to build. Together they contain more than 100 pages of suggestion and illustration; baths designed by well-known architects, color schemes by able interior decorators, actual photographs of the newest fixtures and accessories. A wealth of information in handy form. If the books will be of help to you, we will gladly send them. The coupon is for your convenience.

The companion volume is *Homes of Com rt.* In the newly revised edition, it is a ha ly illustrated catalogue of Crane fixtures, va s, and fittings, for kitchen, laundry, and b h.

Merely fill out and mail the coupon be v. Both books will be sent to you promp y, without obligation.

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Please send me without obligation the two books: *Ne Ideas for Bathrooms* and *Homes of Comfort,* which you offere in House & Garden of November.

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*City* ..... *State* .....

# A WOOD THAT FIGHTS ITS OWN BATTLES

## —*whether you paint it or not*




*holdest frame house in the oldest American settlement. Unpainted, this cypress house at St. Augustine, Florida, is still in good condition,* **after 250 years.**



*Durable Tidewater Red Cypress was used in the construction of this lodge on the Vincent Astor estate at Port Washington, Long Island. Aymar Embury II was the architect.*

EVEN without the protection of paint, Tidewater Red Cypress can be relied on to resist rain and rot for many erations.

aint is desirable, of course, where you want the charming ect that only a painted wood surface can yield. But exure of cypress to weather need never concern you.

Because of its freedom from repair bills, its moderate initial , and its low upkeep cost, this Wood Eternal is the most nomical lumber you can employ.

Because of its beautiful grain, its smoothness of finish, and esistance to warping, Tidewater Red Cypress is the most utiful lumber you can use—inside or outside.

rely you will want your home to be one of enduring beauty. Surely you will want to maintain it economically. Surely, then, you will want to build with this Wood Eternal.

But when you order, be careful to specify, "heart grade Tidewater Red Cypress," for exterior use, as only coastal type red cypress has these qualities of beauty and durability.

### "Money Saved for Builders"—sent free

Attractive modern homes and beautiful old homesteads are illustrated in "Money Saved for Builders." This is not a book of commonplace printed plans—it merely suggests dozens of ideas. (To get just what you want in your home, retain an architect—he usually saves you more than his fee.) This booklet tells the whole, interesting story of cypress, tells how to cut down the cost of your home, and how to make it more attractive. It's yours for the asking. Slip the coupon into an envelope today.

Specify TIDEWATER RED CYPRESS

THE WOOD ETERNAL



SOUTHERN CYPRESS MANUFACTURERS ASSOCIATION
111 Barnett National Bank Bldg., Jacksonville, Fla.

GENTLEMEN:
"Money Saved for Builders" sounds like good news. Please send me the booklet.

Name .....

Address .....

# Table Delicacies for House & Garden Readers

DELICIOUS
**HORS D'OEUVRE~**
OR
**SANDWICH SPREAD**



*Amber Brand*
**DEVILLED SMITHFIELD HAM**

THE host or hostess forever alert to discover new and tempting foods should be delighted with this new delicacy from Old Virginia. Devilled ham—made from well aged Amber Brand Smithfield Hams, finely ground and seasoned with the purest spices. The whole ham is used.

An irresistible Hors d'oeuvre when served on saltine crackers. Also very fine as seasoning for stuffing for turkeys, chickens, ducks, etc.

Order now for your Thanksgiving entertaining!

*Carton of six 4-oz. jars $2.50, postpaid east of the Mississippi River. Order direct, or send House & Garden $2.50 for one jar of this delectable Devilled Smithfield Ham.*

Have you tried our delicious Baked Amber Brand Smithfield Hams? In sizes 6 lbs. and up, price $1.25 per lb. postpaid east of the Mississippi River.

THE SMITHFIELD CO., INC.
SMITHFIELD, VIRGINIA

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Refresh*mint!*
after
smoking-



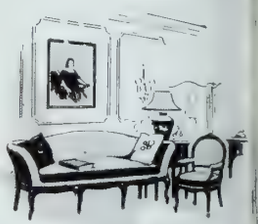

*"They take your breath away"*

"ALWAYS GOOD TASTE"

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**Nothing more refreshing than a cool bottle of POLAND WATER direct from the frigidaire - untouched by ice or air.**



---

Your Health, Sir!



***Try these delicious figs at my risk and expense***

Do you like these big, tender, skinless, preserved figs that are served in dining cars and clubs at 40c a portion? Would you like to get some of the same figs at a price that is only a fraction of what you paid before?

If so, I will gladly send you at my risk and expense, a box containing one dozen 12-oz. tins of the finest figs grown; big, plump, delicious and luscious. When the box reaches you, open it and let the whole family try them as a breakfast dish or dessert. Then, if you want to keep them, just send me your check for $3.50 ($4.35 west of the Mississippi) to cover the entire shipment. If you don't think these are the finest figs you ever tasted, return the eleven remaining cans to me and you won't owe me a cent.

Send no money—
Just the coupon

Don't write me your check—simply fill in the coupon, put it in an envelope and mail it today. Tell me what you think of it.

DELANE BROWN
1513 Guilford Avenue, Baltimore, Md.

Yes, you may send me, at your expense, your special package of twelve 12-oz. tins of figs. I enclose herewith $3.50 ($4.35 west of the Mississippi) in full payment. If I am not entirely satisfied with the figs I will return the eleven remaining cans at your expense and you will refund my money.

Name _____

Address _____

City _____ State _____

Bank or other reference _____

---

This new book




***. . . contains***

pictures of charmingly decorated tables

smart menus for luncheons, teas and dinners

hints for giving even simple menus real distinction and suggestions for serving them.

"For the Hostess" is just as valuable to the woman with one servant as it is to the hostess with a whole corps of them.

*Price 25c postpaid*

**THE CONDÉ NAST PUBLICATIONS, INC.**
Greenwich Connecticut

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**FROM CALIFORNIA**

Glacé fruits, sweet, tart, luscious . . . this season's crop, with all its freshness preserved, temptingly packed in a natural redwood box.

Huge candied apricots, little pears, some pale pink, others nile green; rings and cubes of golden pineapple, rows of tangerines and green gage plums . . . and a dozen or more bright red candied cherries tucked in everywhere.

For the Thanksgiving dinner, as a gift, or as a refreshing change from other sweets, send for this box of glacé fruits.

*On receipt of your check, House & Garden will have this holiday package shipped to you, posthaste, prepaid. One 2 pound box costs $2.50; two boxes for $4.50.*



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# From far-away Formosa

southernmost Isle of the Flowery Kingdom, comes tea famous for rare fragrance and delicate flavor—

FORMOSA
## OOLONG TEA

Grown on sunny mountain slopes in a semi-tropical Paradise.

*Daintiest of teas.*



---




*"Good to the last drop"*

**In its blended richness— a new luxury**

# Table Delicacies for House & Garden Readers



## The key to daintier salads

PABST-ETT, *more than cheese,* blends perfectly with fruits and vegetables for most delicious salads. It's easier to use . . . with a soft, creamy texture. Pabst-ett is the only dairy product of its kind . . . not successfully imitated. Order today.

PABST CORPORATION
Milwaukee, Wis.
*(Also makers of Pabst Wonder Cheese)*

Pabst-ett
More than Cheese

## NEW & NICE

Think of it . . . whole roasted tender squabs in individual tins. Just perfect for luncheon-for-two; order a dozen when planning covers for twelve.

Squab, in the pink of condition, is difficult to get. Usually you must place your order way ahead of time. This new specialty permits you to have this choice morsel on your pantry shelf for any emergency.

These delicious birds may be served piping hot, whole or split; or as cold meat together with a sheaf of delicately flavored ham. Nothing is nicer for, or more appreciated and relished by a convalescent. Incidentally, these squabs are incased in a jelly which you cannot help but like.

If you have a yen for a hot bird on toast, or a cold bird and a bottle, dash off a check to House & Garden. Single tins of Choice Squab cost $1.25 postpaid; 4 tins $4.50.



## Your Table.. is it DISTINGUISHED?



IT is through simplicity that the modern hostess achieves beauty in the arrangement of her table. A sparkle of glass, a fine damask cloth or the wine red of mahogany, flowers deftly arranged, silver in simple assortment . . . such are the things she conjures with.

Charming table arrangements for luncheons, teas, dinners, formal and informal, are illustrated in the new book, "For the Hostess". And of equal importance and equally modern are its inspired menus and its suggestions for serving and the training of servants.

72 pages **"For The Hostess"** 25c postpaid

*Order from*
THE CONDÉ NAST PUBLICATIONS, INC.
Greenwich Connecticut




*Left*—brown glazed hand-turned Pottery Cookie Jars, 7" high, filled with Aunt Nancy's old-fashioned cookies. Priced each, $2.50. Postage extra.*

*Right* — brown glazed hand-turned Pottery Jugs filled with Aunt Nancy's real old-fashioned home made Sorghum Molasses. Pints, $1.00; Quarts, $1.35. Postage extra.*

## *The Old-Time Christmas Spirit in These Gifts*

Here are "different" gifts to send to your friends this Christmas. Doubly appreciated gifts—because of their delightful, tasty contents and their novel and useful containers. Too, gifts not likely to be duplicated. If desired, either or both items will be sent direct to the recipient, with a unique Christmas Card bearing the giver's name.

**Postage Extra on Either Item; 30c East of the Mississippi, and 50c West*

*The* TREASURE CHEST
Asheville, N. C.

*Originators of* AUNT NANCY HAND HOOKED RUGS





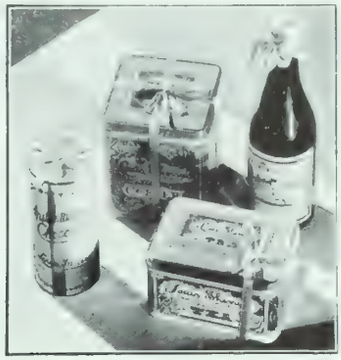
## *That Thanksgiving* PUDDING

Other days may have light, frivolous desserts. But Thanksgiving demands something utterly grand and distinguished — something you can sit back and be thankful *for* . . . In short, Thanksgiving demands the world's plu-perfect plum pudding.

We sent out scouts to search for it—and the puddings they ate, if placed end to end, would reach from here to Windsor Castle. . . . One day, they came in with a look of solemn splendour on their faces. They'd found it —in England, of course.

It's made by a firm so famous that it were *lèse-majesté* to put the name in common print. Court caterers, they are—nothing less. A recipe that has been whispered from father to son for generations. And—the very, very, very best of brandy.

*If you want to have this King of plum puddings on your own Thanksgiving table, you don't have to be in Burke's Peerage. All you need to do is send $1.50 to House & Garden and back it will come (post paid) in the most decorative of porcelain containers, ready to heat and serve. $5. buys four of them.*



## *Chocolate, tea or coffee— it's best from Sherry's*

INSTANTANEOUS chocolate of our own preparing . . . ground or liquid coffee. . .the Sherry blend of tea —these and other specialties of Sherry establishments are all obtainable for your home table.

| | |
|---|---|
| Instantaneous chocolate | 8.75—½ lb.<br>1.50 lb. |
| Ground coffee | 1.00 lb. |
| Liquid coffee | .25 split<br>.35 pint |
| Sherry-blend tea (Individual bags) | 2.00 lb.<br>2.50 |

***Order in person or by mail***
***Prices do not include parcel post***
***Dealers: Write for representation***

Louis Sherry
300 Park Avenue
5th Avenue at 58th and at 35th Streets
and in The Waldorf-Astoria
New York

## for Colds "The Doctor's Cocktail"



2 ounces Martini & Rossi Vermouth
1 ounce Amargo Bitters
juice of one lemon
2 tablespoons powdered sugar
Fill glass with boiling water. Drink before retiring.

**Medical Note: Martini & Rossi Vermouth contains cinchona from which quinine is obtained.**

**Send for "Bridge Club Vermouth Recipes" and Bridge Score Pad to W. A. Taylor & Company, 94G Pine St., New York City**

MARTINI & ROSSI Non Alcoholic VERMOUTH

## INTERESTING IMPORTATIONS




**NUYENS' GRENADINE**

Also the most complete line of delicious imported French non-alcoholic cordials including Crème de Menthe Crème de Cacao, Apricot, etc. Made by NUYENS of Bordeaux—founded in 1802.

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WHAT is modern? What is good? What is bad? Is it possible at this time to differentiate between good and bad, between true and false, between "modernistic" and modern? Is there a definite grammar of Modern Ornament, or does mere deviation from established forms by self-conscious Modernists fulfill the requirements? All these questions have been asked, and as yet few if any of them have been answered.

There have been forces at work in this age of steam and speed and the machine, as functional form and fourth dimension, as significant form and self-expression, to aeroplanes, grain elevators and the effect of the sky-scraper on modern decoration.

These influences, it has been said, are shaping the thing which we call modernism. Even to the untrained eye there does frequently appear to be a certain analogy, but such indefiniteness is not enough to be desired. We must await the judgments of future historians for clear-cut and comprehensive relationships. Only from the vantage-point of retrospect can sound analysis and conclusion be set down for the layman's guidance—even, we sometimes suspect, for the guidance of the actual creators of modern designs.

For the modern movement in America as applied to furniture, decoration and architecture is still in the formative stage. Like the boy who, almost overnight, acquires inches more in stature and an odd disharmony of physical proportions, its mature form is still undetermined. Modernism shows indications—plenty of them. But how these shall be blended, which shall endure and which fall by the roadside leading into the future, is not yet to be told with any real surety.

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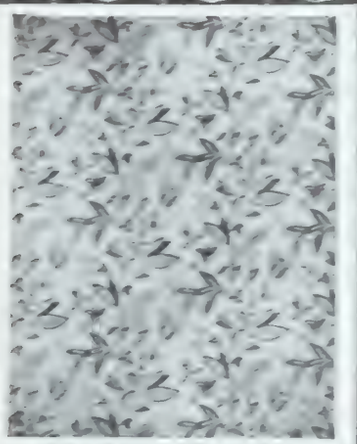

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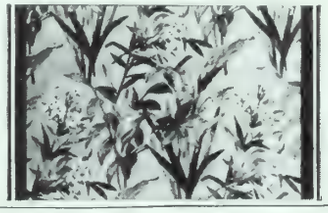


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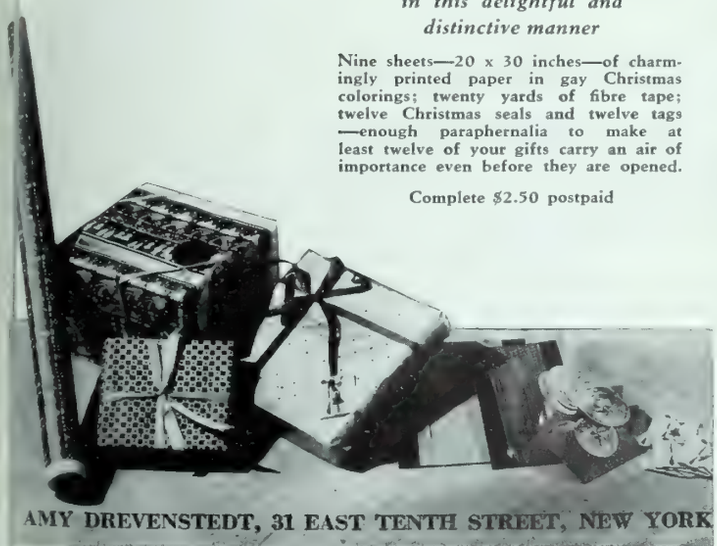
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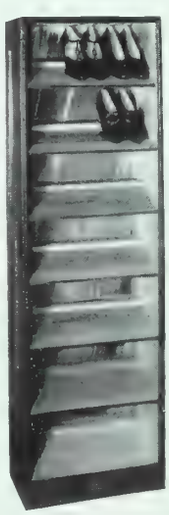
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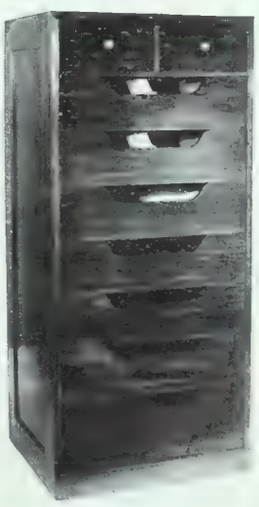
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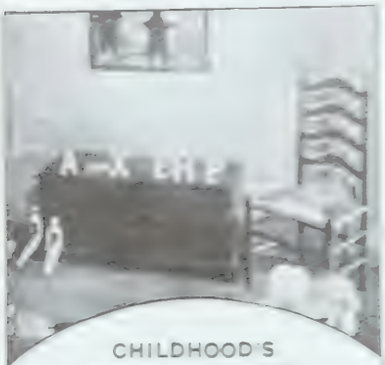
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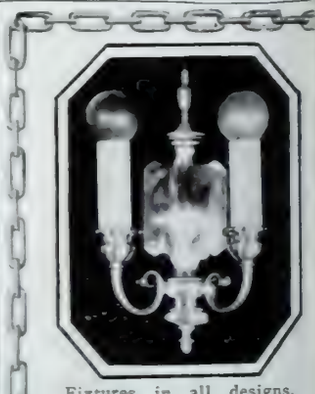
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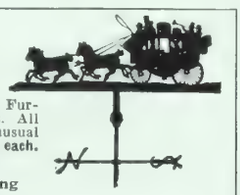
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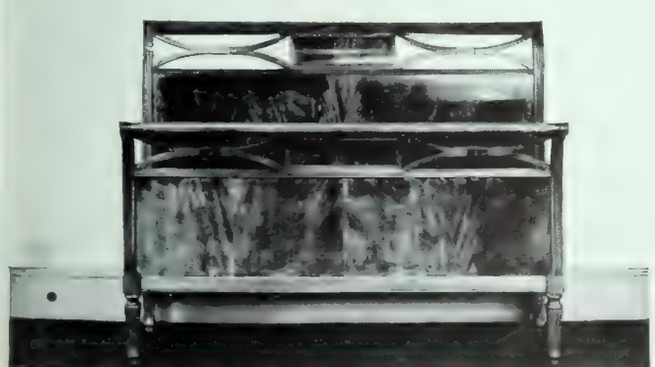
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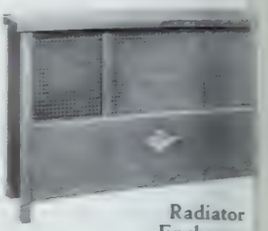


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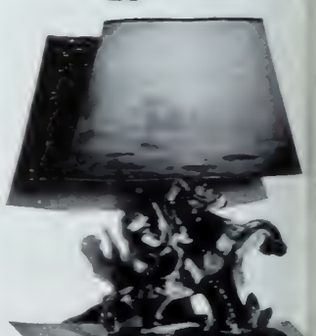
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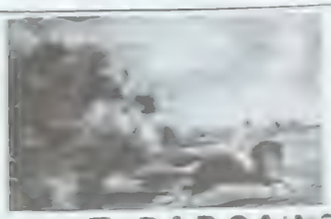
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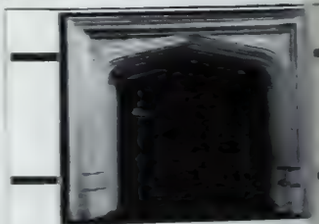
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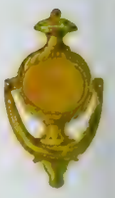
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*A Sargent knocker of the pineapple design so popular in the early Republic. On this doorway from Bristol is an original cast brass knocker. Ask for knocker No. 16.*



*The "Newfane" is a decorative knocker of authentic Colonial design. Sargent offers other door knockers of various shapes. This one is listed as door knocker No. 9.*



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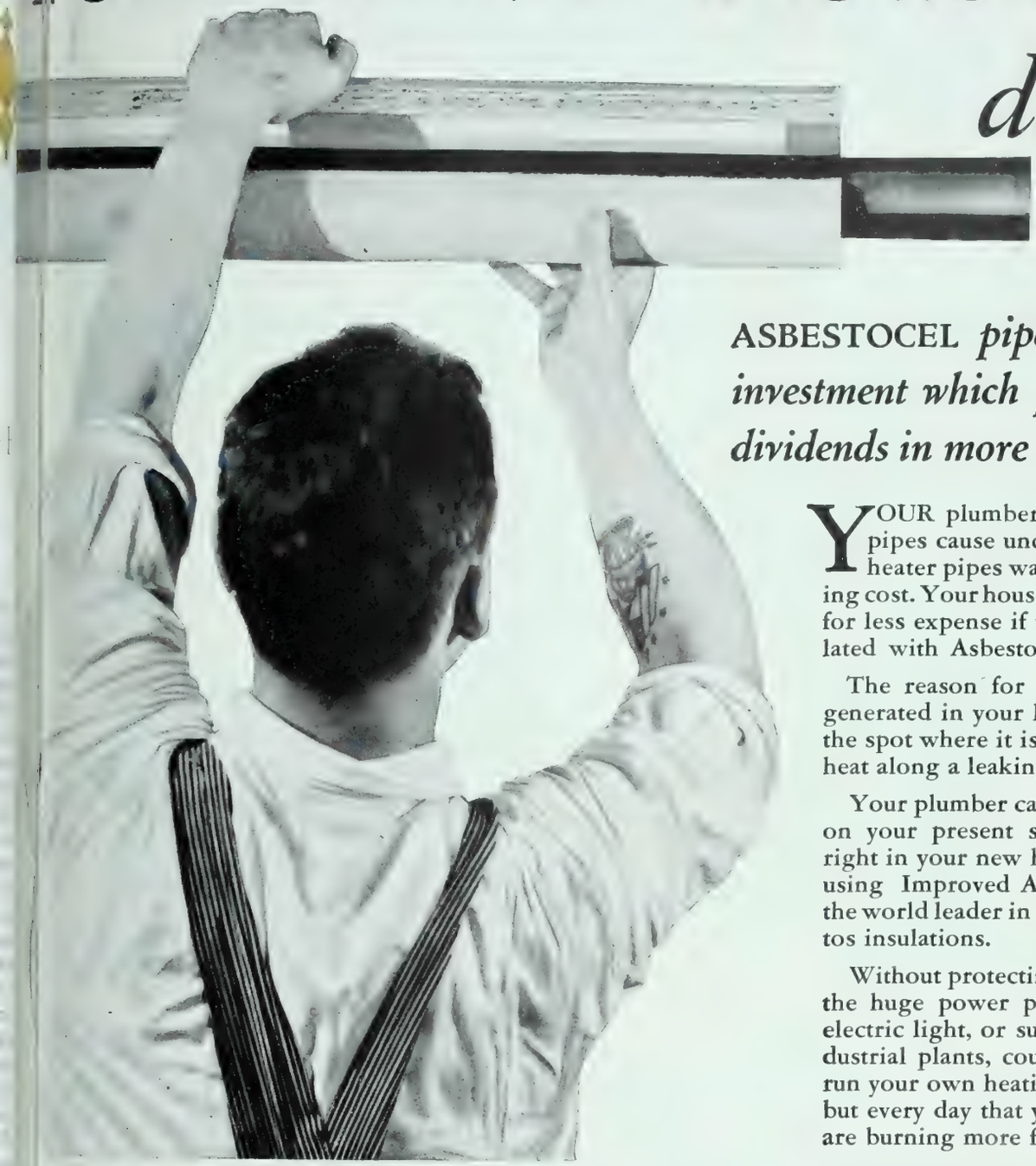


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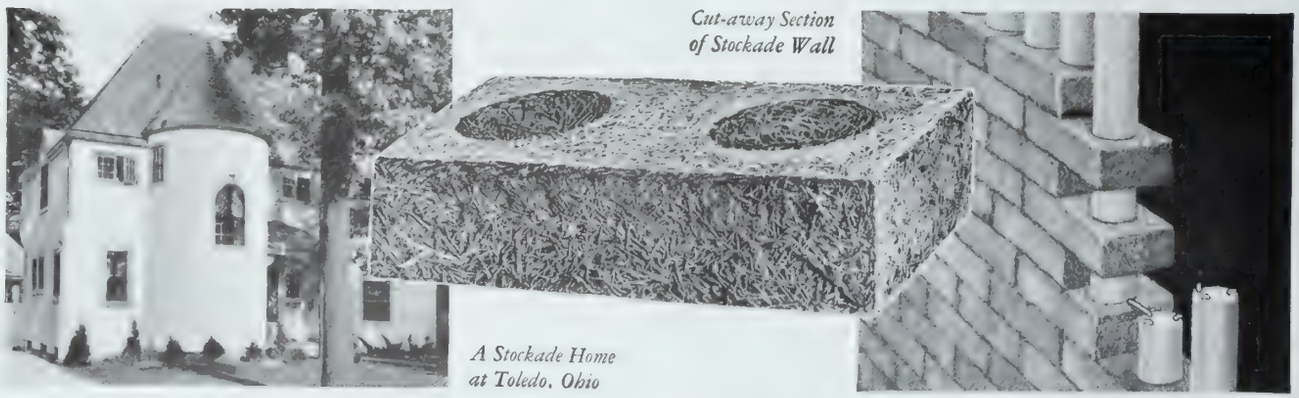
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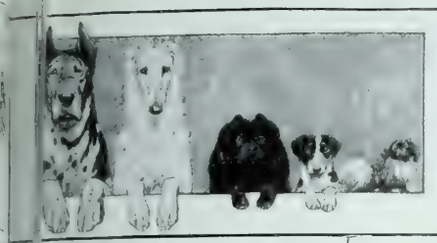
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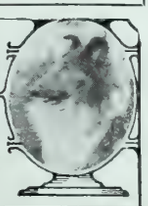
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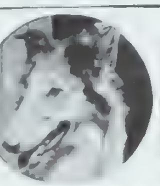
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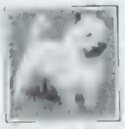
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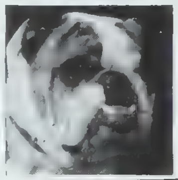


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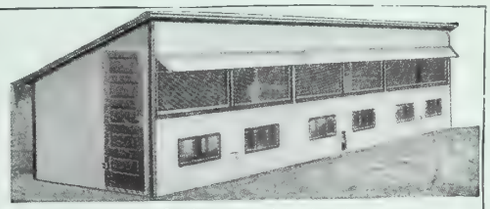
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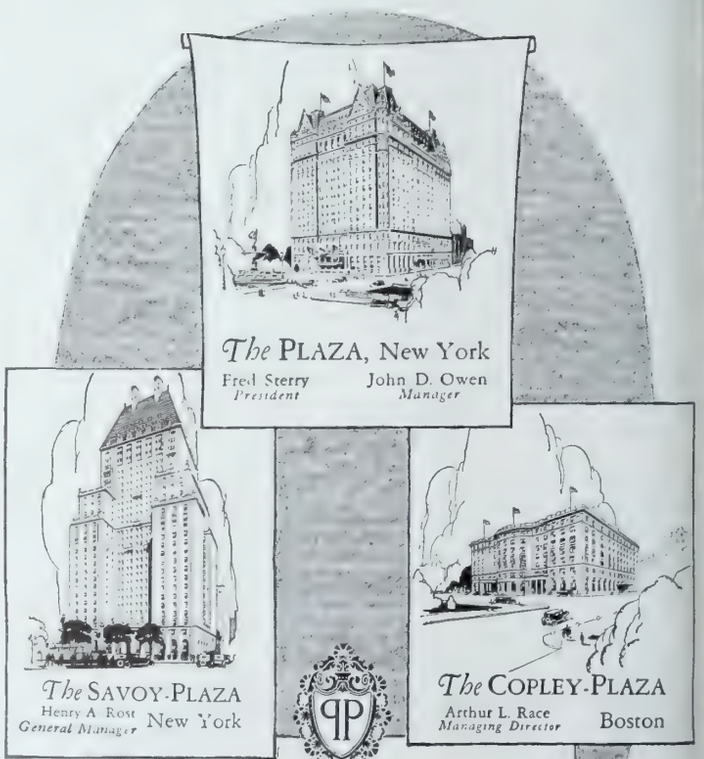
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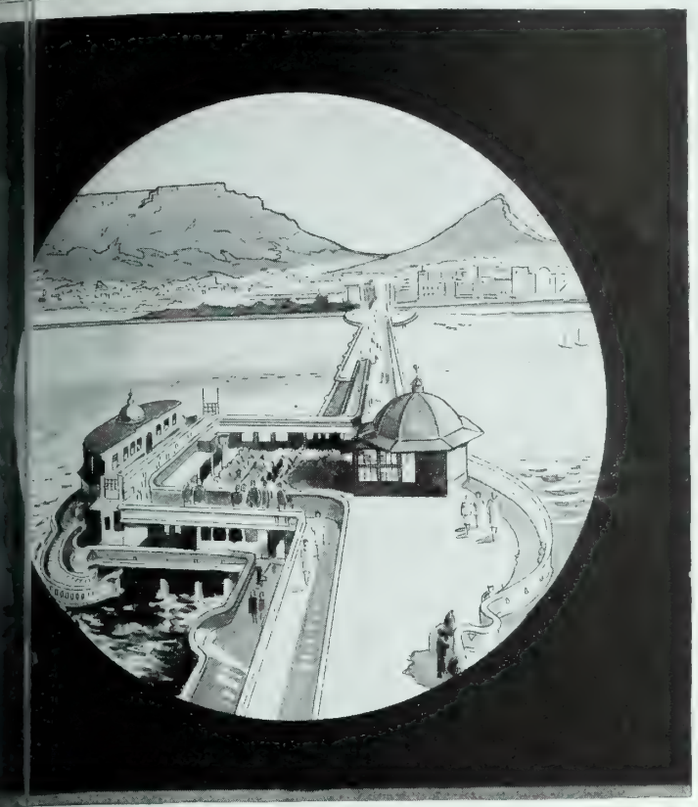
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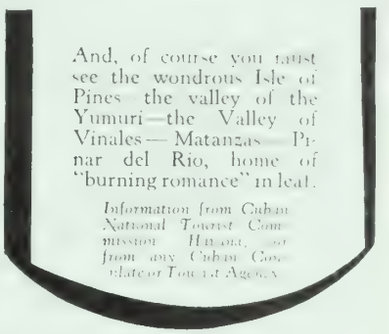
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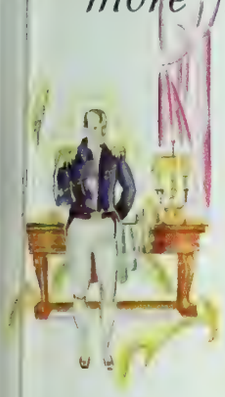

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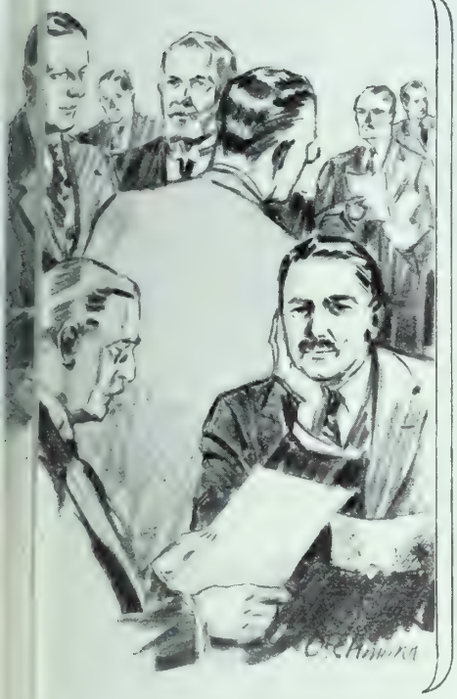
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Do you think that the common cold is an important factor in reducing the resistance of the body to diseases of the respiratory tract, like tuberculosis, pneumonia, etc.?

Yes.....238
No ..... 12

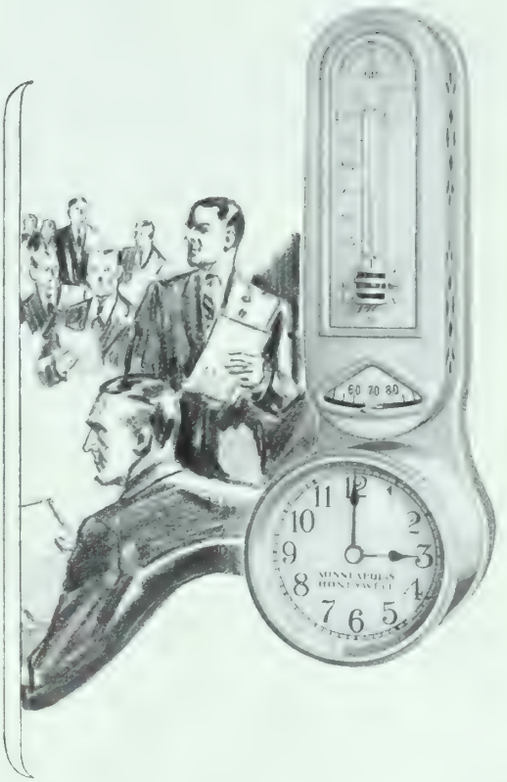
In your opinion is overheating of living quarters an important factor in predisposing toward the above mentioned diseases?

Yes.....225
No ..... 25

Do you think the average American home is overheated?

Yes.....222
No ..... 28

*— opinions of health officers in all parts of the United States, collected for tuberculosis welfare work in Wisconsin.*



# Health Officers of 225 Cities Vote Against Overheated Homes

## *Survey recently published by Wisconsin Anti-Tuberculosis Association makes startling revelations*



*ol a coun-
ci f war
gnst the
m on cold*

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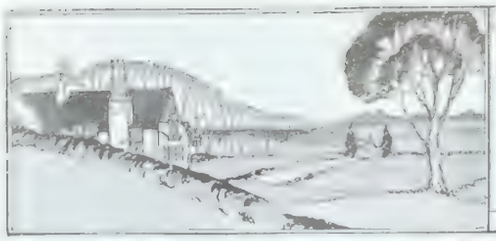
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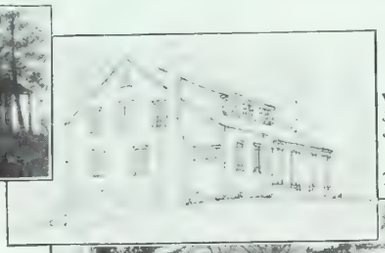
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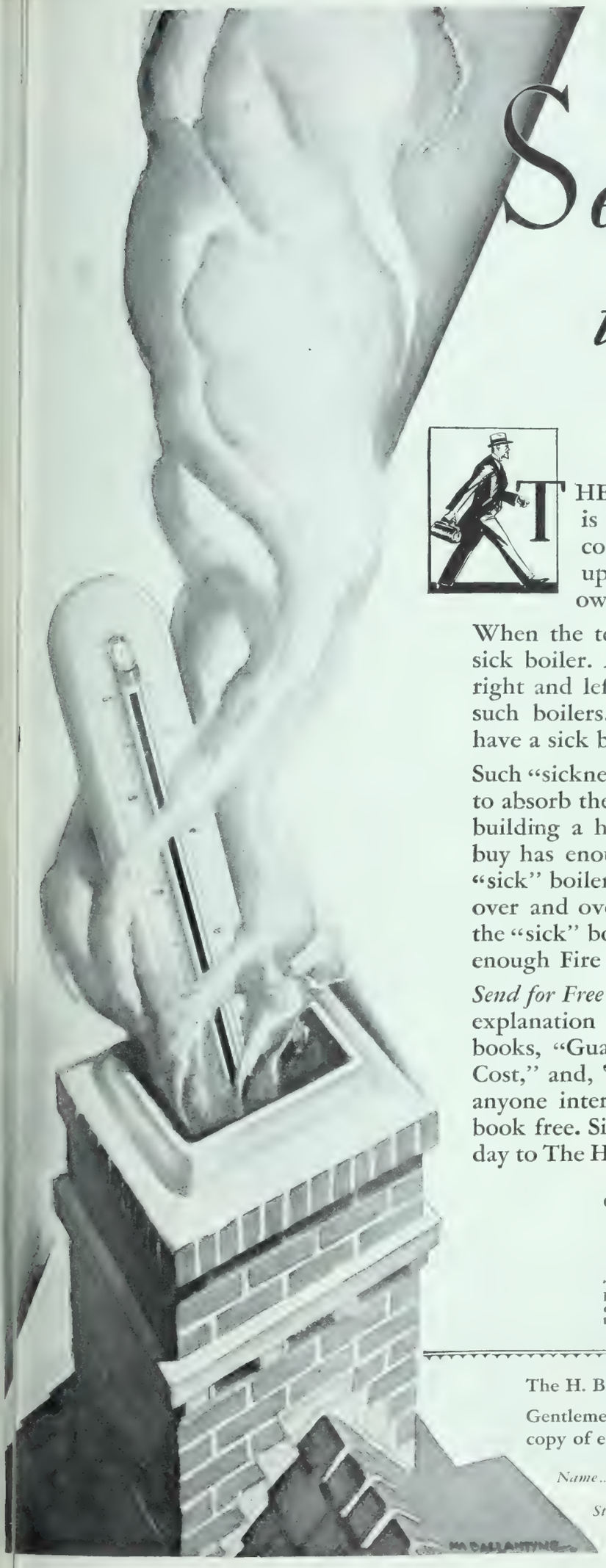
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# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

A BRIEF study of masterpieces of art will teach a valuable lesson on the beauty of simplicity. The really good artist executes his work with deft, sure strokes of brush or pencil, each stroke contributing definite value to the composition. It is the dauber who muddies up a canvas with unnecessary, unrelated masses which add nothing to the work—striving, consciously or unconsciously, to make up by quantity for lack of quality.

Applying this lesson to architecture we readily find reason why some styles have survived the test of years and some have been found wanting. In every case those accorded tribute today are sincerely simple, natural expressions of a need logically filled. For one reason or another the others do not indicate this. The charm of the provincial building styles of various countries is in great part directly attributable to the fact that those who did the work had neither means nor time to erect elaborate structures. In their traditional manners they did what was necessary and did it skilfully.

The architecture of our American Colonists falls in this category. Their houses, churches and public buildings could not have been improved upon in design even if those who erected them had had at their command the resources of today.

In spite of having these splendid examples to draw upon, however, we find, as the 19th Century wore along, the sons and grandsons of the Colonial builders were taken with the desire for more and more ornate symbols of prosperity in the way of dwellings. A sad era of architecture was upon the country. For more years than we like to recall, the show avenues of each town and city were lined with sombre-colored, multi-turreted mansions whose forbidding visages defied all joy and gaiety. Artists of the jig-saw were given *carte blanche*. Each structural line of a residence seemed to be obscured in a maze of extraneous ornament. These houses were, however, soundly built and with reasonable care would have stood for many years. Yet today, no more than thirty years since many were erected, few are standing. The reason is not far to seek:

In time, led by their architects, home builders became architecture conscious. They came to a realization of how bad the Victorian houses were from a standpoint of taste as well as of architecture. A reaction towards older, simpler styles set in. Drawing not only upon the Colonial for precedent but upon European styles as well, and in general suiting the type to the locality, a new epoch of American architecture began.

Each period of architecture may be divided into three parts—the first being the formative or growing years, the second the time of fullest vitality, and, third, the declining years. We are now in an age which fully appreciates good residential architecture. No single style appears to have the greatest share of acclaim but many are being used. Just one disturbing factor looms ahead and may bring on the period's decline. A growing tendency toward intricate treatments of detail and elaborate textural effects in two or more mediums, all on one house, is to be noted now and again in the more pretentious and expensive work. If such ideas spread and develop, our period is surely drawing to a close.

J. F. H.

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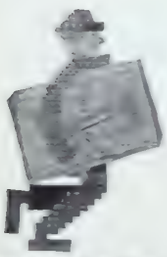
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# The BULLETIN BOARD

*RIDGE Trees and Beer.* In the old country it is customary, when a new house is being built and the ridge pole is reached, for the carpenters to mark this topmost attainment by nailing to a small Hemlock or Cedar. Thereupon the owner opens a barrel of beer, and there is great rejoicing. The contemplation of this excellent habit fills us with sadness. Like the gift without the giver, the ridge tree without the beer is a hollow symbol. Still we hope that goodly men here will go on building houses and nailing Cedars to their roof beams and then clambering down to drink forbidden brews. For we love these human, kindly old customs as we beg God to love us—"not weighing our merits but pardoning our offenses."

*THIS Year of Rain.* Everyone has been saying (and they said it last year, too) that they never saw such a year for rain. Never has there been such a rainy summer. And those who live in houses where the trees grow close and the bushes thick have had the sadness of monotony come over them. The dismal days were hard to live through and at night even the sheets felt damp when one went to bed. And yet, as some wise person has said, it is a sure sign that we are over-civilized when we grow afraid of rain.

*THE Bear Movement in Antiques.* Precipitate is the descent to Avernus of many an antique. If you doubt it, listen to this tale. Years ago when one of New York's millionaires was building his Fifth Avenue palace and was sparing no expense in its furnishings, he paid $12,000 for four wonderfully-wrought torchères. They were famous, these torchères; they had a lineage that went back to the finest workers in iron that France ever produced. The skill that made them was superb. Their coming to America was an artistic treat. Magazines published articles about them and artists who knew the great wrought-iron masterpieces crowded in to see them.

This year the house was torn down and its furnishings sold at auction. An architect, remembering these priceless torchères, was willing to bid them in at any price. A business appointment, however, prevented his being on time at the sale, and when he arrived these four great masterpieces had been knocked down to a junk dealer for $100. The next day he bought them for $125, for, as the junk dealer remarked, "A quick turn-over is as good as a bargain."

*MODERNISM and Airplanes.* There is a story going the rounds to the effect that Mr. Ford, who apparently is determined to make airplane travel as commonplace as flivver transportation, recently asked several decorators to submit designs for the interior furnishing of his planes. They came in—Queen Anne and Directoire and all the good old styles. It had never occurred to them that such a very modern device as an airplane should be treated in a Modernist manner. Their designs, we understand, were not accepted.

*YELLOW Irises and Columbines.* One of the most delightful of spring garden pictures is a grouping of the long-spurred Columbines with the taller, pale yellow Irises. Usually the Irises give too heavy a mass of color and tend to eclipse completely the delicate beauty of the Columbines in their varied tints from cream and pink to soft red, but a sparse planting of an Iris like Shekinah, itself a cream yellow with a warm glow at the throat, with an interplanting of these Columbines proved ideal. It is a combination that sets off the harmony of tint, the lightness and airy grace of the Columbines against the stiffer and more solid mass of the Iris. There are, of course, many other yellow Irises, but the clear yellow give a better effect than those with dark falls, while many varieties seem to lack that fascinating flow of deepening gold that distinguishes Shekinah. A stodgy bloom has no business in a fairy world of Columbines.

This is particularly a picture for a new garden as a majority of Irises blossom the first year after planting and there is room to put in husky little plants of Columbine at the same time. Spring planting is unsatisfactory, so far as spring effect is concerned.

*WINDS of November.* The winds of the months have as many moods as the men whose faces they lash and soothe. A promise of good things to come is borne on the March wind and the April breezes toss the evidence in scattered catkins and ruddy Elm pollen. May brings the first zephyrs and with the June wind spreads the fragrance of a thousand perfumed flowers. The sirocos of July and August, blown across the sun-baked soil, come as a warning to the less robust to stay in shadowy corners. September carries the fragrance of Clematis and October's winds tear the panoply of color from the trees. Then comes November.

A different wind from all of these is November's wind. Trees and bushes are bare. They stretch gaunt arms against the darkening sky and sway helplessly and wail and creak as the winds race down upon them. The saddest wind of all, this.

Today a wind from the West out over the hills came blowing—
Ah, how it made dim dreams and memories start!
And I thought that I smelt in my room the Wild Thyme growing
And the scent of the sweet Bogmyrtle filled my heart.

*THE Scarlet Males.* It is axiomatic all men like red. They decorate their clubs in that fiery color; if they are gardeners, they use red abundantly in their borders, and many of them, should their wives permit, would fancy themselves in red cravats. Which goes to prove that men are close to the primitive. Red is the color the ancients held sacred to Thor, and all over the world you find it used to ward off evil. Highland milkmaids tie red worsted around their cows' tails and Chinese mothers tie a red string around a baby's wrist, and the red berries of the Mountain Ash are hung over stable doors in German villages, all for the same purpose—as potent talismans against unforeseen dangers.

*LEPROUS Roofs.* Like a Raspberry cane spotted with mosaic are those leprous roofs that jerry-builders are foistering off on an innocent public as beautiful. For some unaccountable reason roofs have burst out into plaids and checkers of violent contrasts, and all the tempering of the elements doesn't seem to soften their ugliness. A roof of many tones blended into mysterious shades can be a thing of great loveliness and a constant delight to the eye, but there's never a jot of beauty or the semblance of a thrill to be had from a roof that looks like the tartan of a Macpherson.

*CARING for Oak Floors.* Often, in her efforts at attaining spotlessness, the house-wife will wreak a fearful destruction on her oak floors. Yet their care is simple. Water, oil, kerosene, turpentine, soap or other alkaline cleansing agents are *verboten.* Dust your floors and then wax them. This serves both as a filler and a finish.

If water has been spilled upon the floor and it has turned white in places, moisten a soft cloth with a little alcohol and lightly rub the spots, which should immediately disappear. Do not repeat this operation too often, however, or the finish will be entirely removed. Shellacked floors sometimes take on a clouded or grayish appearance due to dampness in the air. This condition can usually be greatly improved by the same treatment described above. If the finish has become so dirty that it is necessary to remove it entirely, first scrub the floor with wood alcohol and then bleach it with oxalic acid—never use lye as it turns the wood black and ruins the surface permanently. After all moisture has evaporated the original finish may be applied.

*VICTORIAN Tonsorial.* Among certain decorators there appears to be a faint movement to bring about a revival of Victorianism in furnishing. The smell of cosy corners and stuffy over-draped rooms awakens in some hearts the same thrill that a fire bell used to arouse in fire-engine horses. We hope that, for the present at least, there will be no engulfing wave of this deadly style. Whenever we think of it we are reminded of the mid-Victorian girl who wrote in her diary, "As I entered the ballroom, I was faced by a row of curly brown beards—a really beautiful sight."



A FORECOURT FROM NORMANDY



# THE NORMAN INVADES CONNECTICUT

*Into An Old Yankee Country Town Is Successfully Set This French Provincial Farmhouse Designed by Frank J. Forster*

RICHARDSON WRIGHT

THE environment is the placid and proper atmosphere of an old Connecticut town. It rests upon its gentle hills and ridges with the air of a grand dame who has had not too colorful or too strenuous a past, who shows very little of the wear and tear of having had to resist temptation, and still maintains a lively interest in the kaleidoscopic present. As do her sisters of many a New England village, she wears her elms with engaging grace.

To understand the present state of this environment you must understand something of the past. And having glanced at this, you will relish with more delight the house under consideration.

Generations ago the farmers hereabout cleared the rocky meadows and hillsides and piled the stone walls. Their ox-teams broke the trails. In time the sons of these Colonial farmers began household industries here—as did many a second generation in these New England villages — industries that were to lay the foundation for Connecticut's manufacturing future. Commerce having awakened, the ox-cart trails were widened to accommodate the horse team and broad farm wagon. Eventually these infant house industries moved away to more convenient centers on the Post Road that linked New York with Boston, and once more placid agriculture provided the employment and support of the region. It was still a town and a countryside of white clapboard or shingle farmhouses with green shutters.

In the 80's and 90's when the Back-to-the-Land urge moved city folk to forsake town for the summer at least, a sophisticated populace began seeping into this bucolic paradise. They bought farms and made parks and gardens of them, and sought out the ridges that commanded distant views, and there built them homes that were in the latest taste of country house architecture. Here and there, between these properties the dirt road gave way to the macadam surface and in the town shopkeepers dressed their store fronts to attract the new trade. This new taste in country architecture that supplanted the green and white farmhouse with vagaries in brick and stucco was, perhaps, not always fortunate, but Time has blended these houses serenely into their setting. That is a kindly way Time has.

Within our own memory this atmosphere has changed again, all save the old churches that look as though Wren or Bulfinch had had a hand in their planning. The macadam has been widened for automobiles. Lanes have become streets and the streets have gradually filled with houses.

Thus the street on which this house is located swings along the flank of a hill that is crowned by one of those white churches. Across the way stands a Georgian house in brick, to each side homes that are quaintly old-fashioned and comfortable looking. Three generations of building are in sight. And then appears another. Into this rural environment of a Connecticut village came a Norman farmhouse.

The site slopes up sharp-



John Wallace Gillies, Inc.

*Off the west side of the square central tower is a lean-to which houses a servant's room. The walls here are of oak half-timbering with brick nogging*

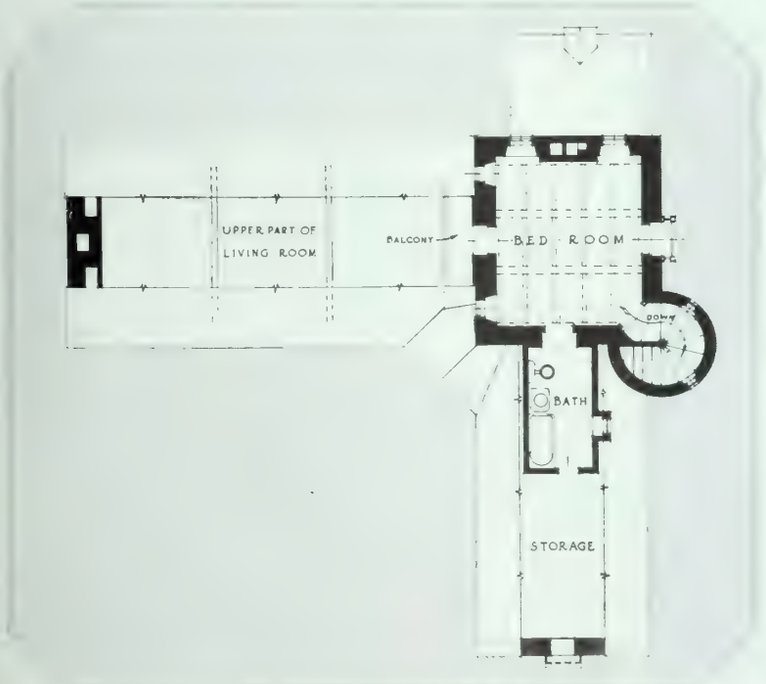



MAIDS ROOM
BATH
KITCHEN
BATH
BED ROOM



*Old oak, used for floors, beams and ceiling boards, lend the farmhouse similitude to the living room. One arched door leads to the hallway, the other lights the dining alcove*

*The owner's bedroom is in the upper story of the central tower. A round tower at the rear houses the circular stairs that lead to this chamber and its bath under the eaves*




the floor is paved with flat field stones. The walls are rough-finished with bits of straw still exposed, as though the plaster had been laid on wattles as the ancient builders made their walls. For a matter of fact it is laid on perfectly up-to-date expanded metal and the straw is only one of those "touches" that a romantic architect allows himself. Overhead, old beams attest to the rugged structure of the house.

This paved hall is a radiating point. To one side a paved passage leads to the guest wing. Another brings you to the stairs that wind up the circular rear tower to the owner's bedroom. Another gives direct access to the kitchen. The fourth passes through a round arch fitted with wooden grille doors to the three steps leading down to the living room level. These steps run the width of the room, for at the further side is another wooden grille with arched top that lights on the dining alcove and midway a door leads into this, so that the steps give access to all these features. Up under the ceiling at this end is a balcony that opens off the owner's bedroom.

The farmhouse atmosphere is pronounced in the living room. Huge old oak timbers support the roof with wide roof boards laid on them. Tie-beams run from



*Looking from the hall into the living room. Three steps, running the width of the room, give it gradual approach and the interest of a lower level. The furnishings are French Provincial antiques*



*Flat fieldstone was selected for the paving of the hallway. The walls here and throughout the house are rough straw plaster and the trim is of oak stained to the tone of time-aged wood*

side to side. Old oak planks of uneq widths and lengths lend the verisimilit of age to the floor. Instead of being screw into place and the screw holes plugged w obvious pegs as is usually done, these plan are nailed down from the top with hea hand-wrought nails that are polished w the cleaning of the floor. As the house wa are thick, the ranges of casement windo on each side are set in a deep reveal with stone slab for lintel and slate for shelf. T timber that extends above these windo and along each side of the living room is o solid piece of oak, a fortunate discovery the owner who bought an old barn sole for the purpose of salvaging its magnifice timbering for his new home.

A fireplace is centered in the further wa of the living room, with a bookshelf s flush on one side and an alcove deep enoug for a telephone closet and little window o the other. In keeping with the architectu of the house, the furniture here is Frenc Provincial antiques. The fabrics used ar old materials in unobtrusive tones of plur and blue. Casement cloth on wrought-iro rods has been used at the windows.

In order to eliminate the usual ugly rad ators and radiator enclosures, a modern h air heating plant with blower attachmen was used. The warm air is brought i through wooden grilles laid in the floo This system, which eliminates the fault found in the old style of hot air, has prove thoroughly efficient.

At the rear of the living room is a com pact dining alcove with a bank of chin and linen cupboards filling the opposite side Though small, this alcove is adequate fo everyday use; when numbers come to din the table is set in the living room.

Contrasting with the picturesque air o the living room is the business-like arrange ment and finish of the kitchen. Linoleun tile with painted woodwork, white painte walls, adequate cupboards, an electric stov —such are its modernities. A servant' room is housed in a lean-to at the side, with a bath intervening.

Equally simple is the arrangement of th guest wing on this lower floor—two linen cupboards in the passageway and behind them the guest bath. The bed chamber occupies the remainder of the wing—a room of rough finished walls, hand-adzed beams, casement windows on each side that af ford cross ventilation and a liberal closet. The trim here, as throughout the house, is oak stained to the color of old, weathered oak. Again, the thickness of the walls leaves wide stone window sills for potted plants.

The remainder of the house is reached by the circular wooden stairs that fill the round tower at the rear. Here is the owner's bedroom, isolated and secure in the upper story of the square central tower. Bare beams support the ceiling and windows set high in the west wall give the room light. At the rear a door leads to a wooden balcony commanding the back garden, another

pens on the balcony high up on the rear wall of the living room, a third leads to the bath and the storage space under the eaves.

Go out into the sunlight again, and walk round the house and "mark its bulwarks". With the exception of the servant's room extension on the west side, which is of solid half-timber construction with brick nogging, the exterior walls are built of stone. And the attractiveness of the house is wholly due to these natural building materials and to the manner in which they are used. Large quoin stones were selected for the corners and around all door and window openings where the appearance of strength and solidity are needed.

The base of the circular stair tower is of alternate squares of brick and stone. In pointing up the masonry joints the cement was brought out flush with the stone or brick and then the excess cement troweled over the face of the masonry. Finally over the entire surface of all exterior walls two coats of whitewash were brushed on.

Hand-made shingle tiles were used on the roof, in tones of old brown, reds and burgundy. The effect of these uneven tiles with their rich warm colors is not unlike the roofs of provincial houses one finds in Northern France. Details such as the roof cornice, balcony window, chimney top, bird house at the gable end, dormer and casement windows, the main entrance doorway and the stone posts of the forecourt, as well as the gates and the circular stair tower are all Norman French in character.

Since much of the ground to the front and rear of the house is rocky and since it is deeply shaded by Hemlocks, the owner has followed the sensible idea of accommodating his plants and shrubbery to those which find these circumstances congenial. One great slope is covered with Periwinkle, its sea of glossy leaves and blue flowers catching lights here and there where the sun breaks through. Informal groups of Azaleas line the winding approach to the forecourt from the street and along the street side they are banked for privacy. Between these the soil is treated with acid so that the ground is growing a rich carpet of moss, an excellent substitute for grass in such a shady spot. Farther up, where the rock crops out, Ferns and native Violets, Mertensia, Lilies of the Valley and shade-loving Iris thrive in loamy pockets.

Down through this forest-glade garden, and you are out on the street again—the Sunday-quiet street of this New England village. Turn back, and the glimpse is a little bit of Normandy. From the white-steepled church on the hill above comes the sound of a congregation singing, as generations of congregations before it have sung, the customary hymn praising God from whom all blessings flow. You step into a perfectly modern car and are whisked away from Normandy into the Connecticut meadows again, along roads where once the ox-teams of Puritan farmers labored.



John Wallace Gillies, Inc.



*This round tower, at the rear of the square tower is a typical Norman detail. The balcony is off a door in the owner's bedroom. Below it are the kitchen windows and service entrance*

*Throughout the exterior the playful use of materials, characteristic of native workmanship, can be found. Thus the base of the tower is patterned with alternate blocks of stone and brick*

# ON LIVING IN AN OLD HOUSE

## *To Those Whose Home Has a Heritage Time Brings the Rich Endowment of Haunted Memories*

RICHARD LE GALLIENNE

I RECENTLY paid a visit to some American friends who have come into possession of an old English house. A very old house. It goes back to the 13th Century, and is situated in that county of Kent which, owing to its position on the extreme southeast coast of England, so near to France, and so much of it a peninsula washed by the North Sea, has perhaps borne more of the brunt of the making of England than any other county. For this reason the old house is not only old itself, but all the country surrounding it is impregnated with storied antiquity. That loveliest of old cities, Canterbury, is not far away, and wherever one wanders, quaint hamlets, ancient churches, ruined castles, stately manorial houses with their avenues of ancestral trees, set us down in the very beginnings of England's history. To live in Kent, indeed, is almost to be on speaking terms with Hengist and Horsa and William of Normandy, to feel that Thomas a' Becket was outrageously murdered but yesterday afternoon, and to have Sir Philip Sydney for neighbor.

MY American friends are deeply sensitive to this historic atmosphere. Most Americans I have known are sensitive in that way. Indeed, it may be worth while, in passing, to register a protest against the general misconception that Americans are devoid of the historic sense and of historic veneration. The kind of American responsible for this misconception, to which Mark Twain's rather vulgar "Innocents Abroad" gave an unfortunate currency, is not peculiar to America. Every nation has its Philistines, by whom it is often painfully, and even dangerously, misrepresented. Those Americans who are alone worthy of representing their country are, perhaps, more than less awake and reverential to the beautiful associations of the past and "The old perfections of the earth". How much they cherish the traditions of their own past, and lovingly safeguard its memorials, anyone who has lived amongst them is aware; and I cannot help thinking that such demolition of old historic houses and streets as has been recently going on in London would have been impossible in Virginia or Massachusetts or Connecticut, where an old Colonial house is safer from the wrecker than even the mediæval relics of old Paris.

When an American cannot live in an old Colonial house—and it goes without saying that there are far from enough Colonial houses to go around—he builds a new house as much like one as possible, and spends no end of money in collecting old Colonial furnishings of every kind, so that, if he may not live in the house of his ancestors, he may, at least, be surrounded by his ancestral atmosphere.

ONE has often heard it repeated that so many of the historic houses of England have passed into American hands, and that their hereditary owners should be forced to abandon them is, indeed, a matter for deep melancholy; yet, seeing that they must let them go, my opinion is that they could not, in most cases, be in better keeping than in that of their new American occupant

At all events, this certainly applies to the old Kentish house my American friends. To say that these are more appreciative its character and charm and more anxious to preserve them th some of its previous English tenants is to say less than nothing; fo as a matter of fact, as so often has happened in old English hous its 18th Century and early Victorian owners seem to have do everything possible to change its character and obliterate its charn as though they were ashamed of them—which there is little dou they were, as being too "Gothic" and barbarous for the "polite taste of their artificial periods. Till my friends came, the place w like an "old master" which some fashionable painter of a later da had over-laid with a daub in the style of his own time. Till the began removing its various disfigurements, getting rid of whitewas from beautiful old stone, tearing away lath and plaster ceilings, an hideous wall papers, no one would have suspected what treasur of old oak beams, rafters, and wainscoting had thus been totall buried alive by the vandals of earlier "refinement."

When one exclaimed on the vast cavernous fireplace of blac oak, quaintly carved, with ingle-seats within on each side of th great chimney, and massive iron fixtures, "dogs", chains, etc., t hold the roaring logs, and suspend the steaming cauldron, m friends smiled, on what was one of their discoveries. Till a fe months ago it had been hidden away behind a neat drawing roo affair, a commonplace mantelpiece effect of cheap marble, with tiny grate.

The beautiful old entrance hall, with its carved stone porch, ha been similarly disguised and all over the house their enthusiasn had made like discoveries, bringing old beauty and charm to ligh once more, and revealing unsuspected romance in walled-up nook and corners long forgotten.

It would take too long to tell the whole story of my America friends and their old English house. It is enough for now to say tha had they not come into its possession, it would probably have re mained unrecognized, so long had it been marred by ill usage an obscured by neglect, and gone moulding on to its final decay. For tunately, my friends had the romantic, clairvoyant eye, quickene by a long-cherished desire to have an old house for their home.

THE desire to live in an old house is a taste that many will share with them—and many will not. It is, as we say, a matter o temperament. *De gustibus*. Perhaps a majority of people have no interest in the past whatsoever. They look neither before nor after. It bores a good many, and some resent it.

Egoism, perhaps, inspires this distaste, for the past is a sore diminisher of self-importance. An old house naturally reminds one that there were great men before Agamemnon—many wish to forget this indubitable and humiliating fact. Therefore, they prefer

(*Continued on page* 174)





Samuel H. Gottscho

# AN ARCHITECT'S OWN HOME

*To the building of his residence in Scarsdale, N.Y., Julius Gregory brought a fine feeling for the spirit of stone and pegged oak timbers. With its open-raftered roof, leaded casement windows and iron rails the house has an agreeable sense of spaciousness. The photograph shows the living porch at the rear. Other views on pages 111 to 113*



*The dining room of a Georgian house at Purchase, New York, designed [illegible], showing the use of pleasant formality which may be [illegible] appropriate proportions.*

# THE CORRECT PROPORTIONING OF ROOMS

## *An Important Consideration In the Proper Designing Of Town or Country Residences*

*By*

LEIGH FRENCH, JR.

PROPORTIONING the rooms to the house is one of the most vitally important things the architect has to do. On proportion, [illegible], depends the measure of success or failure attributable to the house in our final judgment of it. If the house is ill proportioned, whatever other good points it may have can never fully atone for what is really a fundamental deformity. On the other hand, if a house is well proportioned, any shortcomings it may have can be remedied because there is something to work upon.

When we speak of proportioning the rooms to the house it involves the whole question of proportion, both exterior and interior, for if the [illegible] are bad in this respect it is much more likely that the defect will communicate itself to the whole structure and will be quite as apparent on the outside as inside.

The task of adjusting proportions, whether on the exterior or the interior of the house, does not sound nearly so interesting to one as dealing with the matter of design in the elevations or even the scheming of the plan. But plan and elevations are, after all, matters of two dimensions. Proportions are things of three, and they are not always so readily visualized. That is why when a house is being planned, it helps so much to have a model. The model makes the least imaginative person form a clear mental picture of the house as it will be when it is built—an object of three dimensions. If one is dealing with only two dimensions, breadth and length, or breadth and height, it is often possible to make a serious mistake quite unwittingly. The mental picture in three dimensions makes the error at once apparent, and likewise helps us to co-ordinate height, breadth and length in such a way that their inter-relations are perfectly apparent. In that way they enable us to guard against



*Although the width of this Italian room, in the New York apartment of Miss Alice De La Mar, is much less than its length and it has a very high ceiling, proportions are well suited to its style*



*Contrasting with the rooms shown above and on the opposite page is this Early Colonial dining room whose low ceiling accords with its character. The McCreery house, Cornwall Hollow, Conn.*

ommitting blunders be-ause of false relation.

Proportioning the rooms, hen, is not, or should not e, a matter of chance. If this part of the planning s allowed to care for itself, he final results may be for-unate through sheer lucky ccident alone. And then, gain, they may come out exactly the reverse and spoil the room.

On entering a well proportioned room, well proportioned not only with respect to ts own dimension but also well proportioned with reference to the adjacent parts of the interior, one always has a sense of satisfaction and pleasure. Good proportion is a subtle element and often makes its effect felt without our being fully conscious of just what it is that pleases us. In the same way, an ill-proportioned room has the power of causing us actual discomfort; when in such a room we may often feel ill at ease without knowing or being able to explain the source of our annoyance. The room produces a sensation of distortion and falsity that cannot fail to be disquieting in quite the same way as a rug or wall paper of disturbing pattern and color.

There is not a general code of proportioning all the different types of rooms that applies through domestic architecture. Rooms that seem perfectly well-proportioned, satisfying and restful in a Colonial farmhouse would not prove equally agreeable, in many instances, if they were to be found in a Georgian residence, an Italian villa or a house derived from one of the provincial French types. Again, rooms that we might find in an Italian villa, even quite small

(*Continued on page* 166)

# BEFORE THE PLANS ARE DRAWN

## *Questions That the Prospective Home Builder Should Decide Upon Prior to Consulting An Architect*

MRS. GEORGE DRAPER

MAN is born to trouble as the sparks fly upward, and architects are no exception to the rule. Their troubles come not from the natural obstinacies of stone and wood and steel, however, but largely from the unnatural vaguenesses that infest their clients' minds. Mrs. Jones admires inordinately the dining room of Mrs. Brown —an oval room with French windows to the floor and wrought-iron balcony. But she carries over a kindred admiration for Mrs. Smith's diamond-paned windows which she considers so romantic. She thinks that those English chimneys of Mrs. Johnson's with lots of stacks are simply adorable. And she's crazy about the New England shingled farmhouse in which Mr. Jones was born.

She doesn't exactly say she wants all these things in her own house. But neither does she sit down and decide what she does want; her thoughts are as formless as a plum pudding. How under the shining sun is her poor architect to make any kind of house that will suit her, unless she's planning to stage a Hollywood nightmare in it?

### UNDESERVED CRITICISM

Mrs. Tompkins, on the other hand, does nothing to trouble her architect on the esthetic side of his work. She is not the lady who cries for beauty without knowing which beauties may be bracketed together. She is the one who is outraged because her house lacks livability and the setting for efficient management. Yet she has never stated her needs and the needs of her family and servants so that her architect might plan for them in advance. She finds herself with no space for Aunt Matilda's furniture because she neglected to say that it once adorned a palace in Florence and was scaled accordingly. She discovers an ever-growing list of servants who gave notice because she hadn't room for them to exist without quarreling. She complains of insufficient heat because she forgot to remark that Grandfather Tompkins is never happy with a temperature of less than seventy-five. She suffers under a succession of dinners that weren't a success because her dining room was planned for entertaining on a scale that satisfied her before her husband took over the presidency of the company. And whose fault is all this? Not her architect's, although she is fond of saying so. It is her own.

It is with the hope of crystallizing Mrs. Jones' and Mrs. Tompkins' thoughts about their respective houses that this article has been prepared. If the suggestions contained in it do nothing more than cause a violent "No!" to issue from two pairs of determined lips, it will at least have served to clarify their problems by making them see what they don't want. They may then proceed to take up the various points in their own way, and the architect will have something to go on.

### GENERAL QUERIES

*Size.* How large a house do you want? Don't decide this merely on the basis of so many rooms and so much initial cost, but take into consideration the number of servants you plan to have and the yearly upkeep charges for which you are prepared to stand.

*Type.* What period or style of house do you prefer? Have you looked into this to see whether the type you like would really meet your requirements—size, suitability to environment, to mode of life and so on?

*Composition.* The building materials used will be more or less determined by the style of architecture. Don't forget, however, that some of them have a greater original cost, but will save money on repairs and upkeep, while others offer the reverse conditions. Which do you prefer?

*Gardens.* Are you planning to have a landscape architect lay out your gardens, or do you propose to let your architect attend to it? It is of the utmost importance that a house and its gardens comprise a harmonious whole.

Even though your place may be only half an acre, would it not be nice to include such things as coldframes for Violets, a greenhouse opening off the drawing room, fruit trees, grape vines, berry bushes, special trees to attract the birds, a vegetable garden, a sunny terrace, a shady garden house, provision for animals, even if only bees or pigeons? If your house is on a city lot, or consists of a mere slice of an apartment building with a set-back roof garden skyhigh over the river or the park, you may still do your share of coaxing the country mood. All such things, planned as an integral part of the original scheme, are far more successful than if added later—in addition to which they will cost less.

*Vestibule.* First decide whether you want a vestibule at all, for you needn't have one unless you choose—though, admittedly, it forms a protection against the elements. Perhaps you'd like a very patrician vestibule —with black and white marble tiles, four black niches with white statues in them, brass lights and hardware. Perhaps, again, your soul revolts against so much formality, but you'd react pleasantly to a vestibule floored with red quarry tile set in crea cement, with walls finished in pine board that might have a feather edge, black iro lights and hardware. In any case, examin your conscience on the subject and decid how you want *your* vestibule finished— floor, ceiling, walls, trim—then decide wha kind of lighting fixtures and hardware yo think would be in accord.

*Entrance Hall.* If you liked the first an more formal vestibule just described, yo might carry the tiling into the entranc hall, or floor it with black marble, waxed You might have a formal lantern suspende in the stair well and use smooth plaste walls. Have you always thought a curvin staircase graceful? You might plan on with marble treads and an iron rail. On th other hand, there is much to be said for a enclosed staircase; it saves space and doe away with draughts and may be shut of from the entrance hall entirely if you wish

### FOR INFORMALITY

If you are inclined rather toward informality in the first impression given by your house, you might follow your red-tiled vestibule with a hall floored with wide oak boards pegged down, rough plaster for the walls and some old engravings framed in black and gold. If you love flowers, you might have a bay window in the hall, giving it a tiled floor, slate sills, a faucet and some potted plants. This would add a note of gayety and interest to what is usually a mere passageway consisting of so many steps between outdoors and the house itself. In any case, you must consider coat closets, a lavatory, and the possibility of a dressing room and a sport closet for golf sticks, tennis rackets, etc., if space permits.

*Drawing Room.* The first thing to decide is whether your mode of life inclines you to call this a drawing room, indicating formality, or a living room, indicating the reverse. If you have no other room in which you plan to have the family congregate, it is best not to be too formal. If you can contrive a southwest exposure, do so, for nothing is lovelier than the rays of the setting sun across the tea table. If you have a garden, consider the advantages of windows near enough to the floor for you to see into the garden when seated. If you entertain many people, give thought to the placing of the drawing room and library adjoining so that

(*Continued on page* 130)



*From a wall fountain water drips with a cheery note into the Lily pool, where goldfish flash against the cool green walls and green plants lend restful color*

# A MID-CITY MIRACLE

## *How An Abandoned Philadelphia House and Yard Were Transformed Into An Oasis of Beauty and Peace*

CORA CASSARD TOOGOOD

I LOVE the cool drip of my fountain. The shaded greens of Swamp Lilies foil the lacquer lights, as fish dart about the pool or pause in sudden immobility.

A brilliant shaft of gold stains the stucco background, while the shadow of a mighty oak is mirrored in the water's brilliance.

Glowing yellow Pansies and heavenly blue Delphinium vie with the fountain's rich mosaic in wealth of color—a Rose or two—a mist of Ferns and Ivy vines.

Could anything be more enchanting than my tiny kingdom, which covers fully one seventy-second of a mid-city Philadelphia block, and flanks one of its oldest, quaintest houses?

And now let us be practical:

How did we find it? We didn't, we made it.

How long did it take? From September to June.

What did it cost? Much loving labor and a little money.

Shall I start at the beginning? After months of intimacy with city real estate offices and more discouragement, the suburbs threatened to engulf us. A garden had become a necessity, and, we agreed, trains are not much stuffier than city apartments.



Just then, in the heart of Philadelphia, a stone's throw from its most lovely square, we found the "Promised Land," a down-and-out, thoroughly disreputable, antiquated domicile with the most ghastly backyard that an ugly imagination can paint. The place had evidently been used as a boarding school, being rich in nothing but fire escapes and gratings, black-boards, bells and ash cans. Vandals had demolished window glass and plumbing, and Time's thick gray dust draped the ruins.

Closed shutters and discarded furniture (stored in the house) made it difficult

(*Continued on page* 170)

*An Oak reaches from this paved backyard to the upper air above the roofs, and around its stout trunk the garden with its flower beds has been arranged, and planted to things that will live in the city*



*Designed after the fashion of houses in the Cotswold hills of England, this residence presents the appearance of a small cottage. As may be seen by the plans on the opposite page, it actually contains eight well-proportioned rooms and a two-car garage. J. Floyd Yewell, architect*

# IN THE MANNER OF THE COTSWOLDS

*An English Type House of Stone and Slate Especially Designed For House & Garden By*

J. FLOYD YEWELL, *Architect*

NESTLING among the Cotswold hills in a typically English countryside lies a series of picturesque villages whose principal claim to the traveler's attention is in their delightful architecture. These houses, churches and outbuildings may not differ in any great degree from those found in similar districts; to the architect they clearly demonstrate the use of styles current throughout England in the 15th and 16th Centuries. It is the deft handling of materials employed, the feeling for good proportion and design exercised by the builders, that make the structures notable.

The Cotswold artisans took the natural stone of the hills and laid up walls of ample depth whose exterior surfaces create a splendid though totally unstudied textural effect. Splitting stones into slates of varying thicknesses, they made roofs which rival the walls in interest. Window and door embrasures were sometimes decorated by simple Gothic or Tudor detail, sparingly used. As often as not, however, no decorative treatment was introduced.

Those who are in search of designs upon which to model houses for erection in our own suburban and country communities will do well to consider the Cotswold dwellings. Their type is such that they would fit easily and gracefully into all but a few of our states. And their character is not confined to any one size of house; precedent for small cottage, large mansion or any intermediate stage can easily be selected from among the many examples.

Conditions in this country and century are not what they were in England of the Sixteen Hundreds, and it would be exceedingly impractical, as well as extremely costly, to portray exactly the old work in a new residence. By careful study of the originals and judicious designing of the prototype, however, the spirit of the Cotswold work can be transported even though the house does not go back to the model in its every detail.

With the needs of a small family of moderate means in mind, and going back to the Cotswold for inspiration, the designer of the house sketched on these pages has produced a happy composition of real architectural merit. By building in three units—a large central portion supporting dependant wings—he gives a cottage atmosphere to an eight-room house. As with the Cotswold dwellings, the walls are of stone and the roof is covered with slates. The windows, doorway and chimney are also in the Cotswold manner. Dormers in



*The rear and side of the living room wing show the treatment of walls and roof. The dormer window illustrated lights one side of the master's bedroom. Note the French door which leads out from the living room onto the terrace*

the Cotswolds were usually built out on the house walls and not out from the roof, so here we have a departure from precedent. In general appearance, proportion, scale and atmosphere, however, the architect has given us a Cotswold house.

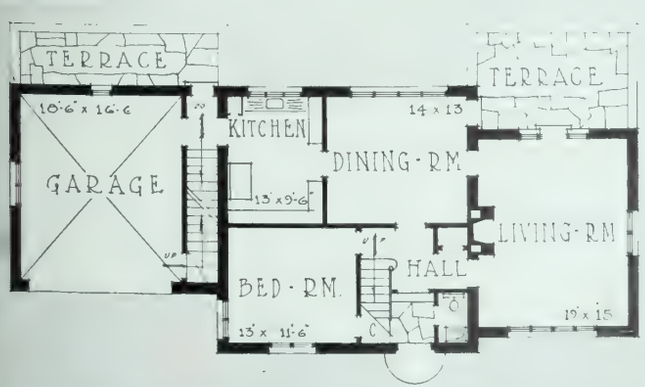
From a small stone-paved vestibule which insures against winter gales blowing through the house, the entrance hall is reached. About it are grouped the various rooms, with the exception of the kitchen, which communicates with the rest of the house only by means of a door to the living room. A stairway which rises to the second floor begins at one side of this hall.

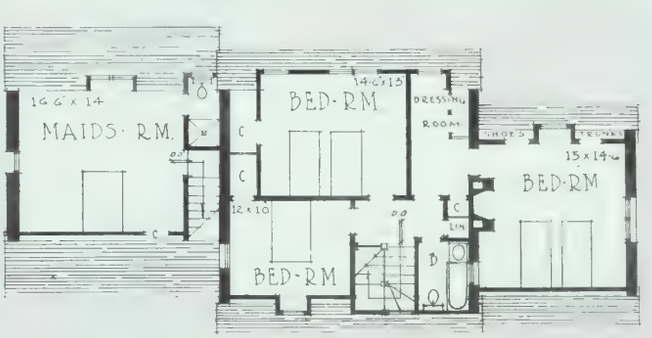
*On each floor the various rooms are grouped about a stair hall. The first floor contains four rooms and the garage; the second has four bedrooms, two baths and a convenient dressing room connecting with the master's bedroom*

The living room is the feature room of the residence. Measuring fifteen by nineteen feet, it occupies the entire lower portion of the right hand wing. A large fireplace is located on the inside wall. Windows in its three outside walls provide ample light: a long range of small-paned windows looks out upon the front lawn; a double window is centered in the side wall; casement windows flank a glass paneled door which leads to the rear terrace and the gardens. At the top of this page is a sketch illustrating the living room wing seen from the rear.

Adjacent to the living room and with a

(*Continued on page* 138)





*In many of the patios, even those in what we would characterize as tenement districts, free use is made of potted plants. This effective vista from a street door in Cordova is characteristic of the custom*

# HUMBLE PATIOS OF SOUTHERN SPAIN

*In the Enclosures Among the Homes of the Common Folk Are Many Alluring Little Garden Spots*

PRENTISS FRENCH

THE patio is the accepted thing in southern Spain, and generations are behind its construction. Shall we in our Southern States overlook a feature inherent for hundreds of years in both palace and tenement in a country which has known great civilization? Shall we not use this added garden with its privacy as of a room, its tinkle of running water, its cool arches and broad, restful walls, and its potted plants and appealing vines?

While richness of material and elaboration of detail characterize the patios in the palaces of the great nobles, simplicity is the very keynote of the humble patios of which this article treats. As an escape from the complications of modern life they furnish a welcome retreat, and as a solution for the problem of beauty with economy they offer a suggestion worth more than casual consideration by the prospective builder.

To fix dates for these lesser patios is useless. Some are undoubtedly very old, possibly partly Moorish; some will date from the days of Ferdinand and Isabella, and others are of very recent years. Behind them all, however, is the tradition of the Moor for privacy and good construction, a tradition handed down from generation to generation of peasant artisans. Today it is in Andalusia, the region of Cordova, Seville, Granada, that the best small patio examples are to be found.



*Of all vines the Grape is most widely used, for shade as well as fruit. In one of Cordova's inner patios it clambers high above an octagonal fountain set with colorful plants in pots*

Without exception the patios illustrated are in buildings where a number of families are housed, buildings that might be classed as tenements. Winding down the streets of Cordova's poorest sections one gets vista after vista through the open doors into the patios; and it is so also in



*The Spaniards show a fine artistry in their compositions of white walls, delicate vine traceries and flowering plants. A patio in Alcalá de Guadaira*

Seville, Jerez, or Granada, and many another town as well. One may see in, and yet this vista is only of a small part of the first patio, and there may be as many as four or five others opening in an informal fashion one into the other, and indicating the extreme irregularity of building shape.

Cleanliness here would not be expected by most Americans, but as a rule all is fresh whitewash on the walls, the difficult pavements are swept clean, and order is generally good. All this is in spite of the number of families using each patio. And by what socialistic magic the potted plants are kept in such good order is difficult to imagine.

The street door usually stands open, and a concentration of potted plants helps to make one of the most delightful vistas of the whole scheme and belies the thought that the Spaniard has little regard for the enjoyment of the stranger. This vista, as well as those gained inside, is characterized by no studied formality; in fact, no formality at all, but instead a pleasant combination of elements which go toward making for a picturesque whole.

Classical, Moorish or Renaissance detail of architectural forms is rarely encountered, the effect being produced solely by the simple, thick arch forms, plain, white walls, effective rough paving, and the ever-present plants. Iron grilles, universal on the street windows, are sometimes used even within the patios, and occasionally a plain or twisted

*From one of Cordova's by-streets this vista opens with its glimpse of a wrought iron well-head at the right and its rough paving inset with tile*



wrought iron column is present. Walls are almost always whitewashed, and often have a black or reddish colored band around next to the pavement to prevent stains from showing. Wall texture is in no sense the studied rough effect found so frequently in modern American work, but more the sort of thing that results when workmen of no great technical skill attempt to make as smooth a job as possible. Years of repeated whitewashing give roundness to the edges.

Complete paving is the rule, and there is never any attempt to grow grass. For paving purposes the most usual thing is to use the stones from the bed of some nearby stream. Larger stones, being cheaper to obtain and cheaper to lay, are used in the poorer patios, while in the better places small kidney stones, sometimes laid in patterns, make a delightful and practical effect. Where stones are scarce and there are manufactories of tile and brick, these two materials will be used. Ordinarily small openings are left against the walls to serve as earth pockets for vines.

No patio is complete without its source of water. This may be in the form of a well, or when there is a small quantity of running water continuously available, as is frequently the case, it may be in the form of a simple reservoir or tank, or of an octagonal fountain, from which water may be quickly dipped out in quantity. Often channels are

(*Continued on page 172*)

# APHORISMS ON COLLECTING PICTURES

## *Between the Outrages of Time and the Wiles of the Faker the Way of the Old Picture Lover Appears Hard*

CHARLES OULMONT

AMONG a hundred genuine pictures, painted by great masters, ten may be signed. Among a hundred false pictures, ninety will be signed.

---

If you need to look for the signature in order to find out who painted a certain picture, distrust both signature and painting: there is but very little chance of either being authentic.

Great masters prefer to be recognized by their style rather than by their signature.

A picture must wear its signature all over it, if it has a right to be signed at all.

---

When you listen to a discussion among experts upon the authenticity of a picture, always remember this little story: One day a dealer in the rue Laffitte showed Renoir a picture, saying: "Look, master, what the fakers want to pass off for a Renoir". The painter, after having examined the landscape, murmured abashed: "Alas! I would gladly never have painted anything so bad, but to be truthful, I am the only one to blame."

---

"By whom is this picture?"—"By X..." – "Where is the signature?"—"It is not signed." Conclusion, by most "connoisseurs": "the picture is therefore not by X" ...

The true reply to the preceding false axiom: three-quarters of the pictures by great masters, painted before 1800, are not signed. The masters thought that they would be distinguished, one from another, even without a signature.

---

Certain doubtful signatures are often subjected to the redoubtable test of alcohol: it is a well-known fact that old paint will resist this test admirably.

Therefore, it may be concluded that if the signature *holds*, it is authentic—or, in any case, of the period. But fakers know the perils of alcohol. Hence they have found a means of making signatures with products which are not soluble in alcohol, amongst others, glue. In such cases one must not use alcohol, nor any corrosive ..... but simply warm water.

---

If you really want to buy an old picture, do not trust the right side of it alone. Turn it around. If you come to the conclusion that a picture is old because of its being painted on an old canvas, the worse for you.

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If, by finding in the canvas defects or worn places, you are encouraged to buy the picture you think authentic, you are indeed a trustful soul.

---

If, because you notice that a picture has been here and there repainted, you conclude forthwith that since the canvas has suffered somewhat, it cannot be modern (at any rate, not entirely so) the reason is that you are ignorant of sadistic cruelties which fakers will vent upon a virgin canvas, in order to make one believe that it has been "subjected to the irreparable outrages of time."

---

Vice versa—if because a canvas is immaculately pure, without repainting or signs of wear, you imagine it cannot therefore be genuine, your conclusion is of a singular simplicity.

---

Remember this, which was taught me once upon a time by Molinier: the purer a primitive painting is, the fresher it looks—such is its radiance.

---

Do not trust worn faces and wrinkles, when it comes to paintings; a painting is not a woman, even if one does sometimes compare a woman to an old picture. For the older a picture is, the less wrinkles it should have. Cracks in the varnish are not wrinkles, but only cracks in the varnish.

---

If you see cracks of too great a regularity, ask yourself if you are not confronted by some trickery. The cracks and crevices which one observes in old paintings are deep, and start from the preparatory layer of either canvas or panel.

But one may notice two different kinds of cracks: those in the preparation of the canvas and those in the paint or colors. These cracks appear under different aspects, depending upon the century and upon the materials used.

Very narrow and regular *(but not uniform)* up to the 16th Century on account of the purity of the preparation and the colors, they later became more and more irregular, and larger (certain paintings of the 19th Century are even practically destroyed by their enormous cracks, forming crevices, which it is almost impossible to restore). Conclusion: don't trust large cracks in pictures which appear to be of the 18th Century or earlier. Without exception they are either copies or fakes. In addition to what I have said, bear in mind that the gradual chemical action due to the effect of light on color can produce contractions or retractions, and thus cause cracks.

Cracks in paintings on wood follow the direction of the fibre of the wood (the small cracks one sees taking some other direction are called intermediate and are less important than the others); take note that Dutch paintings on wood (17th Century) seldom present these intermediate cracks, because they were painted on panels very thinly prepared; an attentive examination of these very transparent paintings quite easily enables one to observe the direction of the wood fibres.

Each painter having generally used always the same colors and the same preparation, his pictures must reveal the same cracks. These are therefore invaluable in identifying a canvas.

But *artificial* cracks are easily produced. The most dangerous are those drawn with steel points in paint which is not yet dry. These are sure to faithfully reproduce the pattern of cracks observed by the faker in an original masterpiece.

Less dangerous are the cracks produced on false primitives by means of an oven; these are too regular in design.

A process very much used by fakers is the cracking of the preparation for panels. One prepares a sheet of paper, with a preparation which very quickly dries and hardens, then—once the picture is painted and the paint dry—one makes the paper undergo every motion intended to produce cracks. That done, one lines the wood. Therefore do not trust pictures, which after having been scraped in one corner, reveal a sheet of paper. Certain fakers, moreover, remove the paper, after having obtained the desired cracks. They transfer the preparation directly onto the wood. But these cracks also display a uniform aspect.

On canvas one obtains false cracks by causing breaks in the surface through a movement applied to the *back* of the canvas, once the paint is dry. But I repeat, as before; beware of too regular cracks.

The varnish may be cracked by the same method. Consequently, one must not confound with real cracks those superficial "crackles" which only appear to be cracks, and which disappear, alas! once the varnish is removed.

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If you have reason to doubt that a picture is genuine, be bold, take a swab soaked with alcohol in your right hand, a swab containing essence of turpentine in your left, and observe carefully through a

(*Continued on page* 146)

# LITTLE PORTFOLIO *of* DINING ROOMS



Duryea



*The portfolio this issue is devoted to rooms in the 18th Century manner. The distinguished interior above has buff walls, pine panelingand furniture of the period. The home of Wm. T. Hamilton, Bronxville, New York*

*Wall paper panels printed in grisaille combined withwoodwork in robin's egg blue make a rich background for the Directoire furniture in a dining room in Versailles. Rug in tones of green and pink. Yellow curtains*





*(Above) The color scheme o this French dining room is bl and yellow with staccato not of red. In pleasant contrast t gray blue walls are yellow sati curtains and Directoire urns o red tôle. An interesting featu is the use of a mahogany tab with white and gold painted cha*

*Mirrors used ingeniously gi light and depth to this Directoir dining room in the residence o Mrs. Joseph I. Weller, Washing ton, D. C. Diamonds of glas decorate the cupboards, while panel at one end of the room serves to increase its appare size. Anne Barringer, decorato*



Directoire chairs painted red with ats in chartreuse yellow satin ingle with mahogany Louis eize pieces in the dining room of e New York apartment of Mrs. . W. Peck. Hangings match e chair seats and the wall anels are painted in gou- he. Pierre Dutel, decorator



Paneled walls of the Adam pe- riod are painted cream color as a background for English furni- ture of the 18th Century. The hairs are Chippendale and the table and corner cabinets are ori- ginal Sheraton. The Morristown residence of Mrs. John A. Stewart. Odom & Rushmore, decorators



Cass Lewis.

*Pottery beasts, the like of which were never seen on land or sea, enliven the mazes of modern decoration. If not strictly according to a zoological Hoyle, these animals are none the less desirable as door stops. Stern Bros.*



*(Above) As modern as anything out of Vienna are these birds made by natives of Madagascar from Buffalo horn. Deep brown in color, they make novel accessories for the new interior. From Venturus, at Wanamaker's*



*Pausing proudly to reveal its very decorative badge, this finely wrought pottery pigeon is modern from tail to toe. It is made of milk white porcelain and comes from Lord & Taylor*

Paul Sto

# MODERNS IN THE ZOO



*That contemporary workers in ceramics do not take life too seriously is apparent in the prancing horses above. These are of glazed pottery, brilliantly colored. Such groups enliven a dull interior. Lord & Taylor*



*From Italy come this pair of very modern gazelles made of shiny black glass flecked with white spots and ornamented on the base portion with a tiny flower cluster in pink glass. Courtesy of Nancy McClelland*

# GAY ANIMAL FIGURES



*Gay accessories for the new interior are these white porcelain ducks designed in the modern manner. They may be used as book ends or purely as decoration. From Lord & Taylor*

# AN OUTLINE OF THE FRENCH PROVINCIAL

*By These Characteristic Features the Country Furniture of France May Be Known and Judged*

MR. & MRS. G. GLEN GOULD

*Continuing its policy of showing some of the new and some of the old, House & Garden has been running, in addition to its articles on Modernism, outlines of the old and more familiar styles. Thus far they have appeared as follows: Victorian Furniture, July; Biedermeier Furniture, August; American Colonial, September; The Oak Period of Provincial England, October. In future issues these studies and outlines will include the French Renaissance and Dutch*

FRENCH Provincial furniture came under the influence of the period styles during the Renaissance, but yielded to them slowly, and in fact did not accept the metropolitan fashions until the Louis XV period. Then the acceptance was so complete that the style has persisted until modern times throughout France, wherever there has been any attempt at fine furnishing. The same books of designs from Paris and other large cities were in use in the country, and the results were more similar than different, embodying in greater or less degree the delicacy and fine proportions of the style.

This is the broad fact which covers French Provincial furniture quite generally, so that a familiarity with the Louis XV style in its Parisian examples and those of the Court of Versailles is necessary to appreciate local differences, many of which are charming, some naïve, and few offensive. French Provincial furniture as a whole bears a somewhat similar relationship to the French period styles as does American Colonial and Federal furniture to the styles of the mother country, though we would not press the analogy too far because of marked divergences. Both often make a similar appeal because of their utility, and an exact adaptation of means to an end. Especially is this true of the many little articles that add so much to the comfort and convenience of everyday living.

Period and local, or regional, variants can only be classified somewhat broadly. First as to period:

MEDIEVAL:

*Construction:* Heavy, rectangular, architectural. Generally of oak.

*Ornament:* Carving.

*Articles:* Few movable pieces. Beds—four-poster with curtains. Chests—utilitarian but decorative. Benches—few chairs.

RENAISSANCE:

Dutch styles general.

Renaissance influence most frequent in ornamenting costly articles in Louis XIII types.

LOUIS XIV:

The impressive dignity of the style was well liked in the Provinces, and it was much copied throughout the 18th Century.

*Construction:* Rectangular.

*Ornament:* Applied carving, veneer, inlay, marquetry.

*Articles: Armoires,* beds, benches, cabinets, chairs, *crédences,* tables, wardrobes. Cottage furniture still primitive: *armoires,* beds—four-poster hung with woolen curtains—buffets, bread containers and breadboards, cupboards, tables—often formed of removable boards on trestles, chairs straw bottomed.

LOUIS XV:

The Rococo style was widely accepted.

*Construction:* Curvilinear.

*Ornament:* Delicate carving; moldings, surrounding shaped panels in wardrobes and buffets, terminate characteristically in ornaments carved in the solid wood. Metal mounts were either inconspicuous or highly elaborated, as in Provence.

*Articles:* Same as Louis XIV, with the addition of *commodes, chiffoniers,* and many typical small pieces.

LOUIS XVI:

The revived classic style was only superficially accepted, and had little effect in Normandy, Alsace, and Provence.

*Construction:* Generally curvilinear Louis XV models.

*Ornament:* Louis XVI ornament, where found, is usually superimposed on the earlier Louis XV construction, but often shows native taste in this adaptation.

*Articles:* The same as in the Louis XV period.

DIRECTOIRE AND EMPIRE:

These and later fashions were ineffectual throughout the French Provinces, except in Normandy.

The Provinces, even when adjoining, show marked distinctions in cottage or peasant furniture which retained its primitive local character from generation to generation. For convenience the important provinces as they existed in the early 18th Century, can be grouped into Northern, Middle, and Southern. In the North there were Normandy and Brittany, with Alsace, Lorraine, Champagne, Flandre (Flanders) Artois, and Picardy. In the South there were Provence, Languedoc, Guienne, Gascony, and the Basque country. Midway there were Franche Comté, Bresse, Burgundy, Poitou, Savoie, Auvergne, Limousin, Saintonge, Lyonnais, and Dauphiné.

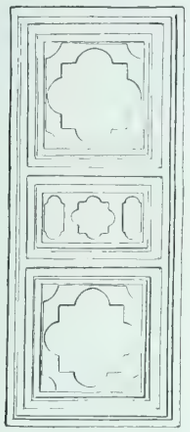
However divergent local traditions might be, a (*Continued on page* 142)



*In this fruitwood cupboard Louis XV and XVI styles in structure and ornament are combined. The carving in low relief is typical as are the leaf-adorned leg and hoof foot. Courtesy of French & Company*

*This mid-18th Century oak Normandy armoire shows both* ***naïveté*** *and sophistication in simple flowers and Classic motifs. French & Company*





*A Louis XIII armoire door from Normandy*



*The foot of a Louis XV armoire*

*An armoire keyplate, Provence*

*(Below) A Renaissance walnut chair made about 1600. By courtesy of The Anderson Galleries*



*An armoire door of a type found through Provence*

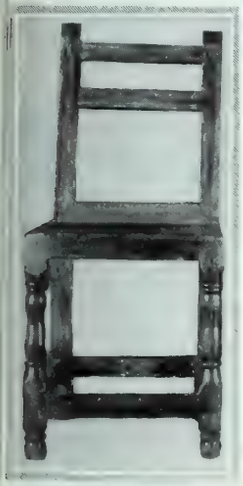
*(Right) A typical Basque panel*

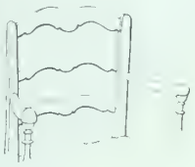


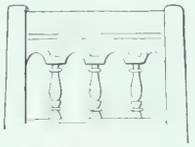
*Louis XVI Normandy table leg*



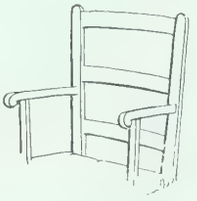
*The cherry etagere below was for display of pewter or other wares. Mid-18th Century, Provence*





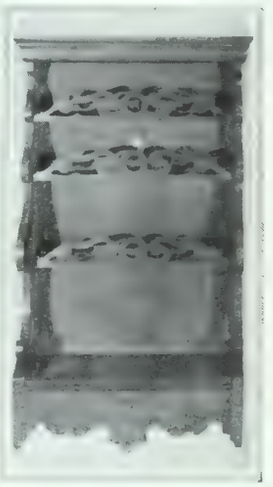


*An arcaded bench arm from Brittany*



*A characteristically designed back for a Normandy chair*

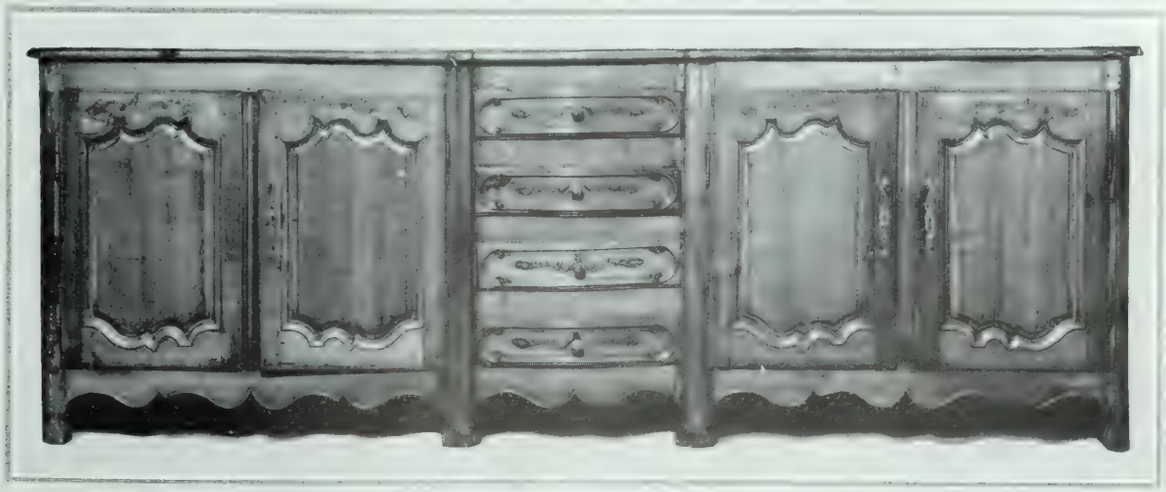
*A three-slatted chairback in the simple Bressan manner*

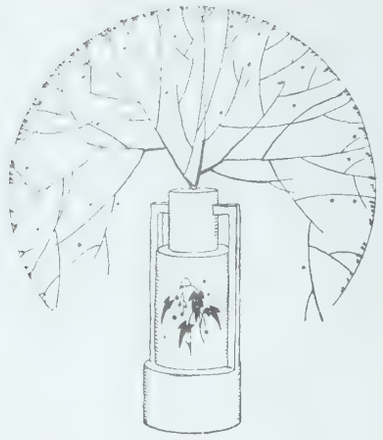


*(Below) Fruitwood sideboard with panels typical of the Basque country. An open shelved dresser was often placed above. French & Co.*



*A provincial carved Louis XIII type diamond point panel*





# HOUSE AND GARDEN'S MODERN HOUSE

## *A Striking Decorative Treatment, Thoroughly in the Manner of Today, Distinguishes This Hallway*

PAUL T. FRANKL

*Starting with this article on the treatment of a 20th Century hallway, House & Garden will publish original decorating schemes for a hypothetical house furnished in contemporary style. Each room will be done by a different decorator, the artists selected to cooperate being well-known authorities on modern architecture and decoration. The articles will be fully illustrated in order to make the suggestions as clear and practical as possible*

TAKING a new step in a new direction, House & Garden has invited six artists who are versed in the ways of modernism to furnish and decorate a model apartment in contemporary American style. Being among the first to be represented in this group, I was asked to do the room that is first entered after the doorbell is answered—the hall.

Like the actors in a play, each room in an apartment must play its part and express a character of its own, reflecting if possible something of the personality of the occupant. A living room should breathe an air of dignified hospitality; it must be livable and comfortable, and even though decorated in the modern style, it should not be in the least bizarre. In its decoration the personal note should be avoided as this is an interior which will be used by everybody. A boudoir, on the other hand, may be as intimate and as personal as desired.

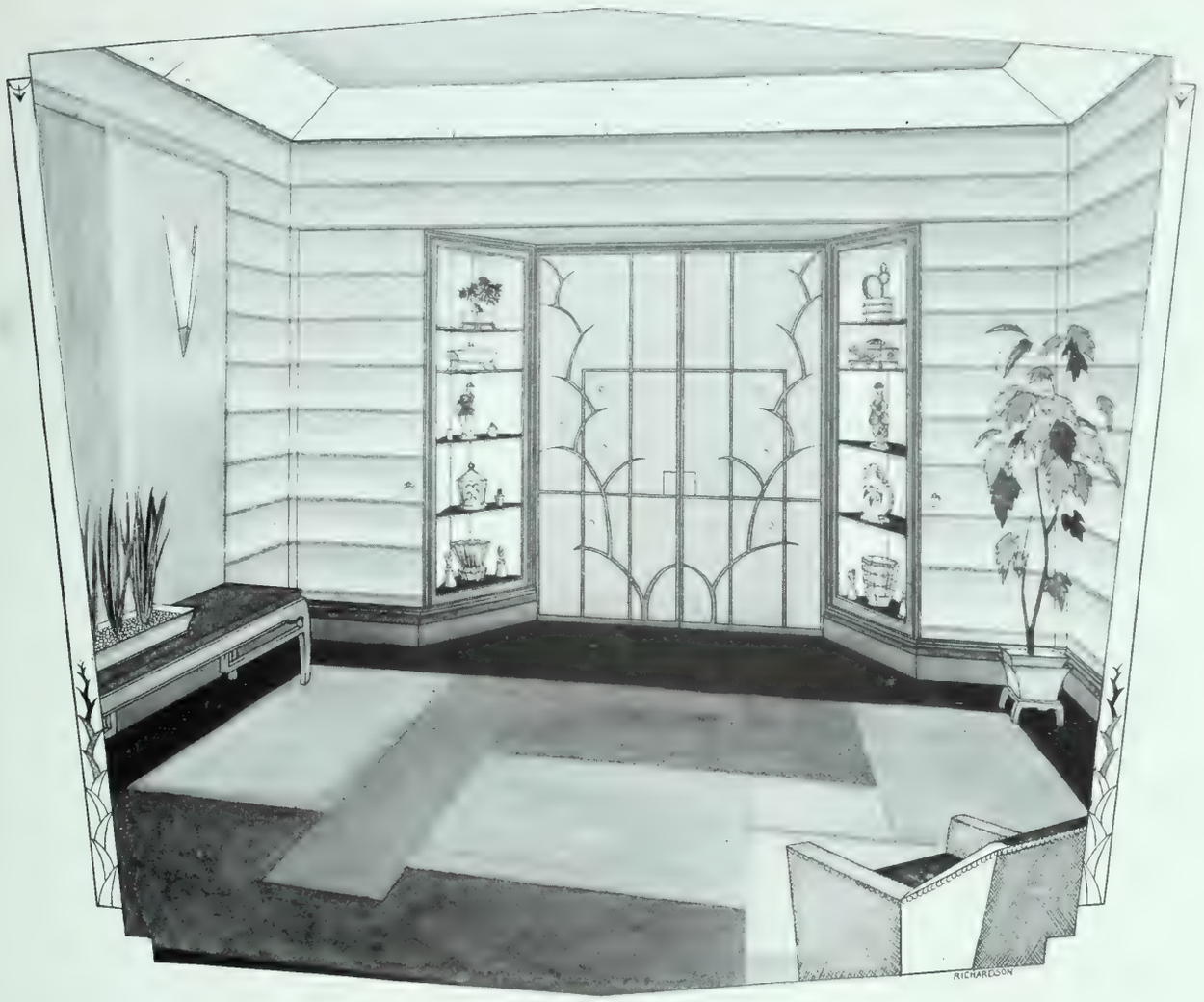
The entrance hall, however, occupies a position all its own. It is everybody's property—used by all, lived in by none. It is the prologue to the play.

In planning the decoration of the room shown in the adjoining sketch I selected first of all an average entrance hall—the type of place one finds in the majority of apartment houses. Particular consideration was given to the fact that it is a rather small room, and, as the floor plan shows, without windows. As it is to be used primarily as a passage between the small outer hall and the living room, what furniture it is to contain must be placed at strategic points in order to leave a free space to pass through. It is easily seen that an interior of this kind does not offer opportunity for very much in the way of decorative furnishings. Its effect depends almost entirely on the architectural treatment.



As the doorway to the living room is directly opposite the entrance door, and as this feature is the first thing seen on entering, I have endeavored to make it as decorative as possible. It is a double door comprised of panes of frosted glass, ornamented with an interesting etched design, the framework being lacquered a brownish black. These doors slide into the walls and, for lack of a better term, this feature may be called a modernistic Japanese French door. It is flanked on either side by narrow cabinets, mirror lined and fitted with shelves of black glass. These hold modern objets d'art. On either side are blind doors concealing coat closets.

*At the right of the entrance is a table with black glass shelves and a small armchair covered in brown suède and a leather printed to resemble leopard skin*




*The outstanding feature of the hallway is the entrance to the living room. Wide doors of frosted glass ornamented with a delicate etched design are flanked by cabinets for small objets d'art. These are mirror lined and fitted with glass shelves*

*As there are no windows in this hall the left wall is almost entirely occupied by a mirror which gives the effect of both light and space. Below this mirror is a long modern bench executed in black and red lacquer. Decorations were by the Frankl Galleries*

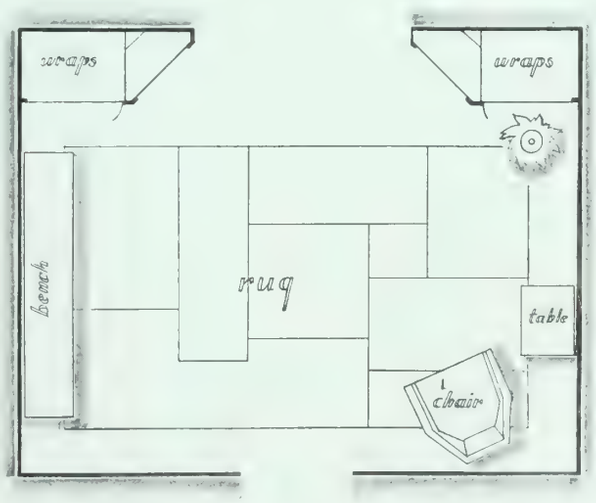
The wall treatment in this hall is particularly interesting, a paper in ombré stripes in varying shades of chartreuse yellow being used. In place of the conventional vertical effect, the stripes run horizontally to accentuate a low ceiling, to make the room look larger and to emphasize its horizontal character. In contrast to this arresting shade of yellow is the floor covering, plain carpet cut in pieces of different shapes and sizes and then sewn together to form an interesting modern design. This has been carried out in several contrasting shades of gray.

Much of the wall at the left side is occupied by a mirror, an excellent treatment for a windowless room as it gives sparkle and light while increasing the effect of space. Beneath this is a long, low bench in black and red lacquer used as a console. Two small but comfortable chairs, one covered in bright green leather, the other in leather printed to resemble leopard skin, and small occasional tables with black glass tops held by nickel plated steel frames, comprise the furniture.

A great deal of attention has been given the problem of lighting this hall. As there are no outside windows, the lights have been incorporated with the architectural treatment and a beveled panel of frosted glass is introduced between the top of the wall and the ceiling. This gives an evenly distributed light and is restful to the eyes. The ceiling is finished in silver leaf and blends into the glass panels of the lighting arrangement, at the same time increasing the apparent size of this interior.

Additional light is derived from brackets attached to the mirror panel on the left side wall. These are very simple in type, with a silvered metal base, the electric bulb being shaded by two triangular slabs of frosted glass. If a more brilliant effect is desired in this hallway, lights may be concealed in the tops of the niches on either side of the doorway—an unusually effective treatment that illumines the small *objets d'art* reflected in the mirrors.

In short, I have endeavored to create an interior that is informal without being intimate. Simplicity is the keynote but the effect of the room as a whole does not give an impression of bareness but rather of warmth and color owing to the tone of the background and the varied harmonizing shades of the furnishings. The potted plants and the interesting collection of *objets d'art* in the cabinets add further life and interest to the setting.





## A WELL-CURTAINED WINDOW

*Because this one window overlooks an unpleasing view, three sets of curtains are used. Venetian blinds painted peacock blue admit light and air while concealing the outdoor scene, over these are sheer curtains of beige gauze edged with pleated ruffles. The hangings are beige satin quilted with a volance of blue and rose quilted taffeta. In the New York apartment of Joseph B. Platt*



# NGLISH COUNTRY FURNITURE

*With the Introduction of European Styles to England Walnut Gradually Replaced the Traditional Oak*

EDWARD WENHAM

THROUGHOUT the English 17th Century there are periods when an ob-vable magnificence appears with the les of the formative arts, this again at ervals being replaced by an almost rigid nplicity. Such a turnover is especially re-arkable after the end of the Cromwellian gime, during which time all forms of nateness were sternly repressed by the ritanical zealots as ungodly. Thus with e restoration of the monarchy, there was immediate reversal of the prevailing sterity and the inception of that magnifi-nce and opulence which found expression the fashions introduced by the French llowers of Charles II.

Obviously the extravagances instituted by e Court in London would be quickly lopted by the nobility both in their town nsions and in their large country seats. Nor was it long after the depression of the Puritan period had been finally lifted, that the middle classes began to show signs of indulging in more elaborate surroundings. To this the immortal Pepys makes frequent reference, while evidence of the greater luxury of the provincial woodwork of this epoch is apparent in those examples that have been preserved. But of the rural furniture, made in the earlier years after the restoration, little that might be attainable to the average collector remains, although pieces from the last two decades of that century are frequently offered.

In more ways than one the late Stuart period marks the Rubicon, across which the arts of England passed, and in so doing left behind the former and more robust Gothic. With the coming of the French and Dutch influences and the accompanying decorative curvations, a new medium was sought that would the better reflect the greater refinement, now associated with domestic woodwork. Mahogany being virtually unknown in England, attention was directed to the many Walnut trees that had been planted in the previous century and which by this time had attained to a considerable growth.

In this connection, while the walnut period of England may be regarded as the sixty years from about 1660 until the introduction of the exotic wood by Sir Walter Raleigh, walnut furniture had, nevertheless, been known in the reign of Elizabeth. Then, however, it had been imported from Italy and so attracted was this Queen by its beauty that in her usual autocratic manner, she ordered that many hundreds of

(Continued on page 154)



*his Bible box ised on a turned-z stand is a type en found in the t and southeast-counties of England. From Charles of London*

*The provincial origin of this low chest is displayed in the naïve cabriole leg and foot. Probably made in the southeast. Arthur Ackerman &*



*Though originally pr… found in one of t… larger towns of t… north, this sofa rea… the provincial craf… manship in its simp… lines and the style of … cabriole leg. Courte… of Richard W. Lehr…*



*In provincial towns, chai… had one shortcoming, wh… proved quite unsuited … living in town houses. … From Richard W. Lehr…*



*From its carving, the wal… chair above would indicate … northern counties of England … its source, its robust construct… being typical of that section*









*Occasionally in East Anglia and Yorkshire one encounters a gate-leg table of this type—a William and Mary design with the Spanish scroll feet and a curious arch at the end*



*One of a set of six William and Mary provincial chairs recently brought here from Charlton House in Kent. Ackerman*



*Made in the Midlands toward the end of the 17th Century, this oak and pearwood table demonstrates the rural carpenters' efforts to produce scroll legs. Victoria and Albert Museum*



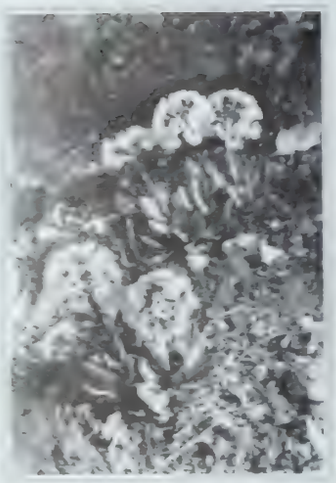
*Italian influence is displayed in this Restoration walnut chair made in Northamptonshire. The Victoria and Albert Museum*

*(Below) Although this 18th Century Northamptonshire cabinet lacks somewhat in technique, its craftsman used burl walnut on a pine and oak carcase*

*(Below) A walnut chest of drawers of early 18th Century make. Similar pieces are to be found in the larger northern cities. From Weymer & Young*







*Primula denticulata, with Lavender, purple or white flowers, is a delight in early spring. Give it shade and a moisture-holding soil, and it will self-sow*

# FLOWER TREASURES FOR VARIOUS GARDENS

*How to Grow Them in the Rock Garden, Wild Garden, Bog and Steps to the Hall for Next Year's Garden*

LOUISE BEEBE WILDER

THE Rock Garden is rising very rapidly in favor, though in this case of course it is a particularly well-suited environment. There is much to interest those who have seldom the feeling that one must hurriedly turn to putting out seeds or to some other occupation. In any case, perhaps the Rock garden is really lovely only in the hands of the like-minded. Certainly one of the wisdoms of growing plants among other kinds is to select companions. Mr. Bunting, who is a great admirer of the wild Geraniums, writes: "Wild Cranesbill may thus refer, provided that the species are used in bands." At the head of the list he places the Meadow Cranesbill, *Geranium pratense*, a fine plant for June flowering, saying that it is almost unrivalled blue in color, and is not prone to any vagaries of the taint crimson veins that mark the petals.

The Cranesbill named is indeed very fine, but when it comes to true blueness I think some of the forms of the Meadow Cranesbill, *G. pratense*, surpass it. The Meadow Cranesbill is not such an orderly and restrained plant as the Sikkim Geranium and is apt to become somewhat leggy and untidy. It is not really suitable for prim borders, only for semi-wild and free-thinking gardens, but a packet of seed from a good source will bring you some fine blossoms, as well as some that are pale-blue. I have one curious form called *striatum*, the petals of whose flowers are sometimes wholly white, sometimes broadly striped lilac-and-white, some wholly lilac—all in the same bloom. It is not a-

(Continued on page 184)





*Blossoms from the English and Polyanthus Primroses combine in a lovely and varied color scheme. Both species are fairly easy to raise from seed and may also be propagated readily by the division of large, established clumps*

# ALONG THE PRIMROSE WAY

## *One Does Not Need a River's Brim to Enjoy the Primrose at Its Best When Spring Comes Into the Garden*

JOHN L. REA

ONLY in the last half dozen years have I come to appreciate fully the lovely hardy Primulas. Now that I know them, however, I cannot have too many of them, or rather not nearly enough of them, for the Primrose Way is, I find, far from one of dalliance. It is set, especially in its upper reaches, full of harzardous pitfalls which only a watchful and wary eye will enable one to negotiate safely.

Perhaps I might have guessed as much from the fact that the ordinary seed catalog mentions so very few of them. That alone might indicate that the majority of them are so difficult that the omniscient catalog maker considers the casual gardener better off by not knowing of their existence. But one is never quite sure in such a case: there is still the lurking suspicion that it may merely mean crass ignorance and lack of initiative on his part. So I go blithely on the way and shall order again this spring, as I have every spring in recent years, dollars' and dollars' worth of *Primula bulleyana, beesiana, calycina, capitata, cashmeriana, denticulata, frondosa, helodoxa, japonica, poissoni, secundata, sikkimensis* and almost any other interestingly mysterious combination of consonants that one can see fit to throw together.

When finally the postman brings them, I shall eagerly tear off the wrappers so carefully put on to protect them in their long sea journey, open the neat deep green box with its embossed scarlet lettering and seal, and see again in my mind's eye the same old vision of tall *japonica* nodding gracefully to a soft sea breeze in the far-away Empire of the Sun, shall gather up whole armfuls of glowing purple primroses along the winding rivers of the storied Vale of Cashmere, and in some secret dell up Lassa way snatch under the jealous eye of the Grand Lama himself a spray or two of those pendent Himalayan Cowslips, "primrose yellow, sweetly scented" . . . . But really it's too exasperating! Haven't I gone through the same thing over and over again? And now all's to do again.

But not quite all; I have not met with defeat along the entire line. In their proper season my English Primroses are nothing less than magnificent, and I have literally hundreds of them; the less glorified Cowslip is to be found in my double border; and the Polyanthus, including many plants of a prize flowered gold-laced strain, as well as Miss Jekyll's famous Munstead Giants, make a great showing. These alone are worth telling about. Of *japonica* I did, with very ordinary culture, once succeed in getting a good stand. They wintered well and flowered "tier upon tier" just as it was agreed in the seed catalog that they

(*Continued on page* 186)



*Plants as large and dense as these should be divided. This is done soon after they finish flowering, the crowns being pulled a*

# IN PRAISE OF THE MAPLES

## *A Versatile Tree Family of Enduring Worth*

E. H. WILSON, V. M. H.



*One of the forms of Sugar Maple is the variety monumentale, a narrow tree with perfectly upright branches which give it a gaunt but picturesque and distinctive appearance*

*The cut-leaved Red Japanese Maple is one of the trees to which much attention has been given by makers of ornamental gardens in the Orient. Its leaves are so finely divided that they produce a lace-like effect*





*In Acer rubrum columnare the branches are short and so disposed as to make the tree's outline decidedly column-like. This variety has the characteristic bright autumn foliage*

IF the Oak be King of northern meadows and woodlands, the Maple is entitled to rank as Queen. In size of trunk and limb and crown the Maple does not approach the majesty of the Oak, but in shapeliness of growth, in beauty of bark and brilliancy of autumn foliage it excels.

Maples are no mean trees in themselves, for several species exceed one hundred feet in height and in girth of trunk measure fully fifteen feet. The timber lacks the strength and durability of Oak but its usefulness in furniture making, in cabinet and construction work is well-known. Once it was the vogue, and even today Birdseye Maple pieces are highly appreciated.

Maples are multitudinous in species and very variable in habit of growth, character of bark, leaf and inflorescence. They possess many all round ornamental qualities and some are of great economic value. The autumn tints of the Red and Sugar Maples are one of the most wondrous spectacles that the forests of North America boast, and in the winter the green and white striped stems of *A. pennsylvanicum* and the steel-gray bark of the Red Maple attract the attention of even the least observant. The flowers are usually greenish yellow but in some they are purplish and the fruit in all cases is a two-winged samara, known familiarly as Maple keys. A sweet sap characterizes many species, reaching its greatest development in the Sugar Maple *(Acer saccharum)*, beloved by the peo-



*The Sugar Maple is one of the handsomest native trees in the Northern States and lower Canada. It may be upward of one hundred feet tall and beautifully proportioned*



*The largest of the Old World Maples is A. pseudoplatanus, a species which does well in eastern North America. It is especially valuable for withstanding the exposure of the seacoast*



*In early spring the blossoms of the Silver Maple are the first to appear. They precede the flowers of the Red Maple by about two weeks, usually putting in their appearance during March*

ple of the Northern States and lower Canada. Much history has been made beneath the shade of this most useful tree and if it had speech what stirring tales of love and fight it could tell and of the festive gatherings it has witnessed at the season of sugaring off. Sargent in his *Sylva of North America* states that about four million pounds of Maple sugar and some two million gallons of Maple syrup were made annually in this country, chiefly in Vermont, New York and Michigan. Today, thanks to the cheaper sugar derived from Beet and Sugar-cane, Maple sugar is no longer of great economic importance, yet few there be in the Maple lands of America who will admit that in quality any other sugar approaches that of the Maple tree. To many Americans and Canadians Maple sugar is as dear as is the Heather and the Shamrock to the heart of the Scotch and Irish. The sugar producing qualities of this tree were well-known and utilized by the Indians, and according to the books it was from them that the French learned the method of sugar making and handed it on to later colonists.



Much is made of the Sugar Maple as a shade and avenue tree in villages and country towns. It is, however, a lover of pure air and is quite unsuited for manufacturing districts or thickly populated cities. At its best in the colder districts it is a noble tree one hundred to one hundred and twenty feet tall with a trunk

(*Continued on page* 178)

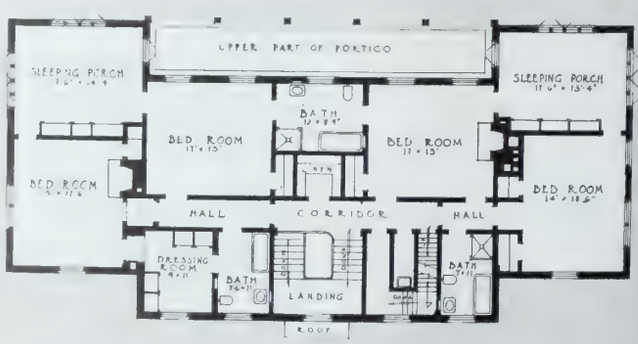
*Acer rubrum, the Red Maple, is an abundant native tree ranging from New Brunswick to Florida. This is the species whose leaves change color in late summer*



*The middle member of the Harrison Jones house follows the traditional style, even to the details of dormers behind the parapet, large windows and the rear hall door with its decorative fanlight. In the wings, long windows are banked together in the English fashion. On the first floor these ranges of windows [illegible] a sun room and breakfast room [illegible] the second floor, sleeping porches*

*A wide hall running from front door to rear portico lends a generous aspect to the first floor. Off this is a large living room with its attendant sun room and library and on the other side the dining room and service, with a breakfast room facing the garden. The open stairway and the broad landing compensate for the narrowness of the long corridor upstairs. Pringle & Smith were the architects*







Tebbs & Knell

# THE SHADOW OF MOUNT VERNON

*Across much of the architecture of our Southern States the shadow of Mount Vernon spreads, with the tranquillity of shadows lengthening on a lawn at dusk. This alcoved porch with high supporting columns and balustraded parapet gives to the residence of Harrison Jones at Atlanta, Georgia, its historic charm and authenticity*

# HOW TO FINANCE YOUR BUILDING

*Ordinary Sound Business Practice Favors the Erection of a Residence By Means of Extended Loans*

C. STANLEY TAYLOR

THE soundness of financing the erection of a residence through a system of extended loans is growing more and more widely recognized as time goes on. A residence is a necessity. If it is judiciously designed and constructed and its site is selected with care, it is practically stable in value and becomes a splendid investment from the standpoint of a bank or financing organization. If the prospective home owner is assured of his ability to meet his obligations as they fall due, there is no good reason for deferring the satisfaction of possessing his own dwelling.

It is the purpose of this article to answer the five important questions which arise in the mind of a prospective home builder who is unacquainted with the advantages and means of mortgage financing, and to point out certain safeguards and precautions that will assist in a consummation of the project. The questions are: (1) Is it safe to borrow? (2) Is it economically sound? (3) How much can be borrowed? (4) Where and how to secure mortgage loans, and (5) What does it cost to borrow for the purpose of home construction?

### SOUND ECONOMICS

The safety and economic soundness of financing home construction are both attested by the fact that by far the great majority of homes are today built with the aid of mortgage funds, from the lowest cost dwellings to expensive country estates. Banking laws and regulations have largely removed the hazards of unscrupulous lending on real estate, and even foreclosures are surrounded by every possible protection to the home owner, who is granted a long period of redemption—generally six months or so—during which time he can raise funds to meet his defaulted obligations and regain title to his property. Only when the home owner obligates himself beyond his means or income is borrowing hazardous, and even this likelihood is diminished because of the care with which the lenders investigate an applicant's ability to carry his intended investment and to meet his payments.

Home ownership is universally recognized by economists and sociologists as eminently sound and desirable for every family, limited only by the necessary consideration that the cost of the home be within the means of the owner. For properties of equal value, ownership is less expensive than renting, and for properties of equal size, quality and net cost, home construction properly handled is usually less expensive than buying a completed property. It is hardly necessary to go to any length here to point out the many reasons that make house construction a desirable enterprise, even when it is necessary to borrow through mortgage sources in order to secure sufficient funds to meet the required cost. In fact, it is far better from a national economic viewpoint for families to assume the obligations of home ownership through mortgage financing than to indefinitely defer it during the long period that is usually necessary for the accumulation of sufficient savings to own a house free and clear of obligations.

Funds can be borrowed for this purpose through first and second mortgages, or, more rarely, through land contracts, to a maximum of from 70% to 80% of the total sound value of the property as completed. The first essential step toward residence construction, therefore, is that the prospective owner possess a building fund equal to from one-fifth to one-quarter of the total cost—this amount representing the owner's equity. The equity is also a measure of the protection which the lenders or mortgagees have as additional security for their loans. In the event of foreclosure due to the owner's defaulting in the payment of interest or principal in accordance with the terms of his mortgages, this equity must be sufficient to absorb the possible losses in real estate values which may occur in the interim, or which may develop from the necessity for a forced sale of the property at an unfavorable period. If real estate values are maintained and a favorable sale can be made, the owner may actually receive in the event of foreclosure a large part if not all of his equity from the proceeds of the sale after his mortgage obligations and the cost of foreclosure have been paid.

### TYPES OF LOANS

Loans for home construction are of two general classes—first mortgages, which have a prior interest in the property, and second mortgages which are junior to the first and are called junior loans. A first mortgage may be either one of two types; a "fixed" mortgage, in which the interest only is paid during the life of the mortgage, and the principal is repaid upon its expiration, and the amortizing type of mortgage, which calls for payments of both interest and principal at regular intervals so that the mortgage is entirely amortized or paid off during an agreed period. The "fixed" type of first mortgage, which is frequently extended from year to year by mutual agreement between the lender and the borrower, ranges from 50% to 60% of the total sound value of the finished property. The amortizing type of mortgage, which is the kind usually offered by Building and Loan Associations, may range as high as 70% to 80% of the total value of the property, due to the fact that amortizing of the loan gives added security to the lender, who receives back a part of the principal at regular intervals, and thus is less subject to the hazards of depreciation in market values which might conceivably occur before the mortgage is completely paid off.

### OWNER'S EQUITY

When a fixed type of first mortgage is employed, the difference between the amount raised through a first mortgage plus the owner's equity, and the total cost of the property can usually be borrowed under a second mortgage, which may represent from 10% to 25% of the cost of the property, depending upon the amounts available through the other sources. The risk involved in second mortgages due to the senior position of the first mortgage in the event of foreclosure and the higher cost of handling second mortgages result in making this type of loan more expensive to the home builder than a first mortgage.

Special note should be taken of the Building and Loan Association type of first mortgage. Typically, these associations require a monthly payment equal to 1% of the principal of their loan. The first year one-half of the monthly payment is applied as interest to the loan, and the other half reduces the principal. The second year less than one-half of the monthly payments is required for interest and more goes toward the principal because the principal has been reduced during the previous year. In approximately eleven and one-half years these continued monthly payments result in completely wiping out the mortgage. Since the principal is being constantly reduced, the actual money spent for interest on the amortizing type of mortgage is less than that paid out for interest on a "fixed" type of mortgage over an equal period of years. For example: Interest on a $10,000 "fixed" mortgage at the end of three years at 6% will amount to $1,800.00. On a typical Building and Loan Association amortizing mortgage, the actual outgo for interest in

(*Continued on page* 126)



Samuel H. Gottscho




*The Julius Gregory house is of slightly whitewashed stone with black slate roof. Deep door reveal, arched studio window with balcony and a well proportioned tower heighten its interest. Other views on pages 81, 112 and 113*

*The rooms throughout are compactly arranged, with entrance to the studio from the stairway between the first and second floors. The sleeping porch is accessible to the master bedroom and the children's room adjoining*




# DERIVED FROM THE FRENCH TRADITION







Samuel H. Gottscho

*(Left, above) The dining room has a western exposure and overlooks the rear lawn and garden. It is treated simply, its dark oak furniture harmonizing admirably with the atmosphere of the room. Against soft textured walls in a warm tone is a decorative painting by Mrs. Gregory*



*(Above) The dining room fireplace is clearly modern in detail. Above sides and hearth of bright red tiles which key up the room pleasantly the full plaster hood rises in sloping lines to the ceiling with its simple molding. The lighting fixtures are modern and the curtains echo the tile color*

*(Opposite) Restrained modern touches are found in the moldings at the ceiling of the living room and the bookcases at one end with the cupboards below them. Here, as elsewhere in the house, effective use has been made of deep window reveals. The walls are slightly textured*

*Black and gold tiles are used for the fireplace in the living room. Simplicity and directness are everywhere, yet there is no suggestion of austerity. Against the softly textured wall above the fireplace hangs Mrs. Gregory's painting of her two boys, a colorful portrait framed*

# OUR NEW ELECTRICAL EQUIPMENT

*Among Today's Electrical Household Devices Are Some Which Merit Special Consideration And Care*

ELIZABETH HALLAM BOHN

PASSING through the electrical section of one of New York's great department stores, one cannot but marvel at the ease with which we accept as a necessity today the luxurious novelty of yesterday. For around the now wholly familiar major labor-savers—the laundry equipment, refrigerators and vacuum cleaners—are grouped a bevy of smaller, more youthful devices. Percolators, grills and irons have long been with us; their novelty lies only in their riotous touches of color, gay as an August garden, in keeping with the decorative note of the moment. But the merry little volts and amperes and watts—which have entered our homes and hearts as easily as they have found their way into our vocabulary—are now prepared to do more than press our clothes and get our well-ordered breakfast. They dry our hair or warm our hot water bag with the same delicacy and ease with which they brew our coffee. In our own homes they refresh us through vibrators and violet rays. They even shake our cocktails. And through their magic every possible culinary task, once performed for us by loving or menial fingers, now holds sociable possibilities of delightful electrical adventure.

### THE NEW TECHNIQUE

For efficiency and electricity are almost synonymous in our new technique of housekeeping. The new generation of servants uses with growing confidence the larger electrical appliances which their forebears would have considered the tools of witches. And where electricity alone must carry the menial tasks of the smaller home, it has proved itself an economical and faithful servant, trained by the rigid task-master Science to perform its tasks well.

Time was when we screwed a double or triple plug into the lamp socket and called it "electrical convenience". The cord of the electric iron would flap and kink as it dangled from its lofty source. Or we tried to attach the percolator, grill and waffle iron to a single socket with the inevitable and mysterious result of a "blown" fuse. Now wall and floor plugs give greater comfort to operation and more safety to the electrical system. For the light socket can carry fewer appliances simultaneously than can an outlet. The latter taps directly into the circuit of current and draws upon its full capacity of fifteen amperes. The circuit is the unit upon which the use of all our various electrical devices must be planned.

Pile upon a single circuit a radiant heater, electric iron and fireless cooker, which combined total far over the fifteen ampere current limit, and that guardian of the circuit, the fuse, will give instant warning of overheating wires by melting its bit of amalgam and shutting off the current. Distribute these silent servants through the house on different circuits and each will do its tasks peacefully and without trouble. The wise home builder will consult his architect's blue prints for the number of circuits he has provided. They should be so arranged that the combined use of different appliances need be given no more thought than the flow of water from several faucets. Special wiring should care for heavy equipment.

### CAUSES OF TROUBLE

If the repair man is summoned following the blowing out of a fuse, he will look for any of the other troubles which sometimes cause this inconvenience. A socket switch or terminal post may be worn out, a cord may be kinked or frayed, allowing the magic essence to take the quickest path back to the earth whence it came, through a "short circuit". Or perhaps some appliance needing heavier wiring—a water heater or a range—has been connected to the regular fifteen ampere circuit. Or something may have gone wrong with the wiring itself.

Selecting electrical equipment is a fascinating pastime. But past the charm of glittering nickel and the appeal of gay colors we must look to the prosaic nameplate which carries the practical message of "volts" and "watts". Electricity enters our homes under certain pressure or voltage, varying with locality. All equipment bought must have stamped upon it a similar voltage to give us maximum service. And as some appliances must be adapted for "alternating" or "direct" current (a technicality of production known to the engineers as AC and DC) knowledge of which type supplies one's home should also be ascertained.

The figure given in "watts" is the measure of current which the appliance will require, and is simply the product of the amperes times the volts, or in other words, size of the electric current times the pressure needed to run the apparatus. From 25 watts on a drink mixer to 1100 watts on an ironing machine the wattage figures run—the appliances which create heat as their excuse for being consuming of necessity more current than those merely motor driven. This wattage times the current rate charged locally will give the cost of operation and will help decide the value of a tempting pancake griddle or an electrical egg-beater.

Recently we talked with a seasoned salesman-demonstrator who handled every type of equipment in one of the large electrical showrooms. In discussing the use of the larger appliances by servants he emphasized the fact that if the purchaser herself understood the machine reasonably well and had confidence in it, she could usually overcome the superstitious fear that had formerly caused Bridget and Ingrid and Victoria to prefer their own stalwart muscles to electric current as a power generator. Easy, step-by-step demonstration and a sympathetic attitude soon gave them confidence to use the devices and take pride in their care.

The smaller cooking and heating devices are almost damage proof, provided the heating element is not allowed to get wet and the cords are hung straight when not in use so the delicate wires cannot get frayed out and bent. Protective plugs melt under overheating and cut off the current supply when human hands neglect to do so; crumbs and dust are burned up, and strong and sturdy construction is proof against all ordinary wear and tear.

### RULES OF USE

Attached to every standard appliance comes a priceless instruction tag giving special directions for its use. The warning not to wash the waffle iron, the suggestion that hair or string choking up the vacuum cleaner brush will put it out of commission until they are removed, or directions for oiling machines with moving parts—these specific directions are the substitute for the servicing of the larger equipment. The salesman had smiled as he mentioned these instructions. "When", said he, "will we learn to write electrical directions so that our women customers will not only read but keep them? For they are the key to permanent satisfaction. Too often they are lost and the manufacturer is blamed if the machine does not take care of itself".

Because attention has been reduced to a minimum, we forget that our "silent servants" must still rely on human brains to do their thinking and supply their simple needs. Some genius of the future will no doubt add brain cells to their mechanical perfection. For the history of electrical development in the home would indicate that anything we demand in the way of electrified convenience will eventually come to us.



MILES BERNÉ



*Tradition is a stubborn flower. Not always does it transplant easily. Not always does it assume the ease and the ease in its new environment that its fondest designers may hope for it. Yet, at Santa Monica, it has been made to thrive happily under the able direction of John Byers, architect. On this and the two succeeding pages are shown six of his houses, all of them designed in the transplanted Mediterranean tradition*

*The residence shown at the top of the page is the home of Mr. and Mrs. Edward Morris at Brentwood Park, and the lower one is the home of Donald Armstrong at Santa Monica. In the former the sweep of the outside stairs and the gallery leading to a planted fore-court have become a feature. In the latter, the wooden gallery and the exposed timbers supported by brackets are in the old Californian style*

# TRADITIONAL DESIGN AT SANTA MONICA



*Adobe, the native sun-baked brick, was used to build the Gorham house at Santa Monica. The property is enclosed with a wall extending from the wings of the house. Outside stairs, a porch under the eaves and red tile roofs above whitewashed walls create a picturesque air*



*A detail view of the rear of this house shows some unusual details. The chimney is built out from the second story and narrows to a top of pan tiles laid in an amusing design. The upstairs porch has a decorative balustrade which is painted in Saracen colors. John Byers, architect*



*The two views on this page show the home of Clifford Cole, at Santa Monica, where another version of the Mediterranean style is used. Here the front façade is long, flat and rangy, with the details so placed that shadows play their part in the architectural scheme*



*Tinted stucco predominates in this house, with red tiles second and wood a poor third. But the wood is used where its intrinsic beauty can always be observed—in doors and in the stairs that sweep up the rear wall to a little hallway on the second floor. John Byers, architect*



*Harington House, in Gloucestershire, carries a parapet on its front, and it is an effective item of the composition. The drainage system is back of it*

# PARAPETS INSTEAD OF EAVES

## *This 18th Century Architectural Elegance Deserves the Consideration Of Those Planning to Build Georgian Houses*

COSTEN FITZ-GIBBON

THERE is no one particular of house building, so far as our own part of the world is concerned, that is more purely a matter of taste than the way in which that exterior part of the structure is dealt with where walls and roof meet. So long as the construction is sound and durable, and so long as the shedding of rainwater and snow is properly taken care of, we are free agents in the choice of design.

With the strong bias in America towards one phase or another of Georgian domestic architecture, a more or less projecting cornice with eaves extending beyond its uppermost member has gradually acquired the sanction of an almost inviolable custom. Although it was not unknown, the parapet as an alternative to eaves never gained wide popularity in the Colonial period, probably because most of the local builders were naturally partial to doing things in the manner to which they were best accustomed and, therefore, preferred to construct cornices and eaves rather than parapets.

At a later date and, indeed, until quite recently, the general prevalence of the eaved type of mid-Georgian or English Palladian mode tended still further to entrench the convention of eaves. Hence it is not surprising that many people came to look upon eaves as an item of necessary structure, every bit as necessary as the rafters and purlins of the roof. At the same time, the parapet seemed to them an impracticable innovation that might possess the cachet of style, it is true, but would not work under stress of unusual weather conditions.

Now, however, that people are turning with ever increasing interest to the late Georgian phases as a source of inspiration, and especially to the Regency mode, the parapet as a significant factor of composition is receiving more serious attention, for the parapet was an oft-recurring feature of domestic architecture both in England and America at the end of the 18th Century and in the early years of the 19th. Unfortunately, through the vagaries of chance, the majority of good American examples have disappeared, but they were exactly the same in aspect as their counterparts in England. In England the parapet was used in both city and country all through the 18th Century. In fact, it is easy to find plenty of instances dating from Queen Anne's time. Its special popularity, nevertheless, belongs to the very late period when the Regency manner was at its height.

Having accepted the parapet as an item of style for possible consideration, intending house-builders wish to be assured that it will not cause them trouble nor impede roof drainage. The objection most commonly urged against the parapet by those not familiar with its construction is that it is not practicable in the American climate. It may work very well in England, they say, but it will not work so well here because it forms a pocket that holds the snow. When the snow begins to melt and turns to slush underneath, the drains are clogged and the water then backs up under the slates or other roof covering and causes leaks.

This sounds very specious, and undoubtedly something of the sort would happen



*remodeling nwood, at Beth- res, Pa., the erhanging eaves re removed and e roof was fin- hed with a simple broken parapet*

the parapets were made as they sometimes re in England where the weather condi- ons are not generally so exacting in this spect. But there is no need whatever to onstruct the parapets in such a way that ey form menacing pockets to get filled ith snow and back up slush and water, with ll the consequent inconveniences. Whether e parapet is so designed as partially to onceal dormers behind it or whether it is sed with an uninterrupted roof slope, there no occasion for any structural impediment prompt and efficient drainage. The iagrams on page 124 indicate better than ng verbal explanation the method of struc-



ture in either case. Both examples are taken from houses recently built in New York and Pennsylvania. At Waref the dormers are partially concealed by the parapet, their sills being lower than the parapet crest; at Kenwood the high part of the gutter is almost flush with the crest of the parapet while the low part is only a couple of inches below it so that there is no possible chance of having any snow pockets.

With the mechanics of the situation disposed of, it remains only to point out the several different ways in which the parapet may be treated on the score of architectural

(*Continued on page* 124)



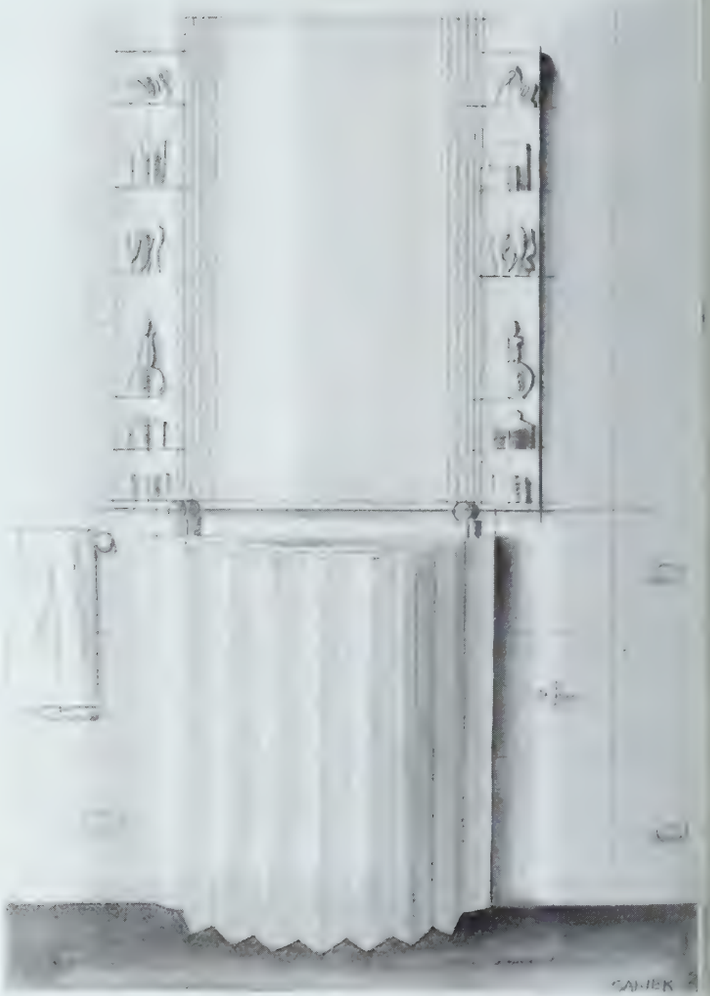
*Middle) Before e eaves were al- red into a para- et at Kenwood e upper windows ere in much shade. eigh French, r., architect*

*At Waref, Pur- chase, N. Y., the parapet is of brick with a stone cop- ing and continues around the house. Leigh French, Jr., architect*

# MODERNISM FOR BATHROOMS

*Designed by George Sakier, the modern washstands sketched on these pages offer suggestions for bathroom equipment. At the left is a geometric form featuring a tinted porcelain base with silver fittings. Tube over the mirror, of chromium-plated brass, conceals the lights*





*(Above) This interesting application of the geometric style achieves grace without undue severity. The mirror is a single sheet of glass decorated with etched lines; on either side are étagères composed of triangular glass shelves backed with mirrors. The tiles are painted glass*



*The washstand sketched at the left is a graceful form designed especially for a small bathroom done in silver and crystal. Although inspired by the Directoire style, this model has the sophisticated simplicity of modern silver. It is of nickel plated copper with ornaments in relief*

# NEW DESIGNS IN WASHSTANDS

*Below is a 20th Century version of an 18th Century style. Although inspired by the Classic Revival, the whole is very modern in feeling. The base is yellow marble decorated with romantic appliques in black, treated modernistically. The mirror frame is in yellow and black*





*At the right above is a decorative washstand suitable for a small bathroom or dressing room. It may be made of either slabs of mirrored glass or sections of black glass. The ornamentation consists of a metal figure in relief on the center panel. Mirrored shelves flank the simple mirror*



*The washstand sketched at the right makes interesting use of the horn of plenty motif in design. Used in pairs, this fixture would be an effective model for a double bathroom. It is made of zinc, the stand and the basin sections being yellow marble. Designs by George Sakier*

# *The* GARDENER'S CALENDAR *for* NOVEMBER

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.*

## FIRST WEEK

THERE is still time for Peony planting. Good roots properly set now in the right location and soil should produce some bloom next year and make a really fine showing the year after. Soil for Peonies should be prepared at least eighteen inches deep, as the roots develop considerable size. It ought to be well enriched with really old manure or, failing this, coarse ground bone. Good drainage and a soil that contains plenty of humus are important, as also is plenty of sunlight. The roots should be set with their eyes between two and three inches below the surface. Deeper planting generally means few or no flowers. A light mulch of litter or dead leaves is advisable for the first winter.

The transplanting of the majority of deciduous trees and shrubs is another timely garden activity. Plenty of water should be given while setting out and at necessary intervals until the ground freezes. The stock ought not to start the winter dry.

Most if not all of the vegetable garden crops are over by this time and there is nothing to interfere with cleaning up the ground where they have been growing. All dead stalks, roots, etc., ought to be raked up and burned, and if the soil is inclined to be heavy you will do well to lime it, fork in some coal ashes and let it lie rough.

If you have been growing French Endive or Chicory, take up the roots now, cut off the leaves and the lower third of each root, and stack them upright with soil in a good-sized box. If the crowns come just to the surface of the soil and the box is placed in a dark part of the cellar, a little watering is all that will be needed to start new crops of well blanched leaves.

## SECOND WEEK

THE hardy border without Delphiniums misses one of its greatest opportunities for achieving early summer beauty. Even in sections where these splendid perennials are hard to grow to perfection because of blight and kindred troubles it is worth a real effort to achieve them in all their blue magnificence.

If you have had Delphinium difficulties in the past, try treating each clump now with a powdering of dry Bordeaux Mixture scattered on the soil immediately around it, followed by a light top-dressing of coal ashes. This plan has succeeded for other gardeners and it may be the means of forestalling trouble in your border, too.

To precede the Delphinium show next year there is nothing quite equal to the Breeder, Darwin and Cottage Tulips. Good-sized groups of these May-flowering species are a satisfying feature of any hardy garden.

Early November is the best time to plant Tulip bulbs. They should be set about four inches deep in well-drained, light soil moderately enriched with ground bone. About their only enemies are the ground-moles and the field-mice which often follow destructively along the tunnels which their fellow-conspirators make. The surest protection against both these pests is to plant the bulbs in wire baskets of heavy, small mesh.

If you are putting in a Rose bed this fall, don't forget to give it plenty of deep drainage. A high location usually takes care of this requirement without special preparation, but if the matter is at all in doubt you had better put in at the bottom of the bed a layer of stone overlaid with one of coal ashes and then fill in with rich soil.

## THIRD WEEK

LAWNS, like any other feature of the planting, need enriching at times if they are to look as they should year after year. Grass roots consume soil food just as do other plants and they are quite as likely to be starved if the supply runs low.

One of the best ways to maintain a lawn's health is to top-dress it every fall with a little good loam and a scattering of wood ashes or blood-and-bone. This will perform the triple service of keeping the roots well covered, leveling off slightly uneven spots, and replenishing the essential supply of plant food.

Before cold weather comes, give all the Rhododendrons and other broad-leaf evergreens a thorough soaking with water and then put on a good mulch of dead Oak leaves, Pine needles or peat moss. It is extremely important that these plants shall have plenty of moisture around their roots at the time the ground freezes hard.

Speaking of soil moisture and freezing, it is well to remember not to attempt carrying anything through the winter in pots exposed outdoors because of the injury they will probably suffer as a direct result of the cold weather. When soil freezes and then thaws it expands, and when this expansion is checked in its lateral course by the sides of a pot one of two things occurs: either the pot is broken or the plant is heaved out at the top along with some of the soil. Either result is damaging.

While thorough garden neatness calls for gathering up all of the fallen leaves, it is advisable not to remove those which the wind has blown in among the shrubbery. These constitute a useful winter protection.

## FOURTH WEEK

IT is quite generally known th the real purpose of the win mulch is to prevent alternate fre ing and thawing of the grou and not to exclude the frost at a When the right sort of material applied at the right time it doe lot to stabilize soil conditions.

Obviously, therefore, su mulches are not to be applied un actual freezing of the soil occu There is another reason for wa ing until such a condition exis the delay will practically elimin the danger of field-mice selecti the mulch as a cosy spot in whi to nest and from which to carry their depredations among the har bulbs. These little rodents sel their winter quarters before t freeze-up, and if they choose so other place than your hardy bo der you will be better off.

The coldframe that is well bu and provided with heavy mats be laid over the sash during real cold weather provides much mo protection than is generally rea ized. This is particularly true its lowest end is sunk almost lev with the ground and leaves a heaped up against the sides ar back as insulation. The mats m be removed on sunny days, but night and in cloudy, bitter weath they should remain in place.

The Waterlily pool, too, ough to be provided with a cover th will at least exclude snow and e cess water from winter rain Rough boards laid across it an covered with tar paper will serv excellently. If dead leaves or oth mulching materials are piled o top of them to the depth of couple of feet or so it is even po sible to keep out the frost a together and thereby avoid dang to the lives of the more tender va rieties in the pool.

*OLD DOC LEMMON SAYS—"So ye say Joe Calkins hes got him a new houn' dog—eh? Wal, I can't say as I'm much s'prised, for poor old Belle is crippled up purty bad with the rheumatiz an' I reckon her huntin' days are 'bout over. But somehow it seems sort o' queer to think o' Joe goin' coonin' or gunnin' for rabbits with 'nother dog—him an' Belle hev been partners for so many year.*

*"They was a great pair, them two—Joe with his long, skinny legs an' that droopy mustache thet allus looks like it hed just got soaked in the rain, an' Belle watchin' him kind o' mournful 'tween them silky black ears thet seemed to hang mighty nigh to the ground. Ye hardly never seed one 'thout t'other, year in, year out—'round the farm, down to the store, hoein' corn on a hot July forenoon, moochin' home from quiltin' on the long, misty dusk of a November evenin'.*

*"Mostly neither of 'em had much to say—I guess they understood each other good 'nough 'thout thet. Purty near the only time ye'd hear 'em at all would be on a frosty night in the coonin' season. Then, away up on the ridge of Old North, or across in the holler where Sanders' Creek comes down out'n Balsam Swamp, ye'd ketch old Belle's voice as she opened up on a trail—'Ooo-o—yoo-ooo-oo—oo-oo", an' right away Joe's answer—'Git 'im, girl—go-o-o gi-i-it 'im!'*

*"Ten year an' more they was partners, them two—an' now ye say as Joe hes hed to git him a new dog to take Belle's place. Wal, it'll be sort o' tough on the old girl, knowin' they're out huntin' 'thout her. But I calc'late Joe'll make it as easy as he can by slippin' out while she's asleep by the kitchen stove an' not lettin' her see whutever game they bring back."*




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"Do you use it on all your furniture?"

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"Rub-rub-rub, I suppose," grumbled her envious friend.

"Not a bit of it! Not with VERNAX! Just two good quick rubs—one to clean, one to bring out that stunning lustre. It's as easy as that."

"You've sold me the idea!" admitted her visitor.

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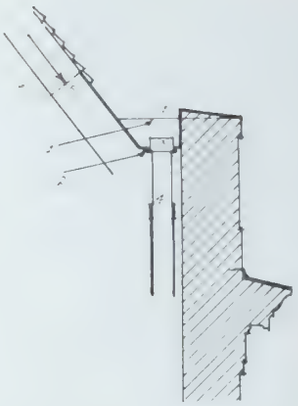
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*Parapet and gutter detail at Waref. (1) High point of gutter. (2) Low point. (3) Brass screen box over head of down-pipe which is carried down inside the walls. (4) The down-pipe. (5) Flashing*



*The parapet and gutter section of Kenwood [illegible] (1) High point of gutter. (2) Low point of gutter. (3) Rainwater-head. (4) Down-pipe. (5) Top of parapet. Leigh French, Jr., archit[illegible]*

# PARAPETS INSTEAD OF EAVES

(Continued from page 119)

design. In both the recent instances illustrated, at Waref and Kenwood, the parapet is uninterrupted and follows around the entire structure. Such was the customary usage in the early 19th Century.

The house at Bedford shows the parapet with its vertical and horizontal accents somewhat minimized by the central pediment with its false bull's-eye window, a fashion of composition, however, sure to find favor at the beginning of the 18th Century when architectural "features" of Palladian quality were more esteemed than the reticence and elimination typical of the age a century later. It is interesting to note that the cornice is returned at the ends just before reaching the corners of the building, thus indicating plainly that its purpose is not structural but merely to mark the roof lines.

Again, the parapet of Harington House, at Bourton-on-the-Water, occurs in conjunction with the pediment which overspreads the whole central portion. Much more, however, is made of the parapet in the architectural design by means of paneled d[illegible] moldings and elaborately carve[illegible] The balustered openings in th[illegible] panels suggest a blending [illegible] pierced parapet combined wit[illegible] walled parapet. In this case the [illegible] pets occur only on the west a[illegible] fronts, the north and south walls [illegible] finished with a flat stone copin[illegible]

The house at Portsmouth, [illegible] Hampshire, exhibits a fully b[illegible] traded parapet set atop a roof a[illegible] having completely organized c[illegible] and eaves. Under the circumst[illegible] there is no point of construct[illegible] be considered with reference to [illegible] drainage; the parapet is pur[illegible] feature of composition. What it [illegible] tributes to the appearance ca[illegible] noted by visualizing the ele[illegible] without it.

Whether the parapet is an int[illegible] part of the structure, as it ma[illegible] made with entire satisfaction [illegible] whether it is a decorative incide[illegible] in the last mentioned instan[illegible] function as a factor of style [illegible] significant to be left out of ac[illegible]



*In this house in Portsmouth, N. H., built about the end of the 18th Century, the balustraded parapet is an architectural grace and has no apparent connection with the roof drainage. The part it plays as an appropriate finish to the composition justifies its existence*

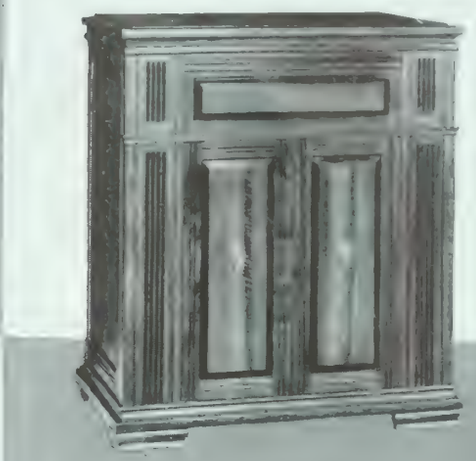
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AND here it is: A *brand-new type* Automatic Victrola, at a price within the reach of the average home. A dream of Victor technical men come true. New as tomorrow's newspaper. New in principle. New in design. New in scope. In the judgment of many, it is the most desirable musical instrument in the world!

Not a clumsy contraption, but a simple mechanism that performs operations that human hands alone might be expected to do. Not only does it change its own records, but it plays *as long as you say*—hours or days or weeks, if you wish. You simply see that it is supplied with records, press a button . . . and the Victor mechanism does the rest.

This master instrument will be furnished in three main types, illustrated herewith. One is the Automatic Orthophonic Victrola, with all the realism for which Orthophonic reproduction is noted. Another is the Automatic Electrola, which permits volume-adjustment from the faintest murmur to the stentorian power of the full symphony orchestra. Another is this Automatic Electrola, but with the latest Radiola Super-Heterodyne in addition. (This last-named gives you *everything.*)

Each of these types is in a cabinet of consummate charm . . . not only a superb musical instrument, but a piece of furniture that is a delight to live with, day after day. But, words cannot give you the picture. You must see them . . . hear them. Your own most extravagant phrases will not be an exaggeration. Your Victor dealer is ready to show you. Victor Talking Machine Company, Camden, New Jersey.

***The Automatic Orthophonic***

**Victrola**

# A *grand* *in every golden note*

## *Beautifully proportioned . . . perfectly designed*



*The beautiful Brambach . . . . Style B, Standard model*

# BRAMBACH

## *Baby Grand*

*4 ft. 10 in. long*

THE Brambach brings to your home the charm, the distinction which only the grand piano can give. Scaled to fit modern interiors, yet ample in volume and with an unexcelled purity of tone. An instrument of beauty, too, with the lustrous finish of its rich woods and the luxurious elegance of its many period models. Into every Brambach goes the experience of 104 years, and the Brambach of today fully upholds its century-old tradition of excellence. Let the nearest Brambach dealer show you the Brambach today. It is the ideal instrument for studio, for teacher, for home.

You can arrange liberal terms for the convenient and easy purchase of your Brambach. $675 and up, *f. o. b.* N. Y. Period and Art Models $7[illegible] to $16[illegible]

BRAMBACH PIANO COMPANY, 613 West 51st Street, New York City

Gentlemen: Please send me the paper pattern showing exact size of Brambach Baby Grand.

THE BRAMBACH BABY GRAND

Name_____

Address_____

City_____ State_____


# HOW TO FINANCE YOUR BUILDIN

(*Continued from page* 110)

the same period will be $1,631.50. This difference increases as the years go on and at the expiration of the normal life of a Building and Loan Association mortgage for $10,000, the total interest paid is approximately $3,887.90 as compared with approximately $6,900.00 for interest on a flat mortgage.

While under ordinary conditions the maximum amount that can be borrowed for home construction may run as high as 75% or 80% of the total cost, it is by no means necessary or desirable to borrow this proportion if the equity can be proportionately increased. There are some advantages in carrying a first mortgage on residential property and under these conditions the "fixed" type of first mortgage is preferable, whether or not a second mortgage may be required for a period of a few years. The second mortgage is frequently of the amortizing type so that it can be paid off on some agreed plan, leaving a flat first mortgage to be renewed from time to time so long as the mortgagee is willing to leave his funds in the property. Second mortgages are usually made for shorter periods, ranging from one to three years and their renewal usually costs as much as placing the initial second mortgage.

The fourth question is where and how to secure mortgage loans. The sources of first mortgage funds include Building and Loan Associations, Savings Banks, Trust Companies, Insurance Companies, Mortgage and Title Guarantee Companies and individuals or estates which have funds to invest in this form of security. Second mortgages are secured through similar sources with the exception that Building and Loan Associations rarely will handle a junior security of this type. The preferred method of obtaining a second mortgage wherever possible is from the seller of the land who may be willing to take a second mortgage in part payment for the property, subordinating his interest to a first mortgage of an agreed amount. As will be noted later, the cost of a second mortgage under this circumstance may be lower than the cost of a similar loan from a financial institution because the seller does not have to add the cost of a new title search since he is already under the necessity of guaranteeing the title to the buyer.

### OBTAINING LOANS

The home builder may apply in person to these various sources for a mortgage loan, or he may utilize the services of a mortgage broker whose business is to know where to get various types of mortgages on favorable terms and to negotiate all details of the transaction on behalf of his client. Real estate brokers frequently function as mortgage brokers and the home builder who does not wish to undertake the necessary negotiations can turn over his problem to such a broker after providing him with data upon which to base a loan application.

This brings us to the highly important question of what factors influence lenders to make loans for the construction of new dwellings. Obviously the loan is to be used for the construction of a building which exists in the form of plans and specifications. The land itself is the tangible property which secures loan at the start of the project, since the house may far exceed the value of the land, the lender must have definite assurance on two points; first, his funds are to be utilized for improvement of the property, second, that the value of the completed estate will represent ample security for his loan. The procedure therefore, is to accompany the application by complete drawings and specifications for the dwelling to be erected, together with a detailed description of the property which applicant owns or is about to purchase.

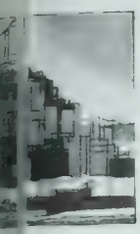
### APPRAISAL INVESTIGATIONS

All information is examined by competent appraisers engaged by lenders to determine first that the land is a suitable site for the dwelling and that its value will not be impaired by changes in the neighborhood or by other depreciating factors; second, to establish the probable sound value of the building and other improvements when completed. Investigations are also made at the same time as to the applicant's personal qualifications and credit standing to establish the degree of moral risk involved and to make certain that the home owner will be able to meet his obligations. Very important considerations are involved in this appraisal operation which are worthy of special notice.

Necessarily the drawings and specifications are the foundation upon which the appraisal is based, and the thoroughness and competency with which they are prepared is a highly important factor in establishing the amount of the loan that will be granted. The employment of a skilled architect naturally establishes confidence in the mind of the lender for two reasons; first, because a recognized architect must maintain a reputation and will insist upon seeing construction of the building in every accordance with his design; and secondly, because the skill of the architect introduces recognizable commercial values in the building which may not be present if the home owner, builder, or some other untrained person is responsible for the design and its execution. Furthermore, the lender usually advances funds for construction purposes in accordance with the progress of the work rather than in a lump sum at the start and requires the architect's certificate to the effect that the required value has actually been put into the building at each payment stage before the money is forthcoming. The mortgagee, therefore, looks to the architect to protect him against advancing funds that might be misused for other than construction purposes or before an equivalent value actually exists on the property which represents security for the loan. The standing of the architect is again an important factor in determining the size loan which can be secured.

Another consideration to bear in mind is that the appraisers are interested in establishing a value for

(*Continued on page* 128)



*ll—the hill of must certainly d the best part Francisco."*—
L. STEVENSON

# Why San Francisco's newest hotel . . . *the magnificent Mark Hopkins* Chose CANNON TOWELS



*Sentinel of San Francisco's skyline. The top of the Mark Hopkins, situated on Nob Hill, is the highest point in the city.*



## CANNON TOWELS

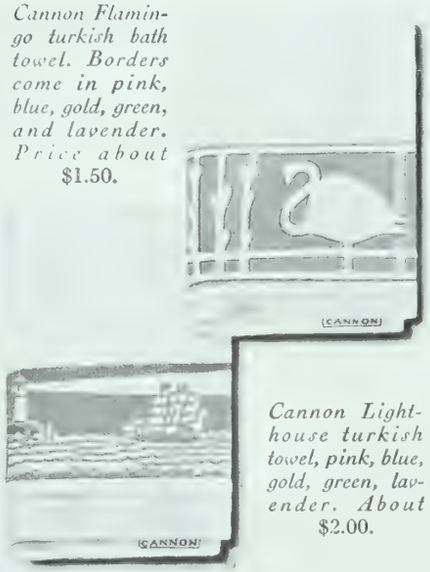
TRADE MARK CANNON

raveler to San Francisco can never forget right bay and the sun-washed, radiant n the hills. Cleanliness, freshness, the e of hospitality seem all about him. If he s the new Mark Hopkins as his hostelry, y survey this glorious, colorful panorama is own room, high above Nob Hill.

Mark Hopkins, newest of famous hotels s famous city, has five hundred outside —every one with a bath—every bath usly supplied with Cannon towels. What the management of the Mark Hopkins to use Cannon towels? Why have the asing agents of most of the great hotels erica chosen them? The reasons are e, the argument sound.

nnon towels are handsome and luxurious. are soft, heavy, fleecy-white, man-sized and amazingly absorbent! You like the looks of them and the feel of them. Cannon towels are a good investment, strong and sturdy, fitted to stand even the strenuous service and continuous laundering received in hotel use.

*Cannon Flamingo turkish bath towel. Borders come in pink, blue, gold, green, and lavender. Price about* $1.50.




*Cannon Lighthouse turkish towel, pink, blue, gold, green, lavender. About* $2.00.

Ask to see Cannon towels in dry goods and department stores. Handle them and price them (25c to $3.50). Modern designs, conventional borders, stripes and plain white towels. The colors—blue, green, pink, lavender, and gold—are guaranteed absolutely fast. Bath towels, bath mats, bath sheets, huck and turkish, face and hand towels, and wash cloths. Cannon Mills, Inc., 70 Worth St., New York City.

NEW! CANNON SHEETS *in white and six pastel colors, guaranteed not to fade . . . Cannon Lavender Lawn, the finest sheet in the world; also Cannon Lineen and Cannon Fine Muslin sheets. Be sure to see them.*



*Haddon Hall*
*Derbyshire*
*England*

# Crewel work that graced the walls of England's famous Haddon Hall

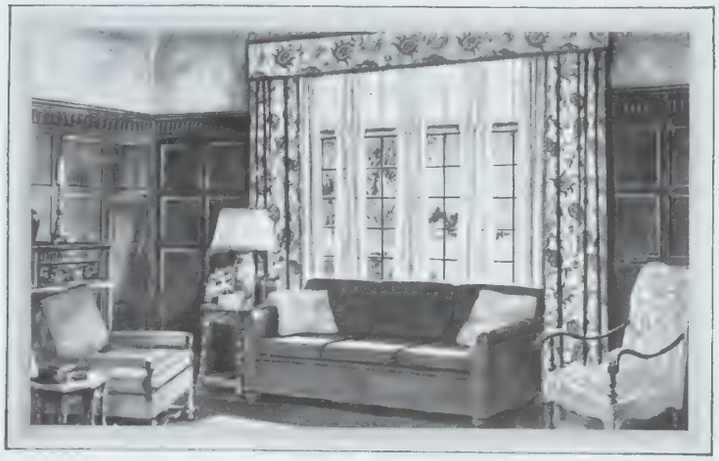
## *is matched by this rich Orinoka fabric in Jacobean design*

A RICH Orinoka fabric drapes this charming Elizabethan room. We call it Jacobean Frou-Frou. . . . It might have hung on the walls of a great English manor house in the Seventeenth century, so perfectly does it reproduce the fine crewel work done in England at that time. The pale sand-colored ground carries an authentic crewel design, woven in old reds, yellows, blues and soft gray-greens.

The Jacobean pattern, like every Orinoka sun and tubfast fabric, is woven, not printed. Every color is fast, whether it be full and bright or a pale and delicate tone. Every yard is sold under this guarantee: *These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.*

Perhaps your home is not suited to an Elizabethan atmosphere. Perhaps it is Spanish, or Italian, or Normand . . . or done in distinctly modern manner. Then you must see the other Orinoka fabrics. There are gorgeous Coptic fabrics, modern art casements, ancient Venetian damasks, and many others.

See these fabrics. Feel the exquisite quality of the materials—to know Orinoka. You will find them where reliable merchandise is sold. Mail the coupon for the new Orinoka booklet, "Color, the Secret of Beautiful Homes." It is beautifully illustrated in color and shows the newer fabrics and how to use them.



*"The Elizabethan Room" from the new Orinoka booklet*

Orinoka

THE ORINOKA MILLS 1410
215 Fourth Avenue, New York

Please send me, without charge, the new Orinoka 24-page booklet, "Color, the Secret of Beautiful Homes."

Name_____

Street_____

City_____ State_____


# HOW TO FINANCE YOUR BUILDIN

*(Continued from page 126)*

property which can be realized by the mortgagee in the event of foreclosure. In other words they are interested in market values and not in actual construction costs. If the home incorporates details of exceptional luxury or features which are so distinctive as to be of interest only to the original builder and not to a prospective purchaser, the appraiser will necessarily discount these unusual items for they may not enhance the market value in proportion to their actual cost. This does not mean that designs must be standardized or that individuality must be sacrificed in planning a home which is to be financed in part through outside sources. It simply means that loans are not made for extravagances and luxuries beyond their market value, and consequently under certain conditions the loan that is offered may represent a smaller proportion of the total cost than might normally be expected.

### COST OF BORROWING

Following through the loan application brings us to the fifth question—what does it cost to borrow for home construction? It must be apparent that the making of an appraisal is an item of expense which the applicant eventually must bear. This is only one of the protective measures that mortgagees must take, all of which represent cost items to be borne by the borrower. The mortgagee insists upon a survey of the property, made by a licensed surveyor, a title search and usually a title guarantee. The preparation of these searches and the procurement of the guarantee involve legal services. A peculiar fact is that if two mortgages are placed on the same property the same operations are gone through for each mortgage, unless by special agreement the two mortgages are given by the same individual or financial institution and the duplication of search and title guarantee is waived. If a mortgage broker negotiates the loan, there is also a charge for his commission.

Various lending institutions have different standard charges for making loans and in some cases the charges represent an added measure of profit on the loan. The home builder or his broker may profitably make a number of inquiries among the various lending sources as to the amount of these charges before making application.

The cost of obtaining a first mortgage averages about 2½% of the amount of the loan for a mortgage extending from one to three years. As we have already noted renewals of "fixed" first mortgages are frequently made without further charge.

The cost of obtaining a second mortgage varies widely but averages approximately 5% per year or 15% for a normal three year second mortgage. These discounts or commissions, as they are called, are so variable that no direct reliance should be placed on these averages, but definite inquiry should be made in advance of the loan application.

Interest rates on first mortgages range from 5% to 6% (and higher in the South) and usually are placed at the latter figure. A 5% mortgage is today quite rare and if available

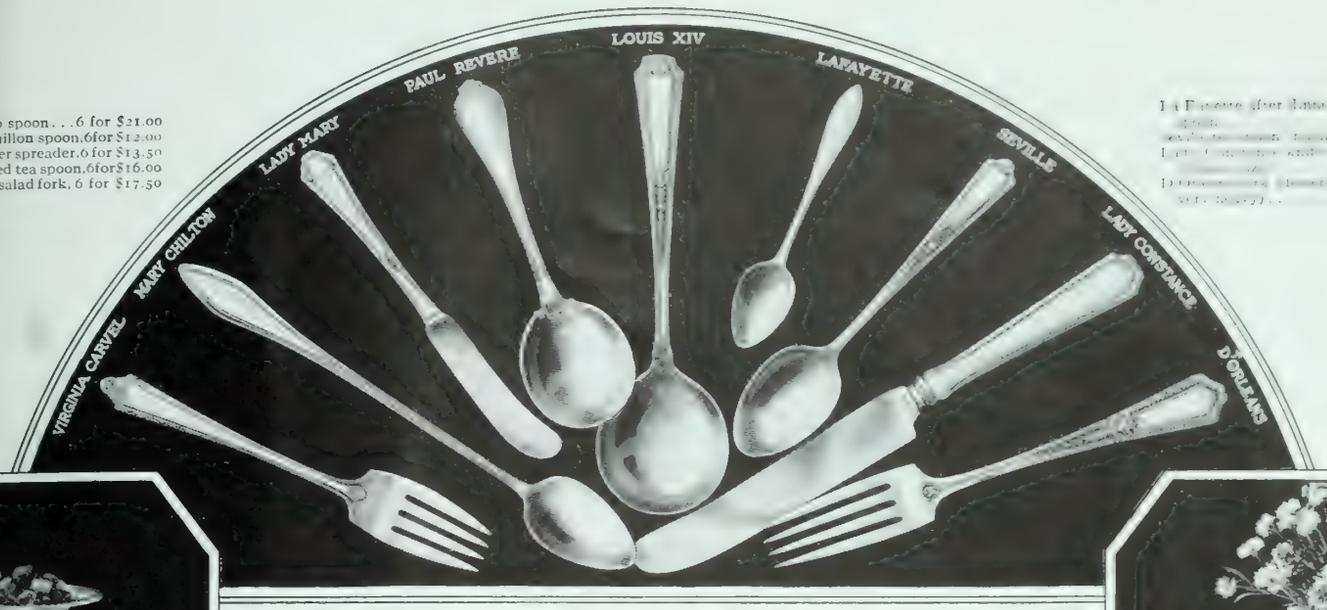
the margin of security in back of loan must be very high. The charge on second mortgages is usu confined through the operation usury laws to the legal or stat maximum rate of interest which ries in each state. The risks and attendant upon second mortgage rant a higher interest rate than mortgage and since the usury prevent the interest being in discounts and service charges are ployed to secure a higher return to lender. Junior financing of homes been seriously hampered by usury and by the common necessity for v ing their effect, which has open field to unscrupulous lenders and given second mortgage financi bad name with many people. T are, however, many reliable so for second mortgage funds and if home builder takes the precaution determining the reputation and acter of the institution or indiv from whom he procures his ju funds, he can readily avoid the ards which heretofore have frequ surrounded this type of financing.

The cost of obtaining a Buil and Loan Association mortgage is ally around 2½%, as in the cas regular fixed mortgages, but in cases the Associations auction available funds to borrowers and preference to those who offer highest premiums. A number of stitutions of this type have for this custom and make a charge their loans which is merely suf to cover their actual administ costs and the necessary legal fees

### GENERAL PRECAUTIONS

One general precaution shoul noted in financing the constructio a new home. It is the necessity developing a complete and com hensive budget of all of the exp incidental to the project. It is a mis to assume that the cost of the land the cost of the building represent total investment. These finan charges are one element which be considered. Allowances should be made for architect's fees, for tingencies during construction may take the form of changes t plans or unexepected construction ficulties, and there must be allow for taxes and insurance. The bu of course, should provide for improvements in the property, in ing driveways, walks, grading planting. Without such a budget home builder might make the mi of investing all of his savings as e and have no means of payin added costs which were overlook the start. To this precaution ma added these others: make inq through various lending institutio determine the best and most econ cal source of funds, and to esta the reliability of the mortgage whom applications are made. Em the best architect available. Con the real estate values that are created and the future values of home both in selecting the site a designing the structure. Keep you tal obligations well within you come and leave for yourself the margin of safety which banker mand to protect their own loans.

soup spoon . . . 6 for $21.00
re bouillon spoon, 6 for $12.00
butter spreader, 6 for $13.50
ton iced tea spoon, 6 for $16.00
arvel salad fork, 6 for $17.50




1 6 P[illegible] after dinner coffee
[illegible] 6 for $ 9.50
[illegible] 6 for $11.50
[illegible] 6 for $20.50
[illegible] 6 for $29.00



# Let his *Gift* match your lovely solid silver

*Here are selections of flat table silver and charming useful silver dishes that cost little*



LOUIS XIV PATTERN
*Towle*

Bl[illegible], for salads, ice cream, [illegible]ddings, 8-inch . . . . . $20.00
[illegible] inch . . . . . $35.00
D[illegible]orative Compote, [illegible] candies, tea cakes, etc. . . . $30.00
S[illegible]r and Cream Set [illegible]r every meal . . . . . $30.00

VIRGINIA CARVEL PATTERN
*Towle*

Deep Bowl, for puddings, ice cream, cracked ice, etc. (with flower-holder, a most attractive centerpiece) . . . . . $30.00
Dish, for vegetables, small salads, desserts, etc. . . . . $20.00
Porringer, the baby's first gift . . $15.00







LOUIS XIV PATTERN—*Towle*

Tea Set (5 pieces) . . . . . $400.00
Tea Pot (as shown) . . . . . $120.00
Sugar (as shown) . . . . . $ 75.00
Cream (as shown) . . . . . $ 50.00
Coffee Pot . . . . . $125.00
Waste . . . . . $ 30.00

LOUIS XIV PATTERN—*Towle*

Dishes similar to one in background:
For fruit salad, pudding, ice cream, 8¾-inch . . . . . $20.00
12-inch . . . . . $50.00
For sandwiches, cakes, baked potatoes, 9-inch . . . . . $22.00
10-inch . . . . . $28.00
Compote for candies, nuts, etc. $20.00
Bonbon Dish, also for nuts, jellies, etc. . . . . $12.50
Child's Cup . . . . . $[illegible] and $12.50

SEVILLE PATTERN—*Towle*

Dessert Dish, also for fruit salad, berries, or vegetables. 10-inch, $30.00
Basket, for cake, bread, corn on the cob, etc. . . . . $40.00
Dish, for fruit salad, ice cream, pudding, creamed chicken, etc. 12¾-inch . . . . . $60.00
Centerpiece, 10-inch, with mesh . . . . . $65.00
Plateau or cake plate, 12¾-inch . . . . . $60.00



SEVILLE PATTERN—*Towle*

Candle Stick, each . . . . . $37.50
Compote for candies, nuts, etc. $50.00
Bowl for berries, salads, puddings, etc. . . . . $35.00

HERE are selections of flat table silver and charming useful silver dishes that cost little.

He* wants to know what you want for Christmas. You can help him immensely, without danger of embarrassing either of you as to cost, by saying, "I'd love some more Towle Silver." Matching your present Towle pattern in both flat silver and dishes is a simple matter. Your jeweler is preparing for your needs by placing many pieces in his special Christmas stock. He will be glad to show them to you, or order for your inspection any others which he may not now have on hand.

*Husband, father, brother, uncle.

Send for *The Book of Solid Silver*—a slender, exquisite, blue-and-silver brochure for your library. Fascinating chapters on Sterling design, table-setting, choosing one's pattern, etc. We will gladly send it to you upon receipt of 25¢ to cover mailing and handling costs.

THE TOWLE SILVERSMITHS
*Newburyport, Massachusetts*
Member Sterling Silversmiths' Guild

TOWLE

*Sterling Silver Exclusively*

*Your light socket never forgets*



# *Grandfather's clock key now belongs in Davy Jones' Locker*



*Electric strike and non-strike clocks*

FROM

$25 *to* $400

The greatest achievement in a century of clock improvement! Sangamo—the electric clock—has arrived. No longer need you wind your clock as grandfather ponderously wound his stately Georgian.

The modern—the new Sangamo is electrically wound. No hand-winding to remember! No batteries to bother with! Just plug it into your light socket—that's all. A tiny motor of wondrous efficiency winds the clock mainspring—automatically—silently—perpetually. It *never* forgets.

Current fluctuations do not affect the perfect time-keeping of the Sangamo. Even with the electric current entirely cut off, it will merrily tick off the seconds with railroad watch veracity for *24 hours.*

What a relief—what pride in having a clock on which you *know* you can rely!

Sangamo is available at most of the better jewelers in many distinguished designs including authentic period models for mantel, wall and boudoir. Electric strike and non-strike models. If your jeweler cannot show you the Sangamo, write direct for name of nearest dealer and a handsomely illustrated booklet on the clock you never wind.



SANGAMO BANJO CLOCK
*is a full size reproduction of one of Simon Willard's original*

SANGAMO ELECTRIC COMPANY
Springfield, Illinois
*For 28 Years Pre-eminent Manufacturers of Electrical Precision Instruments*
*For Canada:*
SANGAMO ELECTRIC CO., OF CANADA, LTD.
183 George St., Toronto, Ont.

SANGAMO
CLOCKS
Wound from your Light Socket

# BEFORE THE PLANS ARE DRAW

(*Continued from page* 84)

they may be thrown together at need.

When it comes to the planning of the room in its general physical proportions, had you thought of the possibility of having it a story and a half, with steps leading down from the hall? The charm of such a room is undeniable, but don't forget that you will need increased radiation, larger furniture and a greater number of lighting fixtures if such a room is to be a success. To have all lights controlled from a single switch is advantageous, no matter how many there are. And don't forget the bell; so many women do.

Having decided on the size, height and general character of your room, go on to consider the fireplace. Are you among those who like a gas outlet here? Or do you faint at the thought? As for the mantel—shall it be marble or an old wood one? If you have a library, you may not want bookcases in the drawing room, unless yours is a family devoted to reading. If you do want them, you may or may not care to consider them as an architectural feature. If you favor them built in and against the walls, you might have two, one on each side of the fireplace, almost to the ceiling, finished with broken pediment tops on which you plan to place busts.

Of course you will have definite ideas about the walls. Do you like pine paneling? In that case, remember that your pictures must bear some relation to the size of the panels. Do you prefer wall paper? Then you will need few pictures.

### PLACE FOR FURNITURE

All this leaves out of count your furniture, but no woman can afford to stop short of making little scale cutouts of the various pieces and applying them to a room-plan developed in the same scale. Otherwise she will discover to her horror that there is no place for the grand piano—or that she can't get for it the over-the-left-shoulder daylight that her musical son demands. To make the keyboard face the room is good decorating practice, and everyone grants that to place a piano with the curved side outward makes the most of it from the standpoint of grace and interest. Other large pieces of furniture should also be considered in the same way, or they will never show to best advantage.

*Library or Bookroom.* Since a library exists merely as a house for books, you must consider them first of all and see to it that you have plenty of bookcases; but these must be wisely placed. If you have them all on one wall, the effect is apt to be a bit overpowering. They are better spaced out.

How do you plan to use the space under the bookcases? For storage cupboards? Then give thought to the size of things you plan to store. It may be possible to construct a filing cabinet that will make the keeping of household accounts easier, or the safe disposal of somebody's data about something a matter never to be wrangled over again. On the other hand, you may want to tuck your radiators under your bookcases. In this case, don't forget to ensure your books by some method against drying out.

A fireplace is a joy forever i library and a great aid in keeping man of the house contented at h on winter evenings. For yourself, always a comfort to be able to your way into a snug, small, intim well-warmed room on a cold d afternoon. If you plan on using y library for such a purpose, have munication with the service quar if possible, so that your tea may ar unobtrusively. As for the other th that ought to be in every librar the big roomy table on which you spread papers around and get a bi real work done—consider the adv tages of putting it at right angle a window, particularly if there w be a view of the garden outside. I well to give it a ringside seat in lation to the fireplace.

### MANTEL AND LIGHTS

Having settled the question of bo cases, fireplace and work table, th is much less left to think about in library than in the average ro However, you must settle defini how you wish it finished—floor, ing, walls, trim. You must decide a mantel. You must have plenty lighting fixtures and base pl chosen primarily from the standpo of usability but also from that suitability to the character of the r and the rest of the furnishings. in the library, even more importa than in other rooms, you must g much thought to the windows.

*Dining Room.* The size of your ing room must first take into acco the size of your family, but it m also be governed by the number people you are in the habit of ent taining at a time. If it has of neces to be smaller than you wish it did, member that whitewashed walls o scenic paper will appear to extend while anything dark, such as p paneling will shrink it. An east exposure is the ideal one, since mo ing is the family grumble-time, a the sun always helps. Of course if y also have a breakfast room, or if body ever appears for such a pros meal, you can afford to forget ab the light till lunch time.

A fireplace is a great addition t dining room, but not if space is much at a premium that your gu come out with toasted backs. Built cupboards are generally taken f granted, but if these are not well signed, your dining room will be distinguishable from every other o on the block. When it comes to lig ing fixtures, you will naturally nev consider one over the table, since su things are no longer done, but y needn't restrict yourself to nothi but side lights. A dining room m still be a dining room, even if it humanized by a standing lamp beside comfortable chair by the fireplace, a light on a table with a few book if the room is large enough to adm of such innovations. In any case, ha all lights controlled from a sing switch. And here again, don't forg the bell—nor permit it to be plac where you have to keep in gymnast practice to reach it. And whether y like any of these suggestions or n

(*Continued on page* 134)



*A DRAWING-ROOM INSPIRED BY SIR CHRISTOPHER WREN (1632-1723)*

*New York Galleries, Inc., Decorators*

SYMMETRY of proportion and refinement of detail characterized the interiors designed by Sir Christopher Wren—qualities of restraint and dignity well worthy of emulation today.

¶ Interpreting the genius of Wren, the drawing-room above combines in a happy degree a note of grace with the traditionally English feeling of substantiality... creating an atmosphere of culture in an environment that is altogether livable and charming.

¶ This room, with its walls of mellowed pine and carved overmantel, is typical of the manner in which we complete an interior in harmony with any historic precedent . . . coordinating each detail of the lighting, furniture and other appointments with the background, ceiling and floor.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

© 1928, N. Y. G.





*For more than one hundred years this house has collected pearls . . . for more than one hundred years it was believed impossible to assemble a large single necklace in which each individual pearl would have the highest lustre and be perfectly, exquisitely matched . . . and now, as the culminating achievement of our history, we have reached this goal.*

*This necklace is conceded by experts and connoisseurs to be the finest in existence • • • • Price $685,000*

THE NECKLACE ILLUSTRATED ON THE OPPOSITE PAGE IS APPROXIMATELY DRAWN TO THE ACTUAL SIZE . . . EACH PEARL IS ROSE PINK, OF THE DEEPEST HUE AND THE HIGHEST LUSTRE

# BLACK STARR & FROST

*JEWELERS IN NEW YORK FOR 118 YEARS*

FIFTH AVE., COR. 48TH ST., NEW YORK · · · PARIS · PALM BEACH



# Windows are the *highlights of a room*

## —and Draperies Enchance Their Charm

As centers of light and purple shadows, windows should be artistically, decoratively treated. In the little book called "Color and Design—Dominant Notes of the Modern Home," Marcia Meadows, Interior Decorator, speaks of the vast importance of beautiful windows. Though they form only a part of the scheme, windows must be harmonious, radiant, if the room as a whole is to be in perfect good taste.

Those who like to depend on their own ingenuity to plan their home decoration will appreciate a book of this sort—a guide to colorful, artistic rooms which you can plan and achieve yourself.

The store near you which carries Colonial Town and Country Cretonnes and other Colonial Drapery Fabrics will be glad to show you the delightful new effects produced by the new cylindrical wood-block method. They are as perfect a simulation of the foreign linens done by hand as you will find—and at much smaller cost.




"Color and Design—Dominant Notes of the Modern Home," is the practical, helpful guide to beautiful interiors, written by Marcia Meadows, Interior Decorator. The coupon and 25c will bring it to you. Send for it!

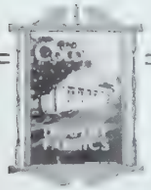
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# BEFORE THE PLANS ARE DRAW

(*Continued from page 130*)

pin yourself down now to determining the finish of floor, ceiling, walls and trim. Decide on windows, lighting fixtures, cupboards, and mantel and consider each in relation to all the rest before you order any of them.

*Pantry.* Your pantry will find its ideal flooring in cork or a soft wood covered with linoleum or painted, since this is easier on feet that have to stand than a hardwood floor would be. The room will be planned to contain the usual dressers, sink, drainboards and refrigerator whether you speak your mind or not, but if you want anything else in the way of furniture, make sure of its placing now. Decide, too, whether you would like to have an extra closet—one for your dining room table leaves, for example, or a linen closet with racks or shelves for trays.

Be sure to have plenty of electric outlets in the pantry, if you want a plate warmer, a small stove and so on. Consider whether you would rather have an annunciator here as well as the one in the kitchen, or whether you will be satisfied with the latter alone. In short, when you plan the pantry, visualize yourself first as the mistress and then as her servants. If you do this, you are apt to have much less trouble with what your husband calls labor turnover.

### THE KITCHEN

Perhaps the first thing to decide is whether you want to have your kitchen large enough to be used as a servants' dining room, or are willing to provide a separate room for this purpose. After that, you must know the type of range that best suits you—gas, coal, electric, or gas and coal. Then you should ask yourself what electric equipment you want—dishwashers, and so on—and be sure you have plenty of outlets. If there are to be other features beside the necessary dressers, sink and drainboards, range and refrigerator, ensure space for them now. Perhaps you have a cabinet to be reset. Perhaps you want an incinerator. And, by the way, had you thought of a hood over the range, a ventilator in the ceiling or in a window? Now is the time to consider such items as these.

How do you want the kitchen finished? Tile, washable paper shellacked or enamelled cement are all good, since they may be cleaned easily. You may or may not be attracted by the new ideas about the use of color in the kitchen, but if you are carrying old servants from your previous house, it might be the part of wisdom to ascertain their opinions on this subject before embarking on anything startling. One would be desolated to lose a good cook because she rebelled at new fangled notions.

*Laundry.* In considering the laundry, anyone will, of course, decide first on the number of tubs, but some women will forget the desirability of having a separate tub for the servants' use. Electrical equipment is most important—washers, ironers, dryers—but sufficient outlets must be provided. A clothes chute must not be forgotten, and this is best placed in the sewing room.

*Halls.* The modern tendency is eliminate halls wherever possible, there are some that just have to main, and these are generally a problem. Here, the finish is of the most importance, for it is almost only thing that can be done to m them interesting. A narrow hall might be given a paper with a w glazed ground on which appea large Lilies in shades of green ivory. The woodwork might re the green, and the carpet might blue-green or black. A hallway ba shaped and full of angles might pulled together by a series of pr framed alike and hung in a line. A these possibilities, realized beforeha may save both you and your archi from a scene over something planned as well as he can, circu stances being what they are. F niture in the average hall must reduced to a minimum and kept narrow as possible, its length be scaled according to the wall space.

The finish of service halls m also be considered, but these should kept as plain as possible. Service do are usually made a little narro than the doors in the main part of house; but if large furniture is to be moved through them, this sho be taken into consideration. The se ice stairs in the average house are narrow to permit of such things be carried up or down them, which sults in damage to main stairw which might easily have been avoi if a mistaken passion for economy not been permitted to rule in the c struction of the service quarters.

### CONCERNING BEDROOMS

After having decided on the s number and placing of the various m ters' bedrooms, and the guest room not forgetting a single guest room addition to the double rooms—t your attention firmly to the question finishes for floor, ceiling, walls trim. Decide on the windows, the fi places if any, the mantels for th Don't forget the question of bo cases, for you may want them b in. Be generous with electric out and place the bells wisely.

Give your very best attention to closets. It goes without saying t they should be as big as possible that they should have lights in the But do you want such conveniences shoe racks, sliding rods for clot hangers, hat racks and so on? If now is the time to plan for their stallation. And wouldn't it be a g idea to have a jewelry safe in yo own room?

As to the guest rooms—it has oft been said that every hostess shou spend a night in each of them once a while to see whether they're as co fortable as they should be. She mig anticipate this by pretending to go sleep in the middle of the plan, wa ing up to see how the light strikes getting dressed in order to test whether everything is as convenien arranged as it might be.

*Bathrooms.* Perhaps the first qu tion here is whether you line up amo those who want a bathroom to lo like a bathroom or those who go

(*Continued on page 138*)



*In the Oriental pearl necklace illustrated, charming contrast is added by carved emeralds of fine color —modern examples of a very ancient art which has survived for many centuries. The Caldwell collection of rare Oriental pearls offers unusual opportunity for selection.*

Bronze statue "The Star" is by Harriet Whitney Frishmuth

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# BEFORE THE PLANS ARE DRAWN

*(Continued from page 134)*

for Louis Seize toilet seats, taffeta petticoats and fish on the walls. If you decide on a bathroomy bathroom, how far are you willing to depart from the hospital effect of all-white? Color in accessories, rugs, towel-borders, curtains and so on is a matter that may be decided and redecided at any time, but the colored bathroom that carries its predilection as far as a thousand dollars' worth of colored tiles is apt to be done in the first place to go with the bedroom adjoining. When this is redecorated and the color-scheme changed, the tiles do not fit and have to be endured or replaced. Aside from the question of color, of course, one must get down to deciding on the make of fixtures to be installed, the electrical equipment—heaters, curling irons and so on.

*Special Closets.* Have you always wanted a cedar closet? Now is the time to remember this. Have you planned closets for blankets, for linen, for general storage? Would you like drawers in some of these? And how about a broom closet in the upstairs hall with a sink in it?

*Nursery.* How is the nursery to be finished—floor, walls, ceiling, trim? Do you want the floor and walls soundproofed? If there is to be a fireplace, what kind of mantel strikes you as suitable? What electric light fixtures do you want? Don't forget that wall and ceiling lights are the only ones safe from nursery earthquakes and Indian wars. A dumbwaiter from the kitchen or pantry to the nursery is a great convenience.

*Servant Rooms and Bath.* How many servants' rooms do you need—and how about adding one for a visiting maid? As to the size of these rooms, the law requires 72 square feet, but the usual size is a bit larger—eight by twelve, or its equivalent. How are they to be finished—floor, walls, ceiling, trim? Do you want a wash bowl and a wardrobe in each? Decide now whether one bathroom is enough for the servants. How do you want it finished? What type of fixtures will you install, and how many electric outlets?

*Miscellaneous.* How do you plan to use the space in your cellar? Of course you'll see to it that the coal bin and the furnace room are marked off with hollow tile walls and that fire-resisting plaster over metal lath is used where necessary. But if you want a store room in the cellar, you may forget to make sure that it isn't so hot and dry as to cause the furniture you store in it to fall apart. If you want space for vegetables and fruit sent in from your country place, you must make sure of the temperature.

As for the attic—here is the place for the large playroom which in later years might, like in the old Colonial days, be made into a ballroom. Here, perhaps, is the place for the studio or the workroom for older members of the family. A fireplace is a wonderful comfort, and maybe the dumbwaiter could be persuaded to run up this far and bring you wood, if you thought of it all out now.

In planning the house, you might think of rooms not generally included. A sport or gun room, for golf clubs and tennis rackets if for nothing more dangerous. A game room, for billiards and so on. A flower room, with outside sink and open shelves. A greenhouse. A sleeping porch. A sun porch. Of course you need a garage somewhere, but you must consider the advantages of one in the house as against one built separately, with the chauffeur's apartment over it.

Added to all this, there are such important general things as heating—hot water, vapor, vacuum or steam, the fuel being coal, gas or oil, with thermostat included or not. If you have idiosyncrasies in the matter of the temperature you prefer—cooler or warmer than the average 70° that satisfies most Americans—state them to your architect before you go any further. And, no matter how good he is, don't take for granted that all your radiators will be enclosed as unobtrusively as possible unless you've seen how he means to do it. Also take up with him the question of whether you are to depend for your hot water on electricity, coal, gas or oil.

A last word—do you want an intercommunicating telephone? It saves steps. Sound proofings? They save nerves. A fire hose, extinguishers, fire plugs, a burglar alarm? They save money . . . . Do you also want pencil paper and a little bit of silence in which to go over this article again and settle some of these debatable points right now? Believe one who has built three houses and lived in several more, such a procedure will save pounds about everything you have, from many dollars and cents to your most valuable treasure, the family peace of mind.

*Note: The author of this article, Mr. George Draper, is president of "The Architectural Clearing House, Inc." New York City.*

# MANNER OF THE COTSWOLDS

*(Continued from page 87)*

connecting door is the dining room. Almost an entire wall of it is given over to a range of casement windows overlooking the garden. Next to the dining room is a well laid out kitchen with all the built-in conveniences that have become so essential. Between the kitchen and the garage wing is a hall culminating in the service entrance. Opposite the kitchen door is one to the garage and at the end of the hall begins the basement stairway.

The garage provides ample space for two cars and enough left over for the essential workbench. The maid's room and bath are above the garage and can be reached by stairway from it.

One bedroom is shown in the plan of the first floor. If it was not needed for this use, however, it could easily be made into a library or study. Three other bedrooms are provided on the second floor. The largest of these is the master's chamber directly above the living room. An adjoining dressing room is provided for it.

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*imbued with the fantasy of the Orient*



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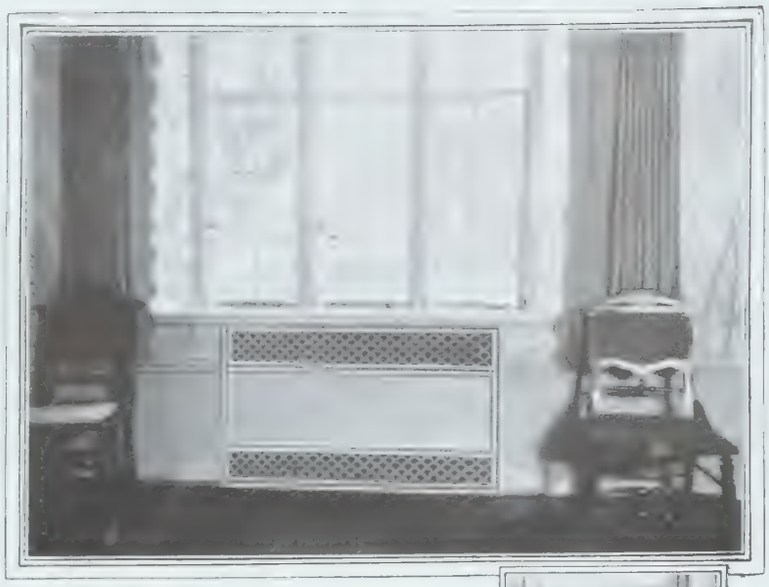
Ask your dealer to show you the Oxford Pattern in Sterling Silver by REED & BARTON

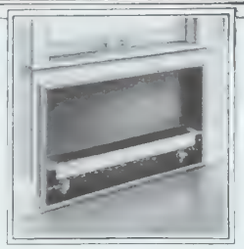
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# FRENCH PROVINCIAL FURNITU

(Continued from page 96)

common importance was given to such articles as the armoire, the cupboard, and the buffet. The tendency to built-in beds, either entirely closed with doors or half-opened, was quite general in the North. Open shelves, miniatures and ornaments, were common, especially hanging shelves in the South. An alphabetical glossary is helpful in classifying such pieces.

*Armoire*—a large closed cabinet with shelves for household linen and other things; variously proportioned and beautified; with one or more doors. It is often double-bodied, each section of the same size or the top smaller and higher. It is made in various styles: Louis XIII—Renaissance, type is of architectural construction, with heavy cornice and columns; Louis XIV type is even larger, the molded panels having curved tops, carving in high relief; Louis XV, lighter and more slender, beautifully paneled and carved in low relief; Louis XVI, more simple and architectural, carving in low relief.

*Bed*—Louis XIII type, enormous four-poster, canopied and curtained; later models are less imposing. *Lit-clos*—the closed bed, was built into the room in Brittany, Normandy, Lorraine, etc., either *mi-clos* or *demi-clos*—half-closed, with spindle doors, or closed with solid doors. The Provençal *lit à l'ange*—angel bed, has a single paneled headboard shaped, crested, and carved, no footboard. *Lit à l'impériale* is placed in an alcove.

*Bench*—with or without back and arms, legs straight or spreading, seat flat or boxed for chest. The Basque *maitre-banc*—master's bench, has middle back section hinged to use as table.

*Bread-board, kneading-trough, etc.*—conspicuous in cottage furnishings. Kneading-trough is called *maie* in Champagne; *pétrin* in Provence—an ornamental piece, widening at top, with spreading underbraced legs. *Panetière* is the Provençal wall bread box incased in spindles.

*Buffet*—an important piece, with solid doors in southern France and open shelves in the North. Single or double-bodied. Known variously as *palier* on the peninsular of Cotentin, *vaisselier* in Provence, *enfilade*—long, in many sections, as in Saintonge, and the *placard* in the Louis XIV style in Lyonnais. The *buffet-crédence* suggests an altar in its design. The *bas de buffet* is a low piece with two doors and drawers. The *traite* is low and long with many sections. A Lorraine type is double-bodied, low and very long, surmounted by shelves.

*Cabinet*—an important piece, which was made of exotic woods in Flanders and elsewhere, in Renaissance types. *Cabinet périgourdin* of Périgord was made in Louis XIII style well into the 19th Century, with typical geometrical carving, often in diamond point star forms, and twisted columns.

*Canapé*—a sofa, the typical Provence model is very long and deep-seated, upholstered in colorful *toile*.

*Cantonnière*—a Provençal corner cupboard with a curved front.

*Chaise*—chair. Normandy types are generally in Louis XVI style. Ladder-back armchair, and the Empire model with broad top splat, are also Norman, as are the very low back armchairs with soft thick [illegible] on seat or both seat and b[illegible] Lorraine, Louis XIII m[illegible] used until the mid-18th C[illegible] Delicate spindle-backs of Lo[illegible] type are typical of Limousin. C[illegible] *à la Capucine* are well prop[illegible] and comfortable, with loose [illegible] used in Poitou and elsewher[illegible] vence favored the Louis XV an[illegible] types.

*Chest*—for clothes; local a[illegible] naissance types persisted in B[illegible] Guienne, and Gascony. The [illegible] bench of Normandy is the *[illegible] sel*—salt chair, salt being kept i[illegible] box seat.

*Chiffonier*—a chest of dra[illegible] variant of the commode.

*Clock*—is often an important [illegible] of furniture. It is large, curv[illegible] fiddle-shaped in Normandy, s[illegible] familiarly as the *demoiselle*, b[illegible] of its curved form. The [illegible] *horloge* of Bresse is an open-[illegible] cabinet incorporating a grandf[illegible] clock in its design.

*Commode*—a low chest of dr[illegible] of a type originating in the [illegible] XIV period. Parisian types [illegible] numerous in Normandy in Lo[illegible] and XVI styles. Deep carving [illegible] ments those of Burgundy ar[illegible] Dauphiné. The Louis XV ser[illegible] and *bombé* fronts are typical in [illegible] vence.

*Cupboard*—for china, with [illegible] or closed shelves. Many types [illegible] satian—very large, painted [illegible] tecturally like a house-front; Lorraine—long low buffet [illegible] graduated shelves. Heavy ancient [illegible] in Burgundy. The *bonnetière*—[illegible] or head-dress cupboard, is narrow [illegible] single-doored. The *encoignure* [illegible] corner cupboard. The *garde-m[illegible]* is the food cupboard, the "saf[illegible] our Southern States. The *ménag[illegible]* a Lorraine type, double-bodied [illegible] lower section very low and th[illegible] very tall.

*Garde-robe*—wardrobe, is an [illegible] portant piece like the armoire [illegible] buffet which it resembles in sty[illegible] workmanship. Alsatian types [illegible] painted like the cupboards. Loui[illegible] and XVI types were quite g[illegible] in many Provinces, although [illegible] styles persisted.

*Shelves*—of many kinds are [illegible] cteristically provincial, plentif[illegible] Normandy and Provence. Beside[illegible] open-shelved section of the v[illegible] buffets and cupboards, there [illegible] innumerable types of hanging [illegible] shelves. These are uniform in si[illegible] graduated, with plain or shaped [illegible] and sometimes the piece is en[illegible] Their names indicate their uses: *vaisselier* for china, *estagnié* [illegible] pewter, *verrier* for drinking gl[illegible] The little *godelier* in Champag[illegible] for knives and forks.

*Table*—long, heavy underb[illegible] models with straight legs are typ[illegible] provincial. Provence boasts [illegible] charming little Louis XV and [illegible] pieces. The *table-bahut* of Poitou, [illegible] sometimes rests on small end [illegible] boards, suggesting the later knee [illegible] desk—the French *bureau*. Norm[illegible] has a table with leaves at both [illegible] Brittany a hinged table-top t[illegible] kneading-trough; and Lorraine [illegible] served the long Renaissance

# "Treasure" Solid Silver

Sterling



OFFEE POT IN THE EARLY AMERICAN
TYLE ENGRAVED, $160.00. FIVE-PIECE
TEA SET, $480.00.



MOUNT VERNON ADAM STYLE CHATEAU-THIERRY



EARLY AMERICAN STYLE—PLAIN—WATER
PITCHER, $100.00. GOBLET AND TRAY TO
MATCH, $101.50.



WILLIAM AND MARY
STYLE



PLAIN

ENGRAVED

## Make This a Silver Christmas!

For few gifts have the long-lived charm and beauty that a fine piece of Sterling always has!

«Treasure» Solid Silver is exquisitely designed and authoritatively styled. And in giving it . . . you are sending a gift of excellent taste that will fit to a nicety the modern home. It is at once decorative and practical . . . two fine things for a gift to be!

And «Treasure» flatware is such a delightful gift to matrons who have already selected one of these lovely patterns for their table silver. No hostess ever has enough «Treasure» Solid Silver and she will bless your head and your heart for knowing this.

There are sets of Tea Spoons, Salad Forks, Butter Spreaders, Ice Cream Forks, Orange Spoons and Oyster Forks that can be purchased between $10.00 and $20.00 . . . Dinner and Dessert Knives and Forks from $20.00 to $30.00 . . . or a Tea Pot, Sugar and Creamer for $253.00.

*Your jeweler will be glad to show you «Treasure» Solid Silver, or if you will tell us what pattern you have in mind we will be pleased to send catalogue and complete price list.*

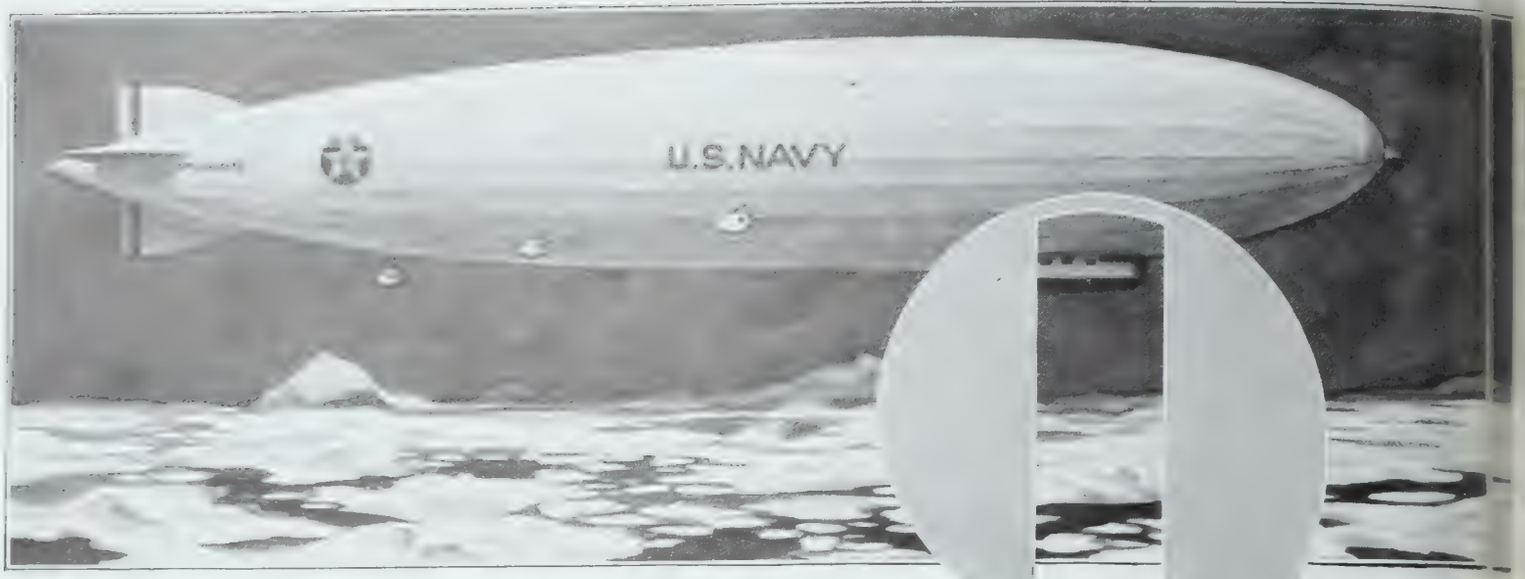
## Rogers, Lunt & Bowlen Co.

Silversmiths

Greenfield, Mass.

Member of the Sterling Silversmiths Guild of America

The Early American Style




*On Navy Department searching expeditions over the frozen reaches of the North Atlantic, the U. S. S. Los Angeles used Eveready Prestone in her radiators for protection against freezing.*

## Whenever low temperatures bring freezing hazards, the motors of the

# "Los Angeles"

## are protected with

# Eveready Prestone

WHEN the Navy Department's giant dirigible "Los Angeles" takes the air in cold weather, its huge, costly motors are protected with the surest safeguard against freezing—Eveready Prestone. Low temperature hazards in flying permit no compromise in motor protection. That Eveready Prestone should be chosen for the "Los Angeles" is evidence of the unfailing protection it provides and the permanent assurance of safety with which you can use it in the radiator of your car.

Eveready Prestone is entirely different from other anti-freeze solutions or mixtures. It never boils away. You need never worry about evaporation or deterioration, for one supply lasts all season. It is unaffected by extreme changes in temperature. It is perfectly harmless and permanently safe, no matter how early you put it in the radiator or how long winter lasts. It provides ideal protection.

Eveready Prestone met with enormous success among the hundreds of thousands of motorists who used it last year. It has the recommendation of automobile manufacturers and motor fleet operators. All these users have found that here, at last, is permanent, harmless, all-season protection without the annoyance of renewals or the danger of deterioration. Eveready Prestone meets every specification set up by the U. S. Bureau of Standards for an "ideal anti-freeze."

Eveready Prestone, sold as a pure, *undiluted* product, is the most economical investment in winter insurance for every motorist. One supply is all he needs. One gallon to two gallons, depending on radiator capacity, will protect a car as long as cold weather lasts. For c protection, less Eveready Prestone is re than ordinary anti-freeze preparations. your car's safety to this perfect anti-free

Get your winter's supply of Eveready tone today at the nearest garage, autor supply dealer or hardware store.

## points of superiority

1. Gives complete protection
2. Does not boil away
3. Positively will not dama cooling system
4. Will not heat up a motor
5. Will not affect paint or varni
6. Non-inflammable
7. Odorless
8. Does not become viscous low temperatures; will n decompose at high temper tures
9. Never deteriorates—econo ical to use



*Each Eveready Prestone can is sealed with a special safety cap that protects the purchaser against the possibility of substitution or adulteration. Look for this cap.*

*(U. S. N.) Putting Eveready Prestone in the cooling system of one of the motors of the U. S. S. Los Angeles.*

*Eveready Prestone does not contain any alcohol or glycerine.*




*Manufactured for*

NATIONAL CARBON COMPANY sc

New York San Fr

Atlanta Chicago Kans

*By* CARBIDE AND CARBON CHEMICALS CORP *Units of Union Carbide and Carbon Corp*

**EVEREADY PRESTONE**

(TRADEMARK)

For the Preparation of

**The Perfect Anti-Free**

# PACKARD



*A luxurious riding comfort hitherto unknown in any motor car distinguishes the new Packard Eight*

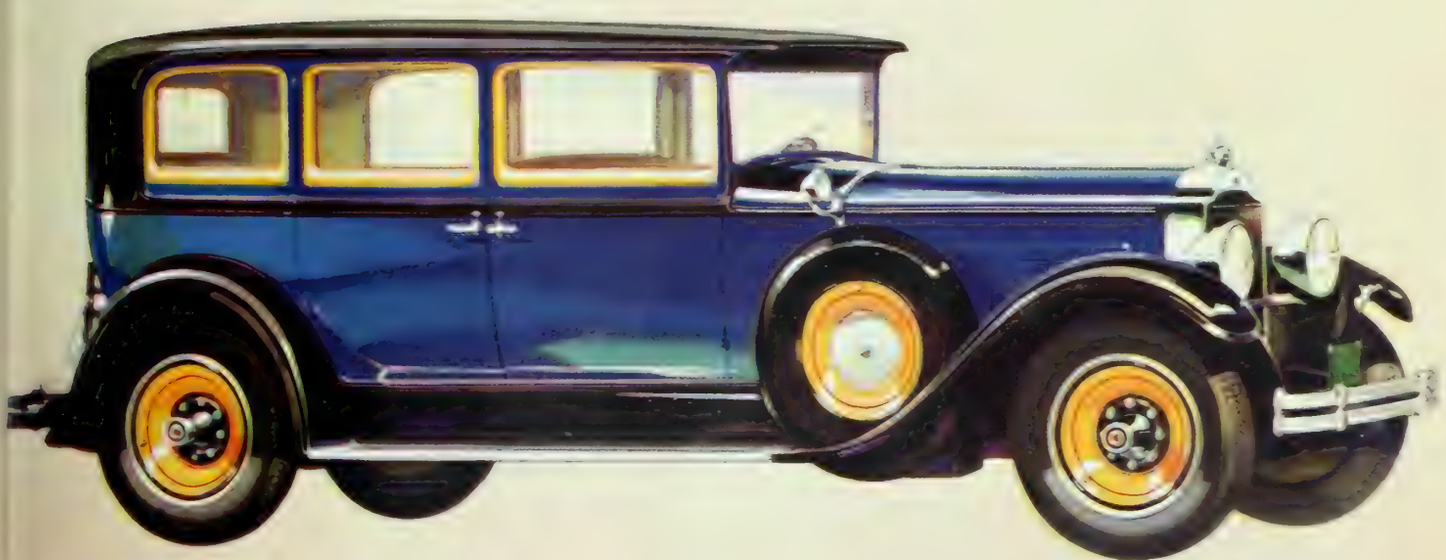
Even those who have been brought up in constant association with every famous Packard of the past, comment enthusiastically upon the vastly improved riding comfort of the new Packard Models.

A combination of Packard and European inventions, the new Packard Shock Absorbing System is almost magical in its effects. It makes the new Packard Eight not only the easiest riding car in the world but also the safest.

It solves the problem of sure safety. For both steering whip and front wheel shimmy are absolutely eliminated.

This great improvement, combined with the lengthened wheelbase, the new scientifically designed cushions, the luxuriously soft upholstery and the silent, vibrationless power of the eight-in-line engine, lends new emphasis to Packard's title as—*The Restful Car.*

ASK THE MAN WHO OWNS ONE





# ADMIT ONE UNDECIDED GIFT-SEEKE
# TO THE FOLLOWING PIANO RECITAL

| | | |
|---|---|---|
| LIEBESTRAUM | *Liszt* | LHÉVINNE |
| LA CATHEDRALE ENGLOUTIE | *Debussy* | SCHMITZ |
| MENUET | *Paderewski* | RACHMANINOFF |
| THE SWEETHEART OF SIGMA CHI | *Stokes—Vernor* | DE BERT |
| SELECTIONS FROM SHOW BOAT | *Kern* | CARROLL |

PAUSE in your shop-to-shop searching—your anxious pondering of this gift and that for the home. Come and hear these five great pianists play this varied, wonderful program.

The time? .... Whenever you wish. The place? .... Wherever the Ampico is sold.

In the pleasant room where the recital is to take place, you will see a piano of famous make – perhaps a Mason & Hamlin, perhaps a Knabe or a Chickering. Run your fingers over the keys. They respond easily, fluently, with a mellow beauty of tone that tempts you to continue playing .... But wait! Sit down in that easy chair across the room and listen!

At the touch of an electric button, the piano begins to play. A ripple of notes – a pause. Then – surging, shimmering, delicately brilliant – there pours from this instrument such music as the world seldom hears. It is Lhévinne — you cannot be mistaken! It *is* Lhévinne – invisible, but playing for you as gloriously as ever he played upon the concert stage! ....

This is the miracle of the Ampico!

As you listen to the other famous pianists on this program, playing four such widely varied selections, you will realize vividly what the Ampico can bring to your home. First – a superb piano for your own playing – the instrument beloved beyond all others as a means of musical self-expression. Second – the playing of the world's greatest pianists – an inexhaustible treasure of music! Music for every mood – the tender beauty of old ballads – the lilting, luring beat and sway of modern dance music – the noble sublimity of great classical compositions. Music to delight your solitary hours. Music to entertain your guests. Music to aid in the education and culture of your children.

Undecided gift-seeker – will you go tomorrow to this remarkable recital? You will be a welcome and expected guest at any Ampico studio — at any music store where the pianos listed on the opposite page are sold.

THE AMPICO CORPORATION, *584 Fifth Avenue, N. Y.*




# AMPICO

The Ampico comes in the following pianos

MASON & HAMLIN
KNABE . . . . . CHICKERING
J. & C. FISCHER . . HAINES BROS.
MARSHALL & WENDELL . AMPICO SYMPHONIQUE
THE WILLIS (in Canada)

*Electrically operated models – $750 to $4,500.*
*An initial payment of 10% will place an Ampico in your home.*
*The remainder is payable over a period of two years.*



*Distinguished by its*

# *Performance*

Only by personal experience can you appreciate the distinguished performance of Graham-Paige motor cars with the four-speed transmission (standard shift). The *two high speeds* bring a new thrill to driving, both in traffic and on the open road. A car is at your disposal.

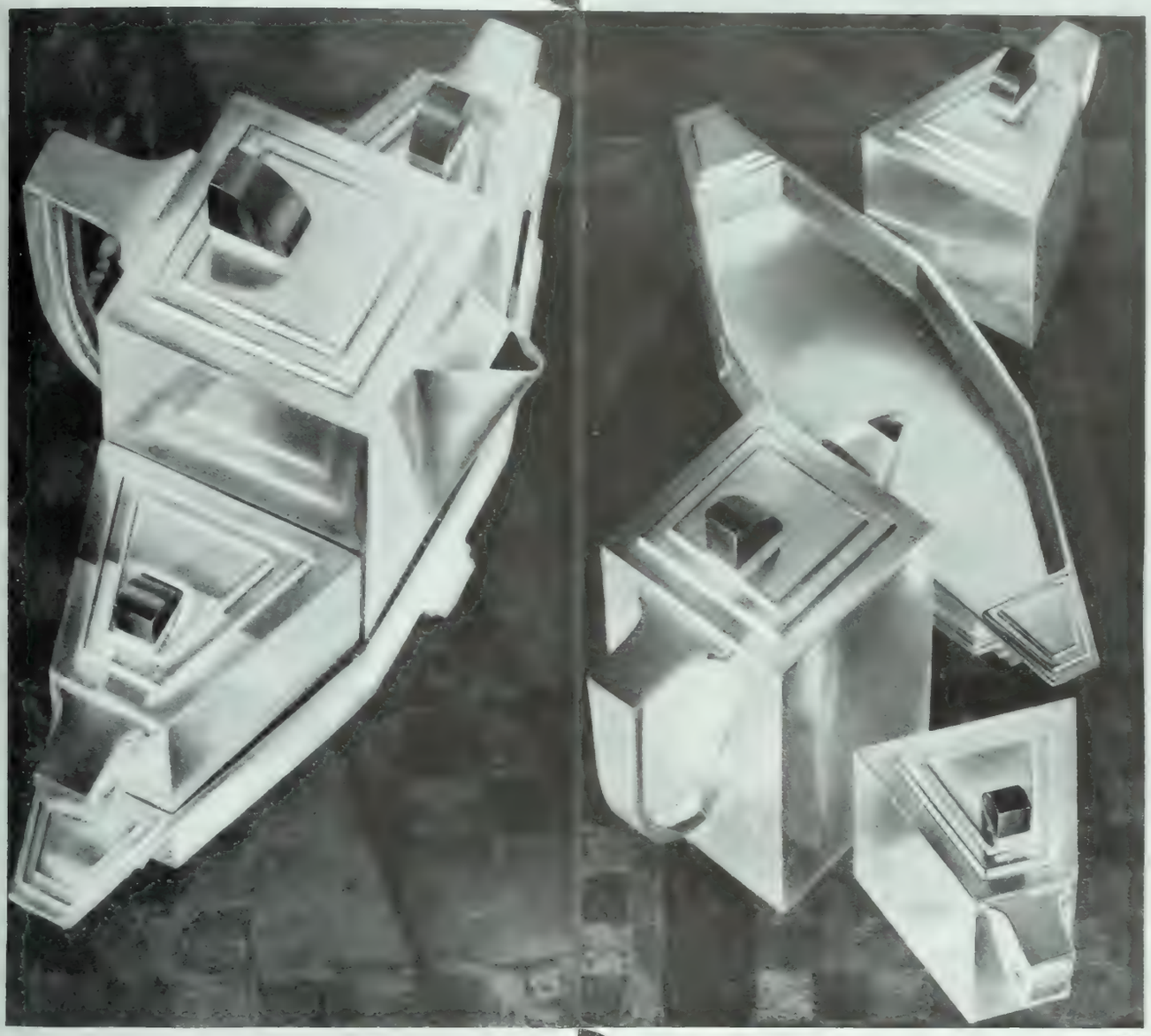



Joseph B. Graham
Robert C. Graham
Ray A. Graham

Five chassis—sixes and eights—prices ranging from $860 to $2485. Illustrated is Model 629, 5-passenger Town Sedan, with four-speed transmission. $2085. All prices f. o. b. Detroit.

# GRAHAM-PAIGE

# tea·service·in·the·modern·spirit



introduced·in·

## international silverplate

design patent applied for
diament design by wilcox silverplate division of the international silver company

SIMPLE and sincere is silver. Spirited, rhythmic, sparkling, s ur Modern civilization. And this Modern production n nternational Silverplate combines the subdued myste- ri s beauty of silver with the strange new beauty we call M lern. . . . Note the sculpturesque quality of the teapot; h exciting gradations of light, as the cream and sugar ho lers are grouped with it.

hese sets are perfect for modern apartments. They fit h smaller rooms we have today. They look charming on h little narrow tables. This International Silverplate liette set occupies surprisingly little space, yet is truly ad quate. It is pleasant to use, and as compact and prac- ic l as it is decorative. Furthermore it is easy to take care of, an advantage the modern minded woman appreciates. . . . The centerpiece and candlesticks made in this design are especially interesting and when combined with the other pieces in this Modern series, the effect is excellent.

Like all International Silverplate, these fine pieces will wear for a lifetime; will not chip, or crack or break; are a continued asset to the hostess. Sold in the better shops at moderate prices, guaranteed by a maker noted for high quality and honest craftsmanship.

A free booklet, "The Rediscovery of Silverplate," has many modern and interesting suggestions for home-makers. Ask for booklet HW108; address Dept. E., International Silver Company, Meriden, Conn.

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S.CO. MARK



# Shades by de Sherbinin

IN homes which reflect the discrimination of the connoisseur, shades by de Sherbinin are frequently selected to proffer the essential illuminative association.

Sponsored and sold by name by leading shops everywhere, they may be identified by the Hall-mark of their makers which is reproduced below. When you see it upon a shade frame, all that connotes lampshade perfection in parchment stands before you.

Shades by de Sherbinin are styled for all types of interiors. In their beauty and simplicity, they may be used with practically every type of lamp base, with the assurance that they will create complete lighting units of charm and distinction.

[illegible]

**de Sherbinin inc.**

116 East 27th Street New York City



# ON COLLECTING PICTURES

(Continued from page [illegible])

[illegible]

"But did you know what there was underneath?"

[illegible]

Certain "[illegible]" [illegible] in addition to alcohol, use [illegible] but I do not advise you to follow them in this [illegible].

---

Here is another tale: A Crucifixion, of the 15th Century. [illegible] a Dutch collector who owned this masterpiece, had decided to have it dressed in the fashion of the day by a skilful workman, and in order that no one [illegible] so proud [illegible] written it all [illegible] on the back. [illegible] But now, my friend, [illegible] the masterpiece deprived of its absurd ornaments, and if you are well-behaved, I will show you the photograph of the picture when it was "dressed".

Corollary: alcohol, so dangerous when used without discernment, is however the sole healer of paintings. It kills or cures, quite like the physicians of humanity.

---

Do you know this tale, Messrs. Experts in handwriting? There was once a question about a painting by Frans Hals. There was no doubt of its [illegible] by the Dutch master. But [illegible] signed [illegible] "The monogram is [illegible]" [illegible] some [illegible] pin-pricks [illegible] The "authentic monogram" was [illegible] at the customs [illegible] further discussion. But this time [illegible] about the signature, but about the [illegible] itself. The owner was asked permission to make an experiment [illegible]. He agreed [illegible] began.

[illegible] From under the [illegible] appe[illegible] Not the horse [illegible] any other [illegible] A horse. From beneath [illegible] a war-lik[illegible] Might it not be some fant[illegible] Edgar Allan Poe's? Finally, in [illegible] of the [illegible] Dutchman, his face [illegible] with wrinkles, there bursts [illegible] a [illegible] (not very bad) portrait of Garibaldi. Yes! Garibaldi! But Hals could never have painted that [illegible] two hundred years before he was born" . . . Ah, Hals . . . !

Come, come, Messrs. Experts, would you still contend that, the painting being false, the signature at least might be authentic?

---

When you see a picture "said [illegible]" Gothic, painted on canvas, stop [illegible] It is a Gothic—later than the Renaissance! Yet we know of several [illegible] miniatures of the 15th Century [illegible] on silk, and Italian pictures on [illegible], but this is very rare.

If any one assures you that a picture [illegible] painted first on wood, was [illegible] transferred, beware. Open your eyes wide and take a magnifying [illegible] If in an Italian primitive you [illegible] any threads of canvas between the wood and the preparation, it [illegible] the picture was first painted on canvas and transferred onto the [illegible] This was a common proceeding in small-sized pictures.

If you set your heart on primitives, learn all about the use of egg [illegible] paint, make them show you the [illegible] on worn pictures, and [illegible] the chemistry of colors. Don't forget that a painting on a gilded background is not necessarily earlier than the 14th Century, as is generally believed, and that on the contrary [illegible] are panels of a very early date, [illegible] ally in Flanders and in France, [illegible] are not painted on gold background. With regard to green backgrounds, though plentiful in the school of Basle, they are also characteristic of Corneille of Lyons. There is therefore no absolute rule to guide you.

---

When you buy a painting [illegible] should be of the 17th Century [illegible] whether the grain of the can[illegible] not of the 18th. The same applies to succeeding periods. It is well to [illegible] minded of this self-evident truth, that it should be thoroughly learnt, it will help one to avoid many mis[illegible]

(Continued on page 148)



CINDERELLA

# *A favorite pattern of the modern bride*

Cinderella's magical transformation is no more wonderful than the artistry with which the Gorham Master Craftsmen transformed sterling silver into the exquisite tableware that bears her name. And because it so subtly expresses the glorious spirit of youth, brides choose it almost instinctively for their own. Its very name is a fitting symbol of the ancient story that never grows old.

Delicate, and very lovely, Cinderella happily combines the rich dignity of the Renaissance with a fresh modern style of treatment that is very new. A pattern that has become the natural choice of those who desire the world's finest things.

Your jeweler will gladly show you Cinderella—a complete service in sterling. You will find it very moderately priced for so handsome a pattern.

The Teaspoons are $9.50 for six; Dessert Knives $21.00 for six; Dessert Forks $20.00 for six.





GORHAM

PROVIDENCE, R. I. NEW YORK, N. Y.

*MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA*

*"Whatever your taste — whatever your favorite period — you will find among Gorham's 25 patterns in Sterling a silver service to harmonize"*

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS




*"I guess those Kelly-Springfield tires are pretty good from what I've heard of them, but are they really worth the extra cost?"*

*"What do you mean—'extra cost'? I didn't pay any more for my tires than you did for yours."*

# ON COLLECTING PICTURES

(*Continued from page* 146)

How does one find out whether a canvas, according to its grain, belongs to this or that century? It won't be much help if I tell you that the grain of the 18th Century is finer than that of the 17th: you must look for yourself. A workman trained in "re-canvasing" pictures will, in five minutes, render you as invulnerable as himself. He alone is master in this matter.

---

When you buy a picture which has been re-canvased, always take the precaution of un-gluing one of its corners so as to have a good look at the original canvas.

---

If you notice in a good picture a certain weakness, a heaviness, you may conclude: "It has been repainted, all this must be washed off."

---

If you like the English School, be even more cautious in examining the canvas both as to texture and preparation.

---

The preparation: there is an excellent guide to the date and origin of a picture! The red preparation of the 17th Century and of the Spaniards, the white preparation of the Primitives and of the 18th Century, this last generally very thin: if you find a canvas heavy in weight and thickly prepared, be on your guard, for fakers cannot easily prepare a canvas with the same lightness of touch as did the ancients.

Distrust especially all so called Guardis, and the others of his school, Marieschi, Bellotto, Canaletto, etc. Don't commit yourself to this dangerous pursuit before a circumstantial examination of the art of faking. That Italian school of the 18th Century is, perhaps together with the English School and the Primitive School, the one most to be feared. Believe me, it is wiser to avoid what you imagine may be a bargain. In that way you will really have made a good bargain, three times out of four.

As to names and colors: If you absolutely want to know "by whom" a picture is, there are three chances out of four that the name finally pinned by you onto the frame will satisfy you, but will satisfy historical truth far less.

Ah! how many humble unknowns nestle cosily in museums under the auspices of the illustrious known, thanks to whom they have been admitted to the sanctuary.

"The German School of the 16th century? Certainly a Holbein, or a Barthelemy de Bruyn." Really! And what about Amberger? And Altofer? And Muelich? So many names which you may never have heard, and yet one discovers them day by day, thanks to pictures which they have signed and which enable one rightfully to attribute other pictures to them with no fear of being mistaken. Twenty years ago every Flemish picture of the 15th century was necessarily by Van Eyck, by Memling or by one of the three or four Bruges painters one used to cite. Nowadays we know of more than twenty-five artists who worked in Flanders before the Renaissance.

"The French school of the ... century? Certainly a Clouet ... Corneille of Lyons." Bravo! ... simplifies everything. But besides t... how many painters who ... them!

A "Fête Galante" of the ... tury? Naturally Watteau, or L... But observe that these resem... other only in their subject. N... more different than the style o... from that of another. Dissimilar ... faces, dissimilar as to gestures, ... the manner of treating stuff, ... landscape, the sky. And the ... By the hands alone one may ... guish a Watteau from a Lancret, ... former so nervous, willful, so ... gular, contracted—I would ... most unhealthy, deformed by the ... framework of their bones; the ... simply graceful and insipid.

I am thinking of that ha... portrait of a man (in the D... sale) attributed by experts to F... onard. At that period I was fi... a book on Heinsius (J. E.), ... to Mesdames de France. Mere ... (it is always chance, that mischie... god, who by mixing the cards cl... up the game) led me to disc... drawing in black pencil, a very ... vanced study signed Heinsius, for ... very same man's portrait "by F... onard"! "Perhaps merely a ... made by Heinsius after the master," ... some kind, conciliatory soul ... surely say. But calm yourself—t... could be no room for doubt. It ... essary only to study the freedo... drawing—every indication in ... drawing for the future painter ... oil—to be entirely informed.

Indeed, even if one may some... hesitate over an oil painting or a ... tel to discover whether one is in ... presence of an original or of a c... this becomes an impossibility wi... is a drawing which is to be examin...

"Then explain to us the ways ... means?"

The way? Have eyes, and you ... see. And when you come to know ... manner of an artist, you will ... after have no trouble in decla... "That is his" or "That is not by ...

To come back to my story, the ... is easy to guess. I feel myself insu... being the advocate of my paint... demand that to Heinsius be restit... that which belongs to Heinsius. ... deed! . . . But Heinsius is not Fr... nard, neither for the dealer nor ... the expert who pockets his percent... The painting, were it by Fragon... could be sold for 100,000 francs ... one should sell it as the work ... Heinsius . . . just follow the dec... in price! And I carried the day ... after the sale, that is, when I ... reproduce in my book this ... falsely expertised as being by ... painter of *Gimblette*. As a matter ... fact, the story is now well kno... And all those who have amused th... selves by resuscitating an artist "... gotten or disdained", have experien... these ups and downs.

How many pictures of the Emp... representing Roman gladiators, ... Minervas inspiring warlike expl... are classed as being by David! E... since the exposition at the Petit-Pa...

(*Continued on page* 150)

# Superbly suited to the MODERN TABLE

THERE'S a new idea abroad among the smart younger crowd. They have discovered the thrilling new decorative effects that the foundation of an Irish or Scottish linen damask tablecloth affords. To the smart younger crowd it no longer suffices that the table be correctly set. It must also be arranged with the same art and style that makes the choice of a particular gown a *touche de grace*. With their unerring gift for the mode, the younger set has emphatically preferred Irish and Scottish tablecloths of lustrous linen damask, in soft white, gold, pale green, rose or old ivory. These linen damask tablecloths are now on view in all the smart shops in designs that reflect the spirit of today. You will find them less expensive than their reputation implies.



LOVELY LINEN
*impressively correct*

IDENTIFY ALL GENUINE IRISH AND SCOTTISH LINEN BY THIS MARK



YE OLDEN TIMES

*"Thar she blows" goes up the shout from the good ship Mary Ann . . quaint people travel both by coach and train, under steam, sail . . . or horse power. A unique paper for children, rich with humor and incident, which repays endless investigation. Designed by Tony Sarg. Width of paper 22 inches*



Explore Victoria's Merry Days . . . *with* Tony Sarg *as* Guide

THIS delightful paper, designed by Tony Sarg for children's rooms, has taken its color and movement and anecdote from the days of Victoria . . . sports, homes, journeyings, are depicted with humor and variety and charm. One glance invites more, and a child would find here a rich store for study—a woof on which to weave a hundred stories. . . . Of true Strahan quality and workmanship, this paper is obtainable wherever fine papers are sold.

*Ask your dealer or decorator to show you Strahan Papers.*

THOMAS STRAHAN COMPANY

ESTABLISHED *1886*

*Factory:* CHELSEA, MASSACHUSETTS

*New York Showroom:*
417 FIFTH AVENUE

*Chicago Showroom:*
6 NO. MICHIGAN BLVD.

# ON COLLECTING PICTURES

(*Continued from page* 148)

("David and his Century"), one has been able to form a clear idea of how many painters gravitated around him, how many were inspired by him! But it is so easy: "David!" The trick is played. "David!" Don't exhaust your brain. "David!" Why other names! . . . It would merely seem an unnecessary effort, to test your memory and treat you as a schoolboy. "David", short and alone—after all, isn't that far simpler?

The same with the Romanticists: there is Déveria, and there is Roqueplan. There are Ary Scheffer and Cabanel, Tony and Alfred Johannot, Gustave Doré and several others. Isn't that sufficient? Suddenly someone digs up artists you never heard of. What impudence! And what if it pleases you to go on ignoring them? They should leave you in peace! You don't find them talented, now they are unbaptized? Talented, yes—but too numerous, perhaps. The history of Art should be pruned, like an overgrown tree. It is hardly decent so to impose upon the good will and patience of collectors.

The same may be said for the School of 1830. What need had one to go and "look up" Flers, Laveilles, Cals, Vignons? Was one not already sufficiently entangled among the imitators of Corot? Was it not already enough to have to observe whether a pond near Ville-d'Avray was really by him, or by Trouillebert? Will there never come a time when one may at last be able to believe oneself letter-perfect?

Do you know this charming anecdote which was told to me one day by Durand-Ruel: An American (for they already existed before 1900, and there were even then some who professed to a liking for French pictures) goes to pay a visit to Charles Jacque: "Monsieur, I would like to see your studio." Jacque does the honors in the most amiable fashion, and shows his canvases one after another. The American seems impatient: "But, how's that, you have no sheep?" he inquires. "Sheep?" repeats Jacque, exasperated because he knows too well he is *the* painter of sheep, and should stick to them, or thereabouts. "No, not for the moment;" and adds scornfully, eyeing the American from head to foot: "I have only hens . . . and pigs." The American is said not yet to have recovered.

Ah, that "specialization"—for painters as well as for writers! And often so absurd. "What is a Corot worth without a willow? A Daubigny without ducks? A Troyon without cows? A Millet without peasants?" Doubtless Corot knew excellently well how to interpret the refined skeletons of willows standing out against a grey sky, and Millet made himself known by his sober and touching art, in expressing the simplicity and suffering of those who till the soil, their naïve and confident expression. But it is specialization of this kind which limits the greatest artists, and by which more than one has been made into a "dealer in series". Did it not require skilled critics to point out that Corot was a figure painter, just as he was a landscape painter (even to-day a figure by Corot is considered, goodness k... why, inferior in value to a la... even if the artistic merit be eq... The same applies to Millet. E... still, did I not recently hear an ... pert" affirm without wincing: "... still life cannot be by X . . . h... painted still life." Better say you ... know of any by him, or, if neces... that none are known. But what ... is that, in reality? And if it ... pleased him one day to paint a ... hare, or a vase of flowers, because ... appeared to him somehow in af... with the tints of his pallet? Shou... first have asked permission? Or ... informed posterity of the fact?

As to the impressionists, it ... same old story. No one appreci... pheasant, or flowers, by Sisley, a ... trait by Monet. The label, I tell ... the label! The sample card! You ... answer that if the series of Cathe... by Monet, or his Grindstones, ... quoted higher than other canvase... his, it is only because he put into ... pictures the best of himself—her... tained the summit of his art. ... therefore it's not surprising ... higher price is paid for them. But ... is only partly correct. However, ... willingly grant that it is natura... sell at a much higher price pictur... the manner most characteristic ... master: the Gauguins of Tahiti, ... instance, rather than those of Bri... (And yet nowadays, the Corot... Italy are sometimes sold at the ... enormous prices as the Corots of ... ras or of Ville-d'Avray.) Don't ... get that there is a fashion in pa... as in all things. Who can tell wh... Meissonnier, after having gone ... the summit of glory down to ... depth of scorn, may not one day, ... sort of reaction (very lamentable ... the whole), once more becom... *highly-quoted* master? The Dutch ... even the greatest, save Hals and R... brandt, were subject to fluctua... which nothing can explain. There ... innumerable examples of this trut...

Conclusion: if you buy a pi... for purposes of speculation, bew... As you can foresee neither the ... nor the fall in value—once you ... wandered into such follies you ... at least watch the "market quotati... day by day. And don't build on ... canvas.

---

On the other hand, at the ... Baron Portalis was buying for a ... thousand francs some Fragonard, ... master to whom he dedicated ... greater part of his life and labors, ... when he was blamed by all: "It's ... surd! It's money thrown away!" ... did not listen to the wranglers, ... confident in the star of the paint... Grasse, put all his capital in his ... chases; it was not speculation, ... time, nor any intention of re-sell... but the quasi-certitude that he ... exchanging his banknotes for a ca... very securely guaranteed.

---

And yet let us distrust those "gl... in goldbeater's skins" which are ... flated like childrens' toys by the de... in modern paintings. Ah! those "... iuses" who have been stocked (... the term, as hideous as the thin...

(*Continued on page* 172)

# I DO NOT CARE TO SING ALONE

BY

Maria Jeritza

SOPRANO
METROPOLITAN OPERA
COMPANY

★



Setzer, Vienna

WE THINK of singing as a complete art in itself. And so I am called a soloist.

Yet to me the gift of the human voice, divine as it is, is not sufficient unto itself. In grand opera, flute or piano trill cadenzas with the coloratura; the full orchestra thunders the chords of a chorus. Opera stars do not sing alone.

If accompaniment is important in opera, it is absolutely vital in concert work. Here the singer must rely entirely on one instrument—the piano. And only when the tone of the piano harmonizes completely with the singer's voice do you have that "sweetest strain"—"a song in which the singer has been lost".

I realized this during my concert tours on the Continent. But it was not until after my arrival in America that I found the piano which possesses this sympathetic quality in the highest degree. This piano is the Knabe. When first I heard it, I was startled, so humanly eloquent was it. In its warm, rich tone, I seemed to hear myself singing. And soon I *was* singing. But I did not sing alone. The voice of the Knabe rose with my own and blended into it. My solo was a duet—and our duet was a solo.

Since then the Knabe has been my closest musical companion. It sings with me in my home in Vienna. Each Fall when I return to New York, a wireless from my steamer makes sure that the Knabe will be waiting to welcome me to my hotel apartment. The Knabe is with me on the stage of the Metropolitan Opera House, and on the concert platform. And whatever I sing, the Knabe seems to sense the emotion in my heart, and to express that emotion with a delicacy that defines every subtle shade of feeling.

Because the Knabe is so responsive to my moods, it has become even more to me than the perfect accompanist. It has become an inspiration, ever urging me to sing my best.

• • •

Like Madame Jeritza, you want a piano that can mirror your moods in music—that can echo your every emotion. Hear the Knabe—the humanly sympathetic quality of its tone. Then you will know why Madame Jeritza chose it—and why Ponselle, Martinelli, and many others have chosen it, too. Why it is the official piano of the Metropolitan Opera Company, and the artistic medium of those world-famous pianists, Rosenthal and Orloff. Why it is the ideal piano for your home.

*A 10% down payment places the Knabe in your home—you have years to pay the balance. Prices from $875 to $2,500. Period models from $1,500.*

WM. KNABE & CO.

NEW YORK • BALTIMORE

The Knabe piano

MADE IN BALTIMORE

OFFICIAL PIANO OF THE METROPOLITAN OPERA COMPANY

# *Look out for* Sore Throat

## —check it with LISTERINE

### —so powerful against germs



AFTER one of those late-season football games when the weather is bad, up come the medical reports with their unhappy sequels.

Raw, rasping throats . . . head colds . . . chest colds . . . grippe . . . "flu".

Yet many of the less serious cases might have been prevented by the prompt use of Listerine, full strength.

Because full strength Listerine is powerful against germs. And most cold weather complaints are caused by germs.

It may interest you to know that full strength Listerine kills even the B. Typhosus (typhoid) germ in 15 seconds. There is power indeed! Yet Listerine is so safe it may be used in any body cavity.

At the first sign of throat trouble, after long exposure to bad weather, or to germ-laden crowds, gargle with Listerine full strength systematically.

Listerine immediately attacks the disease-producing bacteria in mouth and throat. Time and time again it has prevented a cold or sore throat from becoming serious. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

**LISTERINE**
*The safe antiseptic*

## To escape a cold

use Listerine this way:

You can naturally lessen the risk of catching cold by rinsing the hands with Listerine before each meal. But our physicians do. The reason for this is obvious.

Listerine routs the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which they have carried. Isn't this quick precaution worth taking?

Have you tried the new

**LISTERINE SHAVING CREAM?**

Cools your skin while you shave and keeps it cool afterwards. An outstanding shaving cream in every respect.




*The carpet shown is Mohawk Brentmore Wilton No. 3716 T.*

**Carpets are in the mode once more! Modernistic—of course! Yet for those of more conservative taste the looms of Mohawk offer endless other beautiful patterns from which to choose. ¶ Mohawk has just published a booklet on its modern carpetings. You may have a copy free of charge. Send to-day!**

**Mohawk Carpet Mills, Amsterdam, N. Y.**




*A scene from the opera "Barber of Seville" —after a painting by Louis-Emile Adam*

## CHICAGO CIVIC OPERA CHOOSES THE BALDWIN

LONG preference of the foremost artists of the Chicago Civic Opera for Baldwin, confirms its choice as the official Piano for that renowned organization. ¶The remarkable orchestral depth of Baldwin tone; its color and responsiveness to the most subtle moods of expression are a continued inspiration in the rehearsals. ¶To own an instrument with such associations is to bring a constant source of pride and musical gratification into your home. ¶A demonstration by any Baldwin dealer will clearly reveal the reasons for this preference. ¶Baldwin Grands from $1450 up in all woods and in modern and period designs.

THE BALDWIN PIANO COMPANY
Cincinnati

# Baldwin
PIANO



# A BEAUTIFUL NEW MOTOR CAR

## Dodge-Built and Dodge-Dependable

Fine car distinction and traditional Dodge value are brilliantly exemplified in Dodge Brothers New Senior Six.

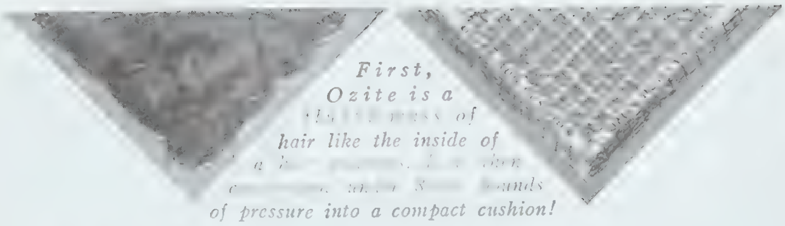
One ride will confirm the fact that this great car is the biggest, fastest and finest Six ever produced by Dodge Brothers.

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The extra width, depth and restful luxury of the seats—the car's greater roominess and finer performance—its arresting smartness and rich interior beauty—all confirm your first vivid impression that here is a motor car of very exceptional distinction and desirability.

*Available in eight distinguished body types ranging in price from $1575 to $1845, f.o.b. Detroit*

## DODGE BROTHERS
## NEW SENIOR SIX




# A Cushion for your Rugs...

## to prolong their life..... to enhance their luxury




OZITE says "Welcome" to every foot. Beneath every tread it yields softly and silently with the courtesy of an oriental. And Ozite gives every rug a *longer* . . . and a *softer* life.

If you have admired luxurious rugs in the homes of friends . . . if you have wished for rich, deep rugs of your own . . . Ozite is your answer. It makes any rug, even the least expensive, feel marvelously resilient underfoot. Silent, unseen, unattended, it *cushions* every footfall, so that your foot sinks deeply into the fabric . . . lending your home that quiet charm which comes with orientals and fine floor coverings.

Ozite *protects* as well. When a heel comes pounding down, Ozite is beneath the rug to absorb the blow. The rug, instead of being struck against the floor is cushioned and protected. All friction, all strain, all destructive shocks are absorbed by the cushion. *Delineator Home Institute proved that Ozite triples the life of floor coverings!* Even old rugs are made young again with Ozite.

How much does Ozite cost? Surprisingly little. We might say: "Nothing at all because it pays for itself many times." In dollars and cents Ozite costs so little that you can afford it under every rug and carpet . . . you can't afford *not* to have it.

At all furniture, rug and department stores. Write for booklet.

*Ozite is permanently mothproofed and unconditionally guaranteed to satisfy you in every way!*

# Ozite

Patented September 9 1924

# Rug Cushion

CLINTON CARPET CO., 130 North Wells Street, Chicago

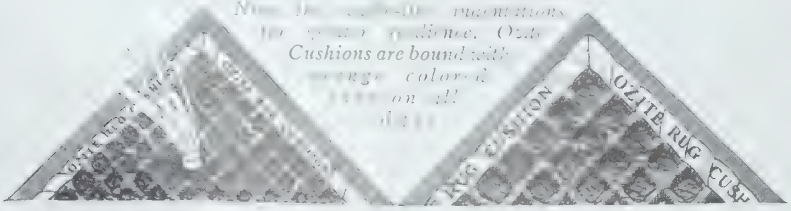
Kindly send me your free booklet, "The Proper Care of Rugs and Carpets," and small sample of Ozite Cushion.

Name

Address H.G. 11-8

*Even hammer blows will not crush Ozite!*

*Cushions are bound with*







*This is the simplest cottage type of Lancashire dresser with turned legs. By courtesy of Gill & Reigate*

## ENGLISH COUNTRY FURNITUR

(*Continued from page 101*)

saplings should be brought to England and planted.

Both finer lines and the more beautiful surfaces that begin to appear with movable woodwork in England after the mid-17th Century, are directly traceable to the introduction of improved types of saws. These had formerly been restricted to those two handled tools known as pit saws. A pit was dug in the ground, and the log placed lengthwise along the top of the pit. Planks were then sawn by an unwieldly coarse-toothed blade operated by one man below and another above ground. Toward the end of the century when thinner blades with finer teeth were invented craftsmen were enabled to obtain thin sheets of wood, known as veneers. These when from certain parts of the tree the splendid figured effects which very often observe in the wa woodwork of the William and M and Queen Anne periods.

A brief description of the ma of procuring the various "figures of interest. In addition to the p veneer, which is sawn from the le of a quartered log, those know burl, crotch and oyster were fr used by the old provincial cab makers, for more important w The burl is usually found in t tops, panels of cabinets and simil large surfaces, and is distingui by innumerable twists and twirls,

(*Continued on page 156*)



*A Welsh oak "cwpwrdd deu ddarn" of the 17th Century with lunette carving and plain panels. Now on exhibition in The National Museum of Wales*

# Princess Anne

## A CHIPPENDALE Pattern



WHAT would you have your silver suggest: delicacy—charm—gaiety—true hospitality? Then Princess Anne was made for you. For Princess Anne is modelled after the best style of that great craftsman—Thomas Chippendale.

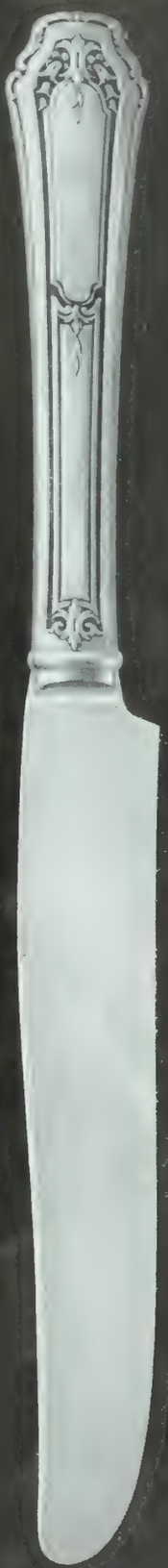
Chippendale never lost sight of the reason for anything he designed—its use in the home. He created first a practical foundation, upon which he lavished skillful touches of line and decoration that made each finished product a masterpiece.

Following his great example, the Wallace design, Princess Anne, has been created. This graceful pattern possesses strength without heaviness—graceful ornamentation that Chippendale himself might well have used, had he worked in sterling silver.

Princess Anne and other distinguished Wallace patterns await your inspection—at your jeweler's—or in our booklet "The Wonder of Sterling Silver." May we mail you a copy? Address R. Wallace & Sons Mfg. Co., 611 Wallace Park, Wallingford, Conn.

*Princess Anne Tea Spoons are $21 and $25 the dozen; Dinner Knives $44 and Dinner Forks $45 and $50. The Tea Set of 6 pieces shown below is $075, without the waiter $35c.*







ANTIQUE PRINCESS MARY WASHINGTON RENAISSANCE

# WALLACE STERLING SILVER

# Sparkling Crystal in Vogue Again



The vogue for crystal lighting returns resplendently. This time its courtly magnificence is reflected in a wide variety of designs in soft and diffused lighting effects. Lightolier designers of skill and feeling have assured traditional style, in these, as well as in all other lighting fixtures for many schemes of interior decoration. You may see the array of Lightolier styles at leading fixture dealers and observe that their prices fit comfortably within even a modest building appropriation. Write for the new informative brochure, "The Vogue in Decorative Lighting," sent upon request.

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LIGHTOLIER CO., 569 Broadway, N. Y. C.

Please send me your new brochure "The Vogue in Decorative Lighting" as suggested by your staff.

Name

Address

City & State




*A late 17th Century Welsh bed and dower chest. The chair dates from the Restoration*

## ENGLISH COUNTRY FURNITURE

(Continued from page 154)

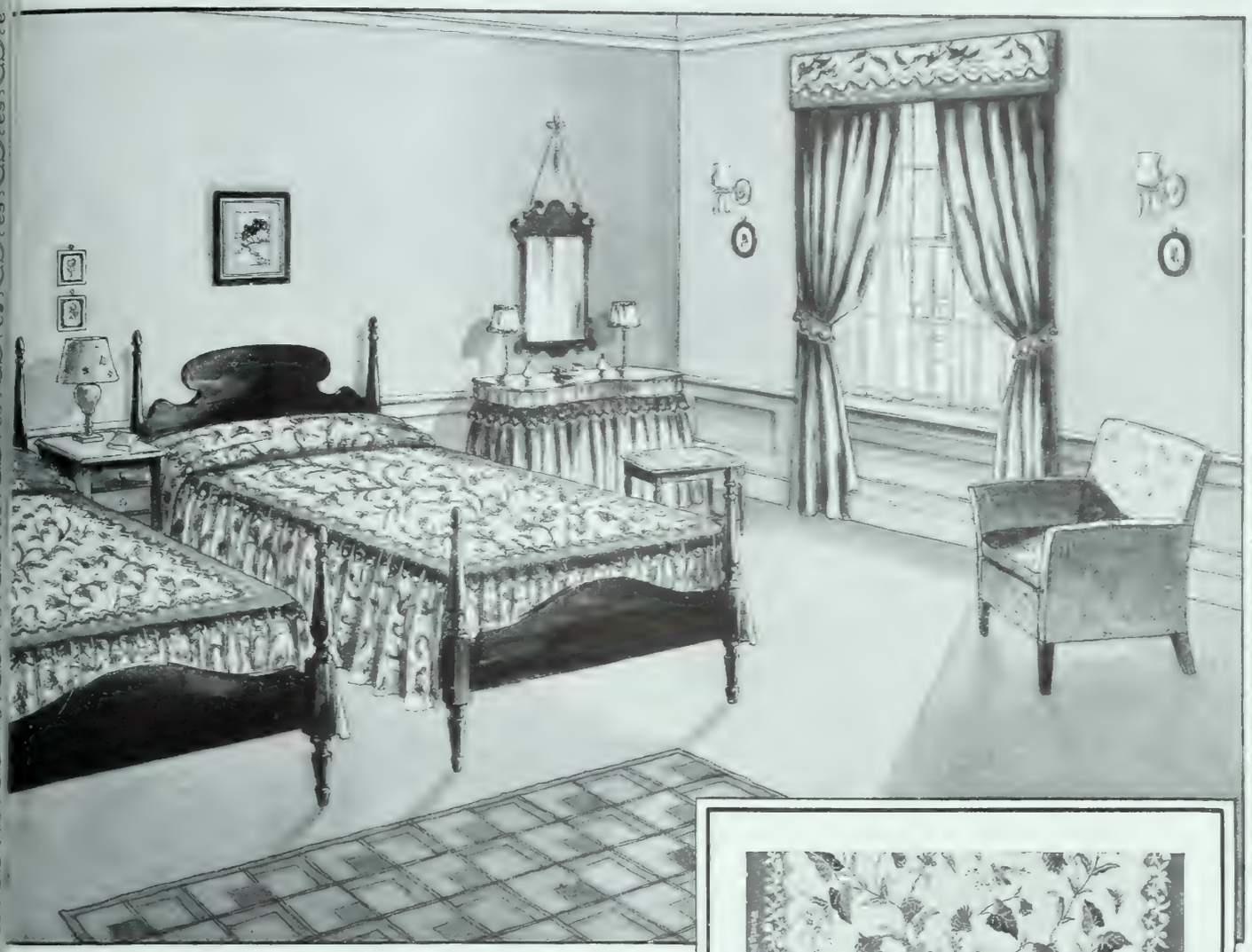
unlike touseled wool, among which dark spots appear. This is obtained from the butt near the roots and results from the abnormal growth of that part of a tree trunk. Crotch, which in walnut may be identified by the irregular loopings and wandering stringers, is cut from that part of a tree where a large limb joins the bole. Its particular beauty is the formation which takes the shape of a roughly drawn feather or plume. This, however, is not so clearly defined in walnut as in mahogany.

That other decorative form [in] with furniture of this period [is] which is the oyster, perhaps [the] greater mystification to the l[ayman] than any other. Withal it is the [most] easily procured of all the veneers [and] is it by any means uncommon to [hear] the question as to whether the d[ark] concentric rings that distinguish [the] walnut are painted. Admittedly, [when] well laid they do suggest this; [usu]ally, however, they are merely [the] slices cut diagonally from [the]

(Continued on page 158)



*Walnut cabinet and clock, the work of Devonshire craftsmen. Both pieces date from the early 18th Century. From the Victoria and Albert Museum*





# Reminiscent of old Java

THE border is an outstanding characteristic of this fine percale **Waverly Print** whose delicate tracery recalls the famed wood blocks of Ancient Java.

It forms a natural frame for the design, simplifying the problem of trimming the bedspread, drapery, valence, and tieback, as shown in the illustration.

The *Cameo* design covering the chair is a radiant two-toned glazed print also of fine percale.

Both of these patterns can be had in a variety of harmonious colorations.

Waverly Fabrics may be purchased at leading dry goods, department and furniture stores at from fifty cents to a dollar and a half a yard.

Ask for **Waverly Prints**—the name is on the selvage.

## Waverly Fabrics

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WAVERLY FABRICS
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Please send me samples of WAVERLY FABRICS, for which I enclose ten cents.

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*Address*

# ANTIQUES



Two unusually good Chippendale antiques from the Colby collection . . . The table is of unique interest for its tilting top, sliding front, secret compartment and other conveniences which adapt it to an artist's needs . . . We should like to have you visit our departments of antiques and reproductions.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. · · · CHICAGO

*Interior Decorators*

SINCE 1866




*A late 17th Century Welsh kitche showing a bacon cupboard and stump-leg Windsor chair*

## ENGLISH COUNTRY FURNITU

(*Continued from page* 156)

branches or saplings, the black markings being the growth rings, similar, but on a much smaller scale, to those in the trunk of a tree.

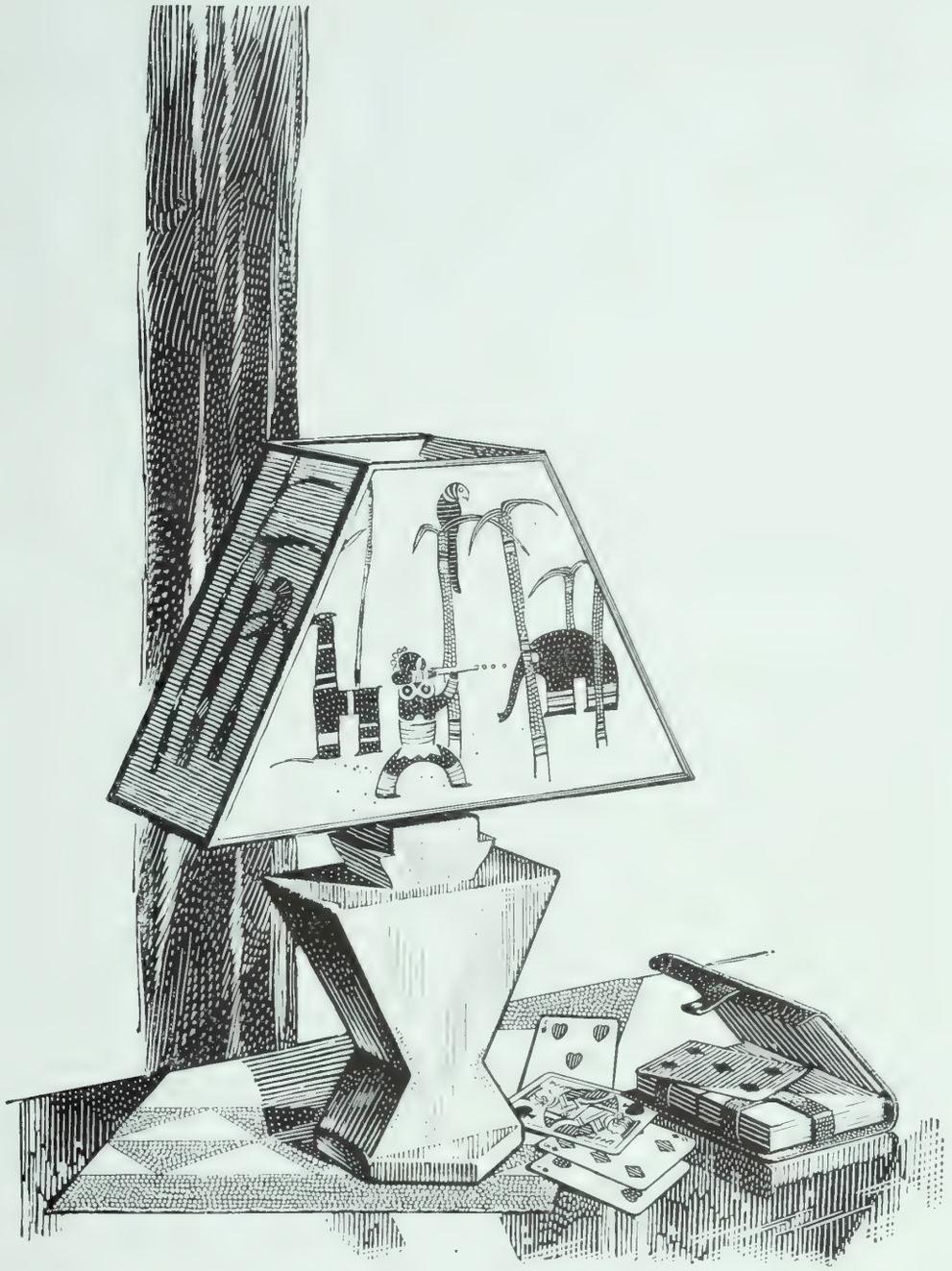
Although those large mansions connected with the great country estates woud be frequently visited by Charles II and for that reason would the sooner adopt the new styles of furniture, as we have said, no large number of walnut pieces exist dating earlier than the Orange period in the provincial districts. The French and Italian artists who had come over at the invitation of the king would, for a time at least, remain near the center o new magnificence, the London C These men having completed work in the capital would be tak the country mansions of the nol and here would employ and in local craftsmen.

This explains why in the country homes that remain, pieces of furniture dating from earlier years of the period manif closer resemblance to those of Lo origin. But of such there are now few examples, for after the depa

(*Continued on page* 162)



*This canopied bed, formerly in the King's Room at Boughton House, Northampton, dates from the latter part of the 17th Century*



SOMETHING of the spirit of Far-Eastern wood-blocks is in these "modern" lamps of Weller pottery. They wear a similar ancient calm. Their angles are as sharply traced as though following grains of fragrant wood. But their lustres are water-like and brilliant. Weller Ware lustres—in colors from a pale cool ivory to all the changes of fire! . . . The attending shades of parchment have their colors laid on flat and bold—fresh with vitality when the light diffuses through the red curve of a parrot, or the gold vigor of a giraffe. . . . See these interesting lamps at jewelry shops, china, glass and lamp departments. Also the vases and fruit-bowls in the "modern" designs. And such less challenging shapes as Grecian urns and candlesticks. Our folders will help you select pleasing pottery for your home. Address the Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio. *Potters since* 1872.

# WELLER WARE

# Casements that meet the weather



## —at its worst

In this attractive home at Bolles Harbor, Michigan, on a weather-exposed Lake Erie site, you will find Fenestra Casements closing tight against winter blizzards and summer squalls. Without warping, swelling, shrinking or rattling, these snug-fitting steel windows checkmate the weather at its worst. Mr. Frederic W. Dennis, Jr., the owner, writes: "Though conditions were severe last winter, we found Fenestra Casements very satisfactory. Storm windows were unnecessary."



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And Fenestra Casements are fair weather windows, too: Opening wide at a finger touch, they welcome the cool lake breezes. Large glass areas, divided into small, sparkling panes, admit a flood of sunshine, and give a broad view of sky, water and shrubbery. "Our inside screens are an excellent protection against mosquitoes and other insects," Mr. Dennis says.

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You'll find Fenestra Casements in smart, modern homes because these windows are as serviceable as they are beautiful. You'd expect them to cost more than ordinary windows, but their genuine *economy* will surprise you.

*Free Drapery Book*

Ask for a free copy of "Decorating with Casements." W. & J. Sloane, Inc., New York; Marshall Field & Co., Chicago; and the J. L. Hudson Company, Detroit, assisted in its preparation.

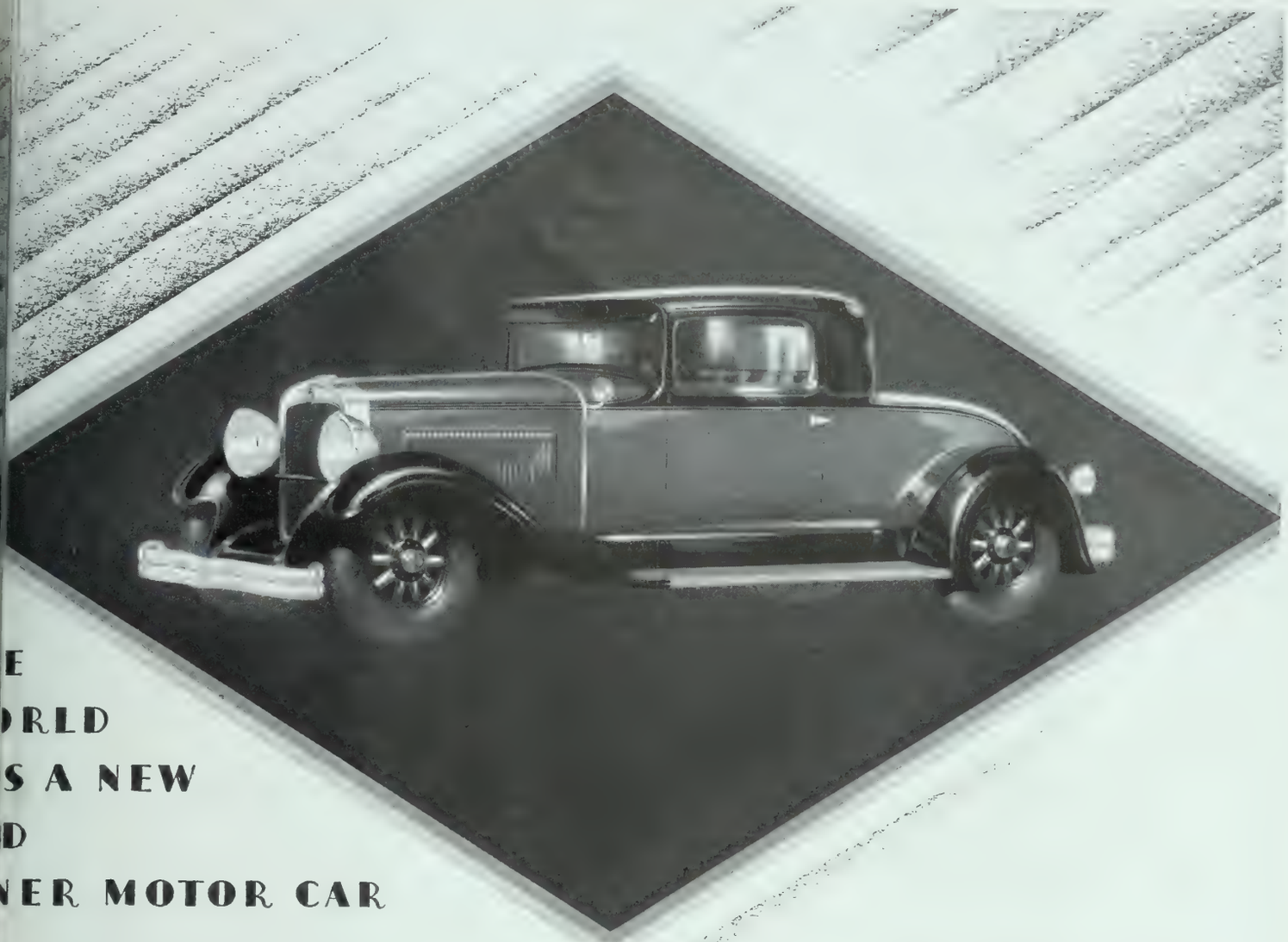
DETROIT STEEL PRODUCTS COMPANY
2256 East Grand Boulevard, Detroit, Michigan



*Photographs by permission of the ow*
*Mr. Frederic W. Dennis, Jr*

# Fenestra

## CASEMENT WINDOWS *of* STEEL



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RLD
S A NEW
D
NER MOTOR CAR

Nash "400" Advanced
Six Coupe

BACK of the creation of the new Nash "400", there was a deeply studied plan to build the finest motor car money could buy. ¶ One to duplicate, at the Nash price, the satisfaction heretofore furnished only by very expensive motor cars. ¶ That this ideal has been realized must be very apparent to anyone who examines the new "400" models. ¶ The style, the pleasing symmetry, the luxurious atmosphere of the new "400" Salon Bodies— ¶ The unrivaled performance of the new "400" *Twin-Ignition, high-compression, valve-in-head motor*— ¶ The ease of handling, steering, parking. ¶ The wealth of costly features—Houdaille and Lovejoy hydraulic shock absorbers, Bijur Centralized Chassis Lubrication, and the like— ¶ Not a conceivable thing has been overlooked *to give the world a new and finer motor car.* ¶ Drive it and be convinced that here is exactly the kind of a car you've always wanted to own.

***The Car with the Twin Ignition Motor***

# NASH "400"

***Leads the World in Motor Car Value***




# ENGLISH COUNTRY FURNITURE

(*Continued from page 158*)

of their foreign instructors from the districts, the local craftsmen, although retaining the basic forms, inflicted various minor changes. With the provincial furniture, therefore, there are those features derived from various sources, and by which in many instances it is possible to allocate a piece to some particular district.

In some cases it is a simplification of the original prototype, by reason of the lack of technique of the rural maker; again it may be the adoption of some motif which has a purely local significance, or the continuance of some traditional ornament that had for generations been perpetuated in the woodwork of the section to which the worker belonged. Consequently, as we may notice throughout Britain a more or less sharply defined dialectic difference between various groups of counties, so are there distinctions in the domestic woodwork. This especially during the age of walnut, when the regional workers having derived their initial inspiration from the imported designers, were later deprived of this guidance and left to their own resources.

### USE OF OAK

Before proceeding to deal more specifically with the individual characteristics which appear, it might be well to point out that nothwithstanding all traces of the Gothic construction being eliminated, there are throughout the walnut vogue many repetitions of the earlier foreign styles adopted during the later oak period. Also in our mention of oak, it must be remembered that this wood in country districts continued to be used to an always diminishing extent throughout the epoch with which we are at present concerned. This relic of the druidism of the British, while quickly submerged by the elaboration of the furniture in the important provincial centers, persisted often in curious forms in more isolated towns and villages.

In Wales and the west of England the traditional oak undoubtedly endured for some time longer than was the case with those counties nearer to the Capital or to the larger centers. There are likewise more noticeable evidences of resistance to the new styles. Rather we find a continuation of that elimination of the virile construction, by the adoption of additional decorative carving. Hence in Devon, for example, the former *caqueteuse* seat remains, but the back panel is now widened. In the same county, as in neighbouring Somerset and Dorset, chairs are found in which the backs are similar to the door panels. With these, and typical of the western counties, is the use of the carved Tulip and meandering tendrils not unlike the design found with the Dutch marquetry and with some French silk fabrics.

Another relic of the previous period exists in these parts in the retention of the trestle end to small gate tables. These would obviously offer less difficulty to the village joiner, for apart from such curvations which he might achieve in the flat sawn vase shaped support the lines are otherwise rectangular. The floor rests are of simple type adopted from the earlier refectory tables and such which would call for no advanced craftsmanship, the slight shaping being accomplished by means of a chisel and spokeshave. In other tables by more experienced men, in this section, the legs frequently take the form known as "bar sugar". This designation is derived from a sweetmeat at one time popular in England, and which was made in long spiral twists. The shape, however, in its relation to furniture was adopted during the Stuart period and was commonly used with chairs and tables until the coming of the cabriole.

With Wales there is an even more pronounced opposition to the inclusion of the foreign influences. This is apparent in the continued use of the refectory tables under which the stools are fitted, when the latter were not in use as seats. And this usage prevailed for some years after the more refined types of tables and chairs were comparatively common throughout other regional sections of the Island. At the same time chairs are to be found dating from the late Stuart period.

With these there is a remarkable use of the spiral twists, equally in supports and backrails as with the underbracing. As a rule, in the center of the back are two vertical spiral rails and two carved splats, while with some of the armchairs the understructure is composed of as many as five spiral stretchers. More often than not the carving takes the form of herringbone, a design which would seem to have found particular favor with the Welsh craftsmen. But while this cutting is attractive by reason of its simplicity, there is an ostensible coarseness doubtless due to the lack of any refining influence having penetrated to this part of Britain.

### CUPBOARDS

Even with the introduction of the corner cupboard with the coming of William and Mary, the Welsh still retained the *deu ddarn*, although this now became a rectangular cupboard superimposed upon another, each of which has paneled doors. In passing too, it would be well to mention that while corner cupboards are not infrequently described as "Jacobean" actually they were not introduced into England until the Orange reign.

Welsh "two deck" examples are plain and somewhat taller than those found in other sections, the upper doors each being divided into one almost square and one longer panel below. Those of the base, however, are somewhat smaller and usually undivided. To the court cupboards *deu ddarns* at this time elaborate carved details were applied. One favorite motif, although reminiscent of the Tulip, may be equally described as a conventionalisation of the leek. The stiles and rails, which are the vertical and horizontal framing of the panels, are also carved, several designs often appearing on one *deu ddarn*. Thus the upper stile may be decorated with a lozenge, the lower with herringbone, while on the rails lunettes and a rath

(*Continued on page 164*)



# SNOWY LINEN DAMASK

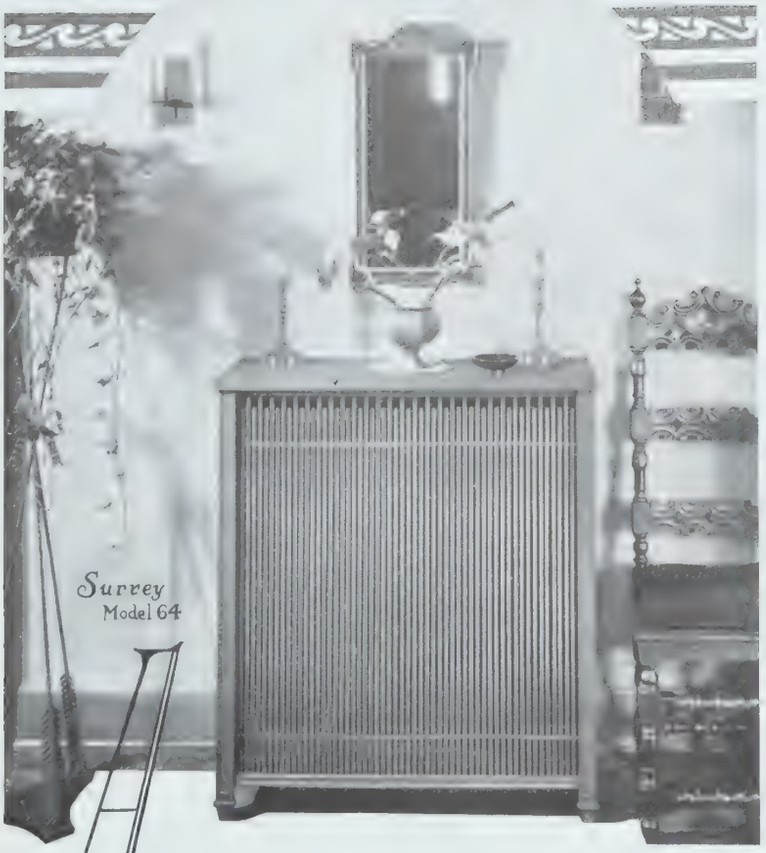
*the only correct covering*
*for the formal dinner table*

The discriminating hostess knows that linen damask derives its sanction from the immutable standards of good taste—that snowy linen damask always has been and always will be the one and only correct covering for the formal dinner table. For more than a hundred years Gold Medal Irish Linen Damask has been the invariable choice of those who are content with nothing less than the finest. Your dealer has a complete assortment available for your selection. William Liddell & Company, 51-53 White Street, New York City.




*Trade Mark Reg U S Pat. Off.*

## GOLD MEDAL *Irish Linen* TABLE DAMASKS




A new touch of beauty for each room in the home

Designed in various styles and finished in soft blues, old rose, green, cream and in the more daring modern shades, as well as in natural wood grain finishes, Hart & Cooley Radiator Enclosures bring a new touch of beauty to each room in the home.

But they have practical advantages, too. By directing the heat out into the room, at the living level, and not straight up, Hart & Cooley Enclosures protect walls and hangings and at the same time afford the family greater comfort on cold days. There is also a generous humidifier beneath the cover, to keep the air constantly moist and healthful. May we send you the complete story?

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Radiator Enclosures

THE HART & COOLEY MFG. CO.
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Please send me your illustrated booklet describing the advantages of Hart & Cooley Radiator Enclosures.

Name .....

Address .....

*Attractive Openings for the Right Dealers*


# ENGLISH COUNTRY FURNITUR

(*Continued from page 162*)

rude form of *guilloche* often appear.

Other decorative carvings more common to Wales are bird and beast forms and heraldic emblems, but although the ambition of the carver is manifest in the intricacy of his work, his lack of artistic technique is evident. In fact many of the pieces from this region are by no means dissimilar to that naïve workmanship found with the peasant woodwork of parts of Europe and incidentally with some of the earlier pieces in our own country.

Perhaps we more often associate the attractive dressers with Wales, but these are equally indigenous to other districts, albeit there are features by which those of the English counties may be distinguished from those of Welsh provenance. Incidentally from the manner of these dressers it is possible to decide the importance of the original owners. We have those simple structures which are in use in cottage homes to the present time; the larger examples to which certain curvilinear lines are adapted, found in the more prosperous farmhouses; and the rarer pieces made for the smaller manors, either of solid walnut or of pine or oak veneered with the burl figure.

### WELSH EXAMPLES

Among the characteristics which more often indicate the Welsh examples are primarily the more simple construction. This reveals itself in the plain molded cornices, uninterrupted shelves and the absence of cupboards, either above or below. In few instances did the Welsh cabinetmaker extend his decoration with these wall pieces farther than to apply a cyma or other curved line to the apron below the cornice, or under the row of drawers in the case. Further, although he would often add an under shelf, he seldom enclosed this with doors, or fitted backboards to the carcase. The latter tradition is a carry over from the time when these pieces were fastened to the paneling or to the plaster.

With the more sophisticated dressers found throughout Lancashire and Yorkshire, there is much by which these may be distinguished from those of Wales. If, however, English examples are more common to these two counties, they nevertheless remain in use throughout other sections, even if not of such elaborate styles. Of the latter produced in Lancashire and which are among the most desirable are those on the plain cabriole leg. More often than not these have a dentiled cornice with graceful cyma curving apron. The back has two plate shelves, at the end of which are two small cupboards with paneled doors. At the base of the back is a row of shallow drawers, deeper drawers also being fitted in the base proper.

Other dressers made in Lancashire and Yorkshire are those with which the base is enclosed with cupboard doors, with plain plate racks in the upper part. Such, however, by no means offer the same grace as the examples with the cabriole legs or even those on four turned legs and undershelf, which are found in this part and to a lesser extent in other sections of England.

Another but almost unknown article of rural furniture found in we ern farmhouses and in Wales is t bacon cupboard. Athough in from the late Tudor period such amples as remain rarely date befo the late part of the 17th Centur These are not unlike one of the dower chests, to the back of which tall shallow cupboard with panel doors has been added. Arms were fitt to the ends in this way permitting box to be used as a seat.

Formerly they were made narr to fit into the inglenook but in ti became considerably larger. Th original use was for storing flitches of bacon and the hams af these had been smoked in the gre open chimneys, but at the prese time are more often used as hall sea But here again if they are perha more plentiful in the west they a equally known to other sections, a though those of Devonshire a Wales more often retain the simp plain paneled doors, with drawers the seat box in place of the lift li

Among the articles of rural furn ture restricted to only a few counti are the curious "cricket" tables Hertfordshire, Bedfordshire, Ca bridgeshire and Essex. These qua little examples of provincial woo work have circular tops on splay turned legs rather like cricket stump from which they derive their nam Near the floor the supports are brac by longitudinal stretchers and wi those made in Hertfordshire the to have three flap leaves, these wh lowered leaving a triangular shape the top.

### EAST ANGLIA

In Norfolk, Suffolk and Ess somewhat heavy chairs have be found made of walnut with which t arms are tenoned into a knob of turned upright. The latter combin the bulbous form of the Elizabetha period and the shape often used newel posts. The back is a plain pan not infrequently inlaid with ma quetry in a checkered pattern. Oth furniture of this wood exists throug East Anglia, which is the region name for Norfolk and Suffolk. Su however, now obtainable are mo often the plainer tables with the p foot, or the chairs with the naïve formed cabriole legs, this type support being used both at the ba and front. The top rail of the ba in these pieces is a graceful curv the center splat being rectangul and not shaped as is the case with oth districts.

In the extreme southeastern counti it is not uncommon to find the burea bookcases, but here in place of t glass panels the doors are of sol wood. Again it is not to be expecte that many such made of walnut a now procurable for apart from t fact that most of them were made oak, those of the more valuab wood have been diligently sough and where possible purchased London dealers.

Connected with the slope-fro desk or bureau base of these is a interesting evolution. Throughou provincial England the Bible box w

(*Continued on page 198*)



As exquisite as miniature portraits on ivory are the hand-painted Waltham Picture Clocks now offered by the better shops at prices from $35 to $100.

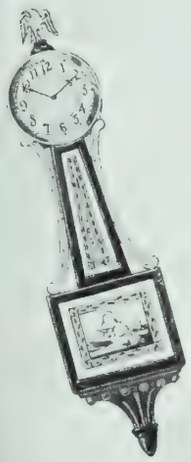


This Waltham Wall Clock in rich gilt and brass, contrasting with rich mahogany and hand-painted glasses, is distinctly Colonial in spirit . . . $50.



A hand-some clock for desk or boudoir . . . solid bronze . . . $30.

A Waltham thin-model Library Clock in solid bronze as illustrated at the right lends distinction to the finest living room . . . $75.



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A Waltham Grandfather Clock offers all the stately charm of its Colonial prototype . . . plus a marvelous accuracy made possible only by the finest modern American movement.



# The Waltham Christmas List

**Take your pencil and add . . . if you like . . . a question mark against most of the names on your list. But not for the few you love. Give them a Waltham Watch or Clock. Through generations of Christmas giving, this . . . America's most distinguished timepiece . . . has been the most appreciated gift. Today . . . in smart and colorful designs, Waltham Watches and Clocks are more welcome than ever. At the better shops everywhere . . . Waltham's newest creations are now making Christmas shopping easy.**

WALTHAM WATCH COMPANY, WALTHAM, MASSACHUSETTS

WALTHAM

Merry Christmas To 1927

Carlin



Comforts

*A galaxy of boudoir appointments of enduring charm greet you in the Carlin Shops. Here, in great profusion, are practical things — Silken Puffs and Pillows, Couch Throws, Chaise Longue Covers and Blankets — all so uniquely beautiful they might have flown back to us from the gorgeous France of centuries ago. Here are also Pajamas, Bed-Jackets and Travel Accessories in such exquisite taste that all lovely women Should See Them Now.*

WONDERFUL FOR GIFTS




CHICAGO
662 N. Michigan Ave., at Erie St.

NEW YORK
528 Madison Ave., at 54th St.

# THE PROPORTIONING OF ROO S

(Continued from page 83)

rooms would often seem altogether dislocated and out of keeping if we discovered them in a dwelling patterned after the manner of the 17th Century Connecticut farmhouse.

One of the most crucial dimensions, if not, indeed, the most crucial, is height. City dwellers who live in modern apartment buildings are all in danger of having their sense of proper height badly warped or even altogether falsified and renderd useless. Economic conditions, which there seems to be no immediate way of overcoming, prescribe unduly low ceilings of a uniform height applied indiscriminately to rooms of both large and small area. Then, if people care about such things at all, it becomes the task of the decorator to try to correct the appearance of the faulty proportions by means of ingenious optical illusions. And the illusions thus perfected might often very properly be called delusions.

### BREADTH AND HEIGHT

Again, some people seem to have a prejudice against height because they visualize difficulties in heating, or because they imagine height is inseparably associated with a sort of frigid formality and a consequent loss of intimate, homelike comfort and cheerfulness.

Breadth and length always enforce their claims by purely utilitarian consideration. With a given number of persons in a family, the dining room must be a certain width and a certain length in order to hold a dining table large enough to seat the usual number of diners and easily allow for such other furniture pieces as are needed. So long as the breadth and length are sufficient, the height doesn't matter on any physical grounds, because purely physical requirements are satisfied if the ceiling is high enough so that a moderate amount of space is left above our heads. And so the dimension of height, being one whose appreciation is based mainly on esthetic grounds, is all too often completely ignored in our calculations.

The farmhouse type of architecture has a more or less homespun quality. It was first devised to meet physical needs only, and to meet them with the least expense in building and the least difficulty in heating. All the interior details are simple, usually fairly small in scale; and one's innate sense of fitness is satisfied with a ceiling height in the neighborhood of seven feet or a few inches more. And this height looks quite sufficient with rooms either of relatively large or small size.

With houses of the Georgian type, however, where the element of Classic refinement makes its appearance in various ways, the subtle proprieties of esthetic perception have a claim to be considered, and if they are ignored they take their own revenge.

The Georgian manner of design, with which we are all familiar, owes much of its stately elegance to the almost wholesale inspiration derived from the work of Palladio and his school and Palladio professedly studied and emulated in practice refinements of Classic antiquity.

As a result of their studies, P and other architectural studen writers of the Renaissance wor a carefully calculated set of f for the height of rooms in to their length and breadth. Th enunciated principles for the proportioning of rooms with ence to their purpose. They nev agreed, however, on what w exactly correct proportions or wh the exact ratios that ought to served; there was always cons lee-way left for the play of ind preference. The double cub· ro room whose dimensions corres to two cubes laid side by sid often been praised as the ro ideally perfect dimensions. N standing the excellence of such a and the nobility of its aspect, a many rooms that are equally ple in their mental effect have b tentionally planned with more o variation from this standard wh the main adhering to it. All of only goes to show that it is possible to draw any hard and rule of invariable mathematical portions from which there can deviation without courting failu

The whole thing must be look on a more or less approximate While doing this we must also into account the factor of color amount of decoration, and the on which the decoration is plann

It is well to keep in mind, of co the principle of double cube square rooms and the like, set for the most eminent Classicists; bu must be ready to modify them good and sufficient occasion as it may from a great varie causes. In the Georgian or any Classic mode, breath and lengt not determined with such close r to the absolute physical require as they are in the spontaneous s symmetry, balance and the pleasu be derived from geometric forms an equal share in the considera Height, however, was very much seriously reckoned in its relati breadth and length than in the Classic styles and it was fully r nized that a due height a ensured a sense of spacious dign

### GEORGIAN ROOMS

The Georgian rooms of the Century, in both England and A ca, are always a source of delig their proportions. While many of carpenter-architects who built by the greater number of them— cially thos· of the less preten sort—were more or less familiar the different theories of propor set forth by masters and inclu with drawing instructions in the merous architectural handb nevertheless the proportions of ro in the majority of these houses determined by an innate sens fitness and a sort of traditional ap ciation of proportions rather than the rigid application of a set of and formulae, as inflexible in requirements as the rules for pro tioning the orders.

Indeed, one may find discrepan in the rules laid down for draw

(Continued on page 198)



*"Isn't it almost unbelievable that we are being entertained by the best artists from all parts of the country right here at home?"*

*"Yes, but you are fortunate—I have never heard such natural reproduction as on your Federal."*

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*For light-socket operation*

FEDERAL today offers all you can ever ask for from any radio. Remarkable selectivity, wide distance range, tremendous volume with perfect gradation, beautiful cabinet designs, single dial control, that deep, rich Ortho-sonic tone quality, and many other outstanding features distinguish Federal as America's finest radio.



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The Designated Federal Retailer in your community will gladly demonstrate the Federal Ortho-sonic Radio. Or, if you prefer, write for handsome Art Folio of the complete Federal line.



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# METTOWEE STONE

The charming colored flagstone of Old World heritage, is now available in commercial quantities and at reasonable cost. Your garden will put on an entirely different appearance with even a mere touch of this attractive natural stone.

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EASTON · PENNSYLVANIA



JOHN (nervously): *"Mary, that window is going to slam"*
MARY (undisturbed): *"It can't, John, it's positively secured by Win-Dor hardw*

* * *

**A sudden gust of wind that sends the leaves scurrying .... but the casement is rigid, held secure and safe with a Win-Dor Automatic operator, which positively locks in any position, yet can be easily closed at a moment's notice.**

**Win-Dor non-friction Stays and Operators are used in the better homes everywhere for safe and convenient casement operation. Made to last as long as the house, with non-corroding bronze bearing surfaces, they can be purchased from your leading hardware or steel window dealer at surprisingly little cost.**

**Below is Win-Dor Series 25 operator, which, in addition to other features of security, operates the casement through the screen.**



Win-Dor

CASEMENT HARDWARE

**The Casement Hardware Co.**
**402-C North Wood Street, Chicago**

CASEMENT HARDWARE HEADQUARTE

# BRINGING BEAUTY HOME TO YOU

FROM the four corners of the world Bigelow-Hartford artists seek out the master designs of all time . . . Oriental, European, Polynesian, American . . . and to these they add the original creations of their own atelier, traditional and modernistic.

Wools, too, are garnered from the ends of the earth . . . from Argentine to Persia, from Cyprus to Turkestan . . . wools of widely differing character, to be blended skilfully in varying proportions and colored with exquisite dyes.

The beauty so secured is *lasting* beauty. The wools are strong, the dyes fast, the craftsmanship of the rarest . . . fruit of more than a hundred years' experience in fine weaving.

When *you* go seeking beautiful things, remember that no matter what type of rug or carpet you desire, no matter what decorative scheme you have in mind, there are Bigelow-Hartford weaves at a nearby store . . . weaves that bring beauty home to you. We shall gladly send you, free, our illustrated folders, together with the name of a Bigelow-Hartford merchant in your vicinity. For 25¢ we shall also send *Color and Design, Their Use in Home Decoration,* a very practical and inspiring book. Bigelow-Hartford Carpet Co., 385 Madison Ave., New York.

SERVIAN RUG NO. 36 *renders a 16th century Polonaise design in colorings whose richness can be only suggested here. Servian rugs are luxurious to eye and foot alike. The pile is lustrous and deep. The weave and the knotted appearance, showing through on the reverse side, are exactly like those seen in the best hand-woven examples. And the fringe is actually a part of the warp itself, not sewn on separately. In many sizes, at especially moderate prices.*



# BIGELOW-HARTFORD
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*The* OPERA, *Paris*

# *The Voice of Music*

YOU never heard such a surging flood of melody as the Symphonic Series AMRAD pours forth. The whisper of muted violins—the deep booming bass of kettle-drums—the crystal-clear top-note of a golden soprano—all brought to you with thrilling tone purity. . . .

The "Opera" model combines the phonograph and radio. Here, in a lovely cabinet of hand-carved rare woods, is the finest of electrical phonographs and the superb *all electric* AMRAD radio. Built in the cabinet is a Dynamic Power Speaker with a full, mellow tone reproduction unlike any you have ever heard. . . .

There are three other models, each a gem of artistry, with long range, single dial control and purely electrical operation, without battery or eliminators. The chassis has eight tubes. . . .

***See and hear the new AMRAD. It materializes your fondest radio dreams.***



***The OPERA***

Combination AMRAD Radio and Phonograph. French [illegible] design. Richly figured hand carved walnut. The radio is a special electrical house current type. Extremely sensitive and selective and completely shielded. Built-in Dynamic Power Speaker. Illuminated dial with engraved bronze escutcheon plate and single control.

*Price* $875 *(without tubes).*



***The* CONCERTO**

Reflecting modernistic tendencies in furniture. Of American walnut, front of diamond matched oriental walnut with satinwood border. Decorations of solid brass in antique finish.

Dynamic Power Speaker built into cabinet. Purely electrical, completely shielded, extremely selective and sensitive. Illuminated single dial control and bronze escutcheon plate enameled in color.

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Prices slightly higher west of the Rockies

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# *The Symphonic Series*

# AMRAD RADIO

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# Announcing—NEW Victoria



## First Showing
## Four Passenger Victoria Coupe $1695

Straight Eight motor; 88 horsepower; dual manifolding and carburetion; Bohnalite pistons; Lynite rods; Bijur chassis lubricating system; armored frame; internal expanding hydraulic four wheel brakes; four hydraulic shock absorbers; and 125 inch wheelbase.

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Cabriolet $2195; 115 Speedster $2195; 115 Phaeton Sedan $2395; 115 7-Passenger Sedan $2445.
*Freight and Equipment Extra.*

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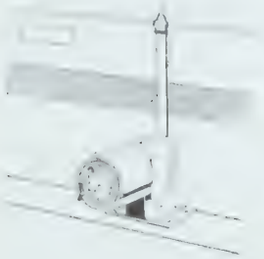
# GIFTS
## JANET GRAY SAW AT LEWIS & CONGER



FOLKS who boast a real honest-to-goodness fireplace are always delighted to receive the Canvas Wood Carrier, so I've found. It lugs logs so easily—and without soiling the clothes. Made of heavy canvas with sturdy leather handles. Folds flat and hangs up when not needed. $3.00

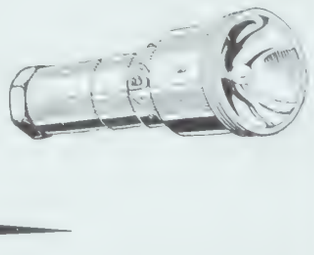
MUCH juice in a hurry doth the Three Fruit Reamer give—a delightful gift for the merry soul with a talent for entertaining. Has three reamers—for lemons, oranges and grapefruit. Just hold the fruit against the proper reamer, turn the handle and down streams the juice. A strainer catches the seeds and pulp. Of aluminum. $12.50

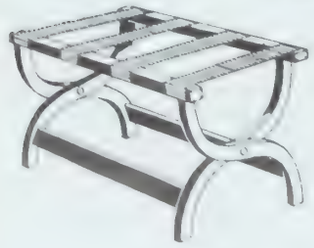




HOW we all hate to get up in the morning and slam down the window! Which being so, how jolly a gift is the Window Closer. It attaches to the ledge and has a rod that fastens to the window. At the appointed hour, the clock releases the spring ledge and has a coiling spring that pulls out straight as the window is opened. At the appointed hour, the clock releases the spring and down slides the window gently. $13.50

THE Dynamo Flashlight I'm giving to Jerry. It's new—a flashlight that never goes "dead"—because it has no batteries. Generates its own electricity. You just give the handle a wind or two and you have light. That's all there is to it! Comes in berry red, spruce green or khaki color. $10.00





THE Trunk Stand holds luggage at a convenient height for packing. And when not in use it folds flat, and tucks away in a corner. I'm getting one in mahogany finish for the Big Chief. Hard to make a choice because the walnut and ivory enameled finishes were so good looking, too. $7.50

Janet Gray

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Please send me the articles checked below:
Enclosed $ ____ check ____ money order ____ Send C.O.D.

- [ ] Canvas Wood Carrier $3.00
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Name
Address
City State


# A MID-CITY MIRACLE

(Continued from page 85)

school to see "possibilities", and the haunting thought of past play hours in that brick yard might have been too much for us had there not been "in the midst of the (future) garden a tree"—a great towering oak, which had to reach up above the house tops before it could stretch its limbs comfortably and cultivate necessary acquaintance with wind and rain.

It is now the center and main pillar of the lovely courtyard and its broad shade also canopies our roof-garden, which is reached by way of the fire tower, now rechristened "The Tower."

To turn the ugly into the beautiful and utilize the useless now became a fascinating pastime. The tearing up of some of the brick to make room for flower beds and Lily pool, and the interior explorations into Chimney-dom were undertaken simultaneously and immediately, an open fireplace and the drip of a fountain being accounted first essentials in this family.

DISCOVERY

By way of opening the campaign, with cold chisel and hatchet, my daughter attacked one unsightly chimney-breast (which gave neither hope nor promise) and made the great discovery—they were glorious fireplaces, filled with old furnace pipes, to be sure, but needing only the revivifying hand of the brick-laying squad, who, in the meantime, stood knee deep in a hole of clay which was destined to become a thing of beauty—the Lily pool.

Plasterers and plumbers became our most favored friends at this time. We invested in their services, worked with them and persuaded them to do the impossible. The sacred pool was, however, too precious an idea to be entrusted to professionals. It was designed, built and decorated exclusively by home talent. The old bricks (treasured and used to the last broken bit) and a mortar of cement and sand were our only materials.

With trowel and spirit-level, shovel, rock and barrel-hoop as equipment the men of the family proved themselves to be skilled laborers, not even balking at circular brick borders to some flower beds. A liquid mixture of the cement, which sought its own level, was poured over the bottom of the rough brick basin of the fountain and finished with a thin coat of sea blue paint and white pebbles. It has remained entirely waterproof and beautiful. Our dog entered so heartily into the excavating activities that the habit persisted into the winter, and replanting of flower beds became necessary more than once. He now shares the family pride in the garden, however, even drinking from the fountain without succumbing to the blandishments of the goldfish.

The bricklaying squad *did* permit a professional plumber to make the necessary connections between the kitchen water pipes and the Mosaic fountain and the inside workers sent out an S. O. S. call once when there was a landslide of soot and brick from the clogged chimney into the living room, but pride of accomplishment and joy in the game prevented its repetition.

Electricity was, of course, professionally installed throughout the house and inner court, but the wrought-iron lamps are the result of home [illegible] and dull black paint applied to scrapped gas fixtures which had been scorned by the junk man. The plumber's soldering iron did the [illegible] and also made possible the [illegible] which consists of an inverted [illegible] lier resting upon a brick base [illegible] porting a large fire gong. A [illegible] Ivy tucked into the tripod [illegible] bility and a dull green bowl [illegible] the wrought-iron adds utility [illegible]

Yes, the birds really [illegible] branches of our Oak. They [illegible] drink in our garden, but [illegible] thanksgiving which we [illegible] from the throat of a captive [illegible] in a nearby window.

Do you like the medieval [illegible] sticks? They are made, but [illegible] another story"—our inside [illegible] were.

An old mantel shelf [illegible] basement has been hung [illegible] wall of the inner court, [illegible] been given a new coat of white [illegible] sky-blue covering.

All the quaint water [illegible] pitchers available hold flowers [illegible] empty by the pool, so that [illegible] court and garden are a unit.

The growing things have [illegible] us in many and marvelous ways. [illegible] bush, vine and evergreen has [illegible] history, for my friends [illegible] the spirit of my garden and [illegible] ing to its beauty. A huge [illegible] with a wealth of stalks and [illegible] moth pom-pom of foliage has [illegible] tered our domain and for the [illegible] dominates the court.

Through a winter of [illegible] have nursed and believed [illegible] Grapevine which had been [illegible] me as a loving contribution [illegible] I stoutly refused to prune or [illegible] My confidence is fully rewarded today its long branches are [illegible] with tiny green leaves.

THE COURT

The inner courtyard [illegible] deep alcove, formed by the [illegible] ing house and the fire tower. [illegible] could have been more inappropriate this dark area when we made the discovery. We planned to use [illegible] garage, but were deterred by [illegible] and other difficulties. Further [illegible] tion led us to remove the opening from its one high window and substitute an iron grille (a jig-saw [illegible] which probably topped a [illegible] tière during the Cleveland [illegible] tration).

Dull, black paint has [illegible] ugly yellow wooden fil[illegible] cellent wrought iron. Two [illegible] old benches in the inner [illegible] miniature refectory tables—[illegible] made from some old [illegible] which we bought for a song—plete the furnishings of the Sanctorum, where it is graciously cool and where [illegible] breakfast or dine in comfort and privacy.

The court is presided [illegible] Winged Victory which [illegible] ord for luxurious ocean [illegible] transportation from Paris [illegible] yard aggregated six [illegible]

(Continued on page [illegible])

# ATWATER KENT RADIO



*In such homes as this*

Model 52 in the home of Irvin S. Cobb, the writer.

This all-electric set combines receiver and speaker in a satin-finished shielding cabinet only 30 inches high. Without tubes, $117. Prices slightly higher west of the Rockies

## *The new idea in radio*

### All in one, but only 30 inches high

NOW Atwater Kent brings receiver and speaker together in the all-electric 1929 set—in a trim and beautiful cabinet that looks well and is unobtrusive wherever you place it.

Only 30 inches high, 11 inches deep, 18 inches wide. Just the compact size that makes you say "What a nice idea! How convenient!"

It fits cosily into any small space—slips into corners where nothing else would go. Suit yourself as to position. Against a wall if you like—but there are no restrictions; Model 52 is satin-finished on all four sides and the music comes through a speaker grille at the back as well as the front. Use the top as a small table if you wish. Convenience again!

And how you will enjoy listening! Do listen—at an Atwater Kent dealer's. Words cannot describe the purity and depth of tone, the ease of selecting programs with the FULL-VISION Dial, the constant entertainment such a modern radio brings.

Atwater Kent makes every part, matches them all for harmonious action. Every Model 52 is tested or inspected 294 times to make *sure* it is worthy.

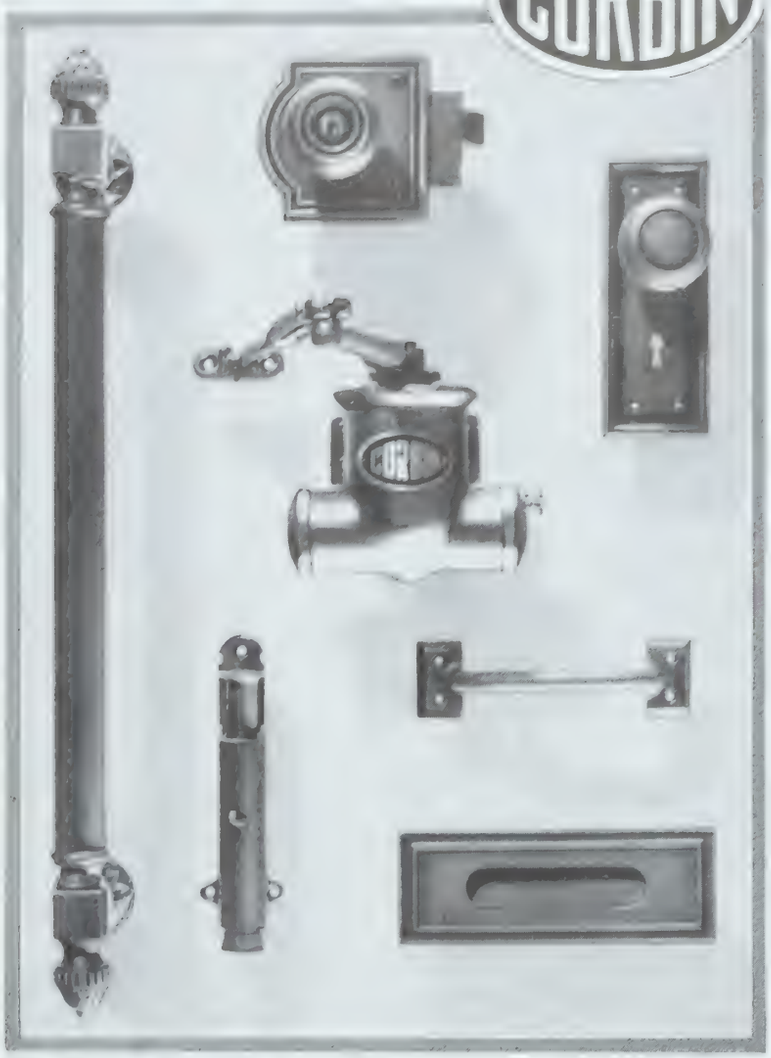
The demand for Atwater Kent Radio (now in 2,000,000 homes)—the facilities of the largest factory—make the price low.

*On the air—every Sunday night—Atwater Kent Radio Hour—listen in! Write for illustrated booklet of Atwater Kent Radio*

ATWATER KENT MANUFACTURING COMPANY *A. Atwater Kent, President* 4743 WISSAHICKON AVENUE, PHILADELPHIA, PA.

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HARDWARE for fine banks, for notable public buildings—how does it concern you and the hardware for your home?

Such hardware, first of all, must give security, must continue to give it—despite constant, heavy wear. Secondly, the hardware must reflect the chaste beauty, the substantial character of the important buildings it adorns. Good Hardware–Corbin—so combines performance and appearance that it is in use, probably, on more distinguished buildings than any other make.

Your home is the most important building in the world to you and your family. It deserves hardware that will serve as bank hardware serves. It deserves hardware that reflects its beauty, its design. Briefly, like all good buildings, your home deserves Good Hardware—Corbin.

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ADDRESS

CITY STATE H-11






*Looking out from the Cathedral tower in Segovia one sees the many irregular-walled divisions which form the patios among the tumbler houses*

## PATIOS OF SOUTHERN SPAIN

(*Continued from page* 89)

so arranged in the pavement as to conduct rain or excess water to some particular tree or vine, a scheme which partakes of the tradition of the Moors who were skilled in irrigation.

The chief display is of plants in all manner of pots, boxes, cans—whatever is at hand. That the ordinary American florist's pots are of such ugly uniformity is a great pity, and the manufacturer who will produce simple, hand-turned earthenware pots at a reasonable figure will be our benefactor. For pot plants Geraniums compete with Chrysanthemums for first place, but almost any small plant may be seen. Among the varieties noted are: African Bowstring Hemp *(Sansevieria guiniensis)*, Dracaenas of several kinds, Ferns, Rubber Plants, Amaryllis, Asparagus Ferns *(Asparagus plumosus* and *sprengeri)*, Dusty Miller, Begonias, Periwinkle, Black Stemmed Bamboo. Brussels Sprouts and various sorts of vegetable plants are sometimes encountered, and it is certain that anything at hand will be used.

Against the whitewashed walls where all of the plants show to a good advantage, perhaps the most striking effects of all come from the delicate tracery and subtle shadows of the vines. One comes to expect a fine old Grape vine and is seldom disappointed; besides there may be Morning-glories, Buddleias, or even a climbing Rose.

These cordial Andalusians are just proud of their little patios over which they exercise such care; and theirs are possessions from which we in America may well draw an example.

## A MID-CITY MIRACLE

(*Continued from page* 170)

ginal purchase price. She stands on a pedestal or shelf, protruding from the brick wall and supported by two old ivory columns which formerly paraded as mahogany mantel supports.

The fire escapes have been denuded of their iron netting and christened the "First and Second Balconies," where gay curtains of vari-colored awning lend atmosphere, ventilation and privacy.

One bit of advice to the woman who would make such a "wilderness blossom as the Rose." It would be well to follow my example in one preliminary step. Have a husband who can do anything, is willing to prove it and will pay someone else to do the rest.

An intense love of home and flowers can transform any house and yard into a home and garden, but if you can find a place to live which has a fair light over the front door and sunshine over the back gate and which is only five minutes from everywhere, take it without "ifs" and "ands." Be thankful and go to work—a garden lies beyond.

## ON COLLECTING PICTURES

(*Continued from page* 150)

self), and each of whose studies have cost the purchaser a hundred francs. Let us not buy the unknown of yesterday, "too well known" tomorrow, because they say with the intention of tempting us by our inclination to hunt and to gamble: "These will increase in value." Is this any guaranty of artistic value? As there are investments suitable for the father of a family, so there are investments for collectors; they are perfectly safe. Yet no glamor is reflected on them. "How is that? Do you mean to say you have no desire to be more daring? To see with your own eyes?" But my poor Sir, they are all too often—"eyes that gild" and looking with your own eyes generally means looking through the eyes of a dealer. So first of all make sure of the accuracy of his eyesight.

# Why this decided drift to Plaster Ornament?

*More and more, architects are turning to this age-old art in the creation of genuine period interiors.*

There is a new development in American house architecture. Careful observers of architectural trends have noticed that plaster ornament is steadily gaining in use. Today there seems to be a definite swing to "plaster" as a decorative medium in the smaller homes and apartments, as well as in the larger type of residence where it has always been an important part of the entire decorative scheme.

Nor is the reason for this increase in the use of plaster ornament hard to find. For the effects it makes possible are unusually lovely. Gothic, Tudor, Georgian, French—each period had its typical ceilings, friezes, moldings, and other characteristic details in "plaster" to harmonize with the general effects the designers sought to attain. In re-creating these periods, the proper plaster ornament is almost necessary if the spirit of the original designers is to be maintained. Sometimes just a touch here and there, in only one or two rooms, will suffice to lend to the whole house that subtle note of old world luxury that is the hall-mark of the distinguished interior.

CONSULT YOUR ARCHITECT. He will have the complete catalogues of the six firms listed below, from which to select designs adapted to your own individual needs.

## Send For Booklet

Illustrating the effectiveness of plaster ornament in small as well as large homes, a beautiful brochure has been prepared, "A *Handbook of Notable Interiors*." Write for Booklet A-6 to any one of the six firms.



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Chicago—Architectural Decorating Company - 1600-12 South Jefferson Street

Chicago—The Decorators Supply Co Archer Avenue and Leo Street

Cleveland—The Fischer & Jirouch Co 4821 Superior Avenue

Detroit—Detroit Decorative Supply Company 424-[illegible] 14th Ave

New York—Jacobson & Company 239-241 East 44th Street

Philadelphia—Voigt Company 1743-49 N. Twelfth Street

Schenck and Williams *Architects*



# *Wild Turkeys Browned and Golden*

*and venison and purple grapes*
for these *we offer thanks*

FROST came with the nights. The corn stalks withered and the hills were fire and scarlet. Partridge drummed and a fox barked behind the ridge. The stockade gates were shut. Out of New Hampshire rose the Harvest Moon.

"For these we offer thanks." A voice in the wilderness raised in thanksgiving...spreads and becomes the voice of a continent. A settlement grows and becomes a nation. Each year the nation offers thanks for the harvest. Each year the harvest is richer...in happiness ...in material prosperity...in the joy of living.

* * * *

A great part of the harvest of America today is the harvest of industry. Endless research and experiment, a divine curiosity, the open mind, these have brought new products and a new and better way of living.

And part of the march of progress, contributing to a safer, happier life, is Frigidaire, the automatic refrigerator...now providing priceless health protection in over 500,000 successful installations.

But Frigidaire has not been satisfied with this achievement. And now, after 16 years of constant experiment, twelve years of practical experience in production comes the New Frigidaire...beautiful, powerful, convenient, incredibly quiet...an entirely new conception of automatic refrigeration.

The New Frigidaire has reserves of power for *every* emergency. Its cabinets are built to harmonize in line and color with the modern kitchen. It is incredibly quiet in operation.

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* * * *

Wild turkeys, browned and golden, and venison and purple grapes. For this material evidence of a successful harvest the Pilgrims offered thanks. The harvest of 1928 is nearly in. And already in thousands of homes the New Frigidaire has begun its work... quietly, surely protecting the health of the family...contributing to a safer, happier life. Frigidaire Corporation, Dayton, Ohio.

FRIGIDAIRE
PRODUCT OF GENERAL MOTORS


# ON LIVING IN AN OLD HOU

(Continued from page 80)

to live in houses that speak only of themselves, their tastes, ambitions and success. It is natural enough.

However, the other temperament is my concern here, the temperament which, aware of the comparative insignificance of any individual human life in the ever-moving stream of humanity, prefers to feel itself one with the stream, an atom moving along in the mysterious companionship with all other atoms, all dreaming the same dream, doing the same things, hoping the same hopes, beginning and ending one as the other.

To occupy an old house that has been variously lived in by so many before us necessarily reminds us of this human brotherhood, and the fact that what is happening to us has happened in the older house so often before, to people just as "important" as ourselves, people so like ourselves in every way, foolish and wise, strong and weak, doing their best, yet making all sorts of mistakes just as we are doing—the realization of this fact brings to us a reassuring sense of comradeship in the adventure of life.

### FORMER OCCUPANTS

Very sensitive, "clairvoyant", individuals might well imagine, or be actually aware of, a sympathetic participation in their experiences by their invisible co-tenants, and on occasion, indeed, wish it were possible to win their help or seek their counsel. For so often in an old house, in this or that feature of its construction, in some touch of grace or comfort, one finds evidence so suggestive of the characters and tastes of vanished hearts and hands that one grows almost to know our predecessors and to feel something like friendship for them and an affectionate interest in what they were and what actuated them. The fact that their experiences were so like our own does not diminish the value of ours, but rather gives to them an added significance, even a sense of sacredness. Birth and death, love and joy and sorrow, do not lose because they have also been the portion of those others before us. On the contrary, their meaning is deepened because we thus share them, because they are a part of the common lot of men and women.

In this sense, all old houses are "haunted", and the memories they breathe forth may well exercise those influences which the Greeks and Romans used to attribute to their household gods, presences to be honored in times of happiness with simple little rites of remembrance, a flower, a piece of honeycomb, a libation of wine from the festive cup, or in times of trouble to be invoked for protection and aid.

In the case of those fortunate people who live in the houses of their fathers, the power of ancestral influences is admitted. The most unworthy scion of a great line is sensitive in some degree to that tradition of *noblesse oblige* which his blood imposes upon him. But even in those old houses where the human memories are anonymous, may not the long succession of the customary human histories leave behind echoes and aromas, as of so much living that have a s potency also? And how natu charming it was to personi into guardian deities making house their permanent dwellin domestic presences watching o the various happenings of th great or small, making sure t went well.

How often have bride and groom passed through the old crowned with garlands, guide by "Domiducus", the little fa spirit whose business it was to them safe home. How often old house heard the cry of th born child, which its earliest gu "Vaticanus" was waiting for household gods and goddesses presided over the nursery ar ticularly touching, and qu specialized in their duties; "C who watches over its cradle; menta", who sings to it of its f "Statanus", who teaches it to sta walk; "Fabulinus", who teache talk; "Paventia", who preser from frights, and there are others with functions equally How every other occasion of jo sorrow, every form of activity every part of the house, in barns, stables, and gardens ha appropriate "Lares", their pr "genii", the reader will not n be told, and I have only made p nention of these beautiful old "fa to suggest how natural such m ogizing becomes in any place human life has been continuousl ried on from generation to gene

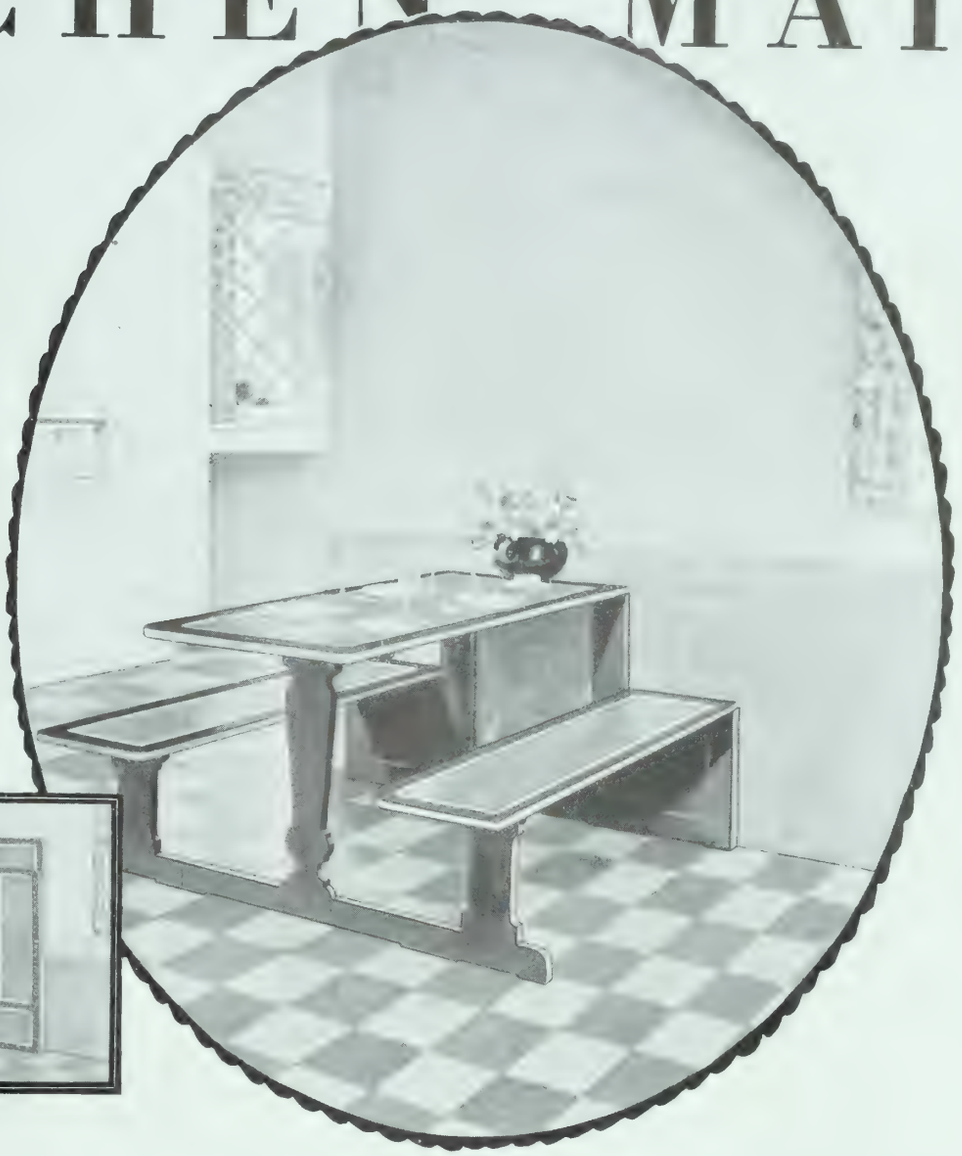
Had the Greeks and Roman invented, or discovered, these ch ing household gods, it woul hardly possible to live in an house, saturated by human joy sorrow, without realizing their ence—for, indeed, they are more "fancies"—or creating them for selves. But I have dwelt rather l than I intended on the serious, i inative, value of living in an old h how it deepens one's sense of th tensity, the wistfulness, of h existence—I can well understand on that very account, some might the experience too much for their fort, even for their nerves.

### PLEASURES

We cannot afford to be too "haunted" by the mystery and p of life—and I meant to have more stress on the "fun" of livin an old house, the pleasure one h the beauty it has accumulated Time alone, as well as from its for possessors, the charm and distinc that ushers in the various features its usually diversified architecture, gables, its long low-raftered roo its inglenooks and cozy corners, closets and cupboards, its various fashioned comforts and elegancies, great kitchens, its mysterious cell its barns, its dove-cots, its bee-hi and not least is its gardens, with mossed walls, its formal Box hed and trees trimmed in fantastic sha its old-world flowers, and those memorial lawns, which, an Engl

(Continued on page 196)

# KITCHEN MAID

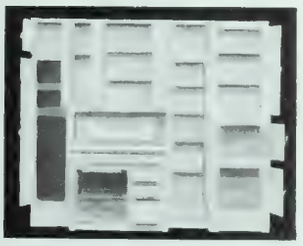


*Right: the Dinofold ready to serve four people. Sturdy, rigid, charming in appearance.*

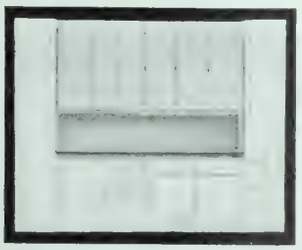
*Below: the Dinofold—folded up and out of the way in an instant.*



## FAMOUS DINOFOLD *now a Kitchen Maid Product*



*Above: 740X Combination—consisting of seven distinct units.*



*Above: The Buttery, for serving halls and large kitchens.*

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# RITTER
APPALACHIAN OAK FLOORING



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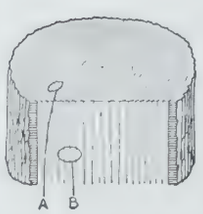
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*The interior of the Brougham is like a corner in the perfect home—comfortable, restful, unobtrusively rich in fabrics and costly fittings. There are two folding armchairs for the extra guests. The driver's compartment —entirely separate—may be open or closed—an arrangement quite vogue in this season's fine closed cars*

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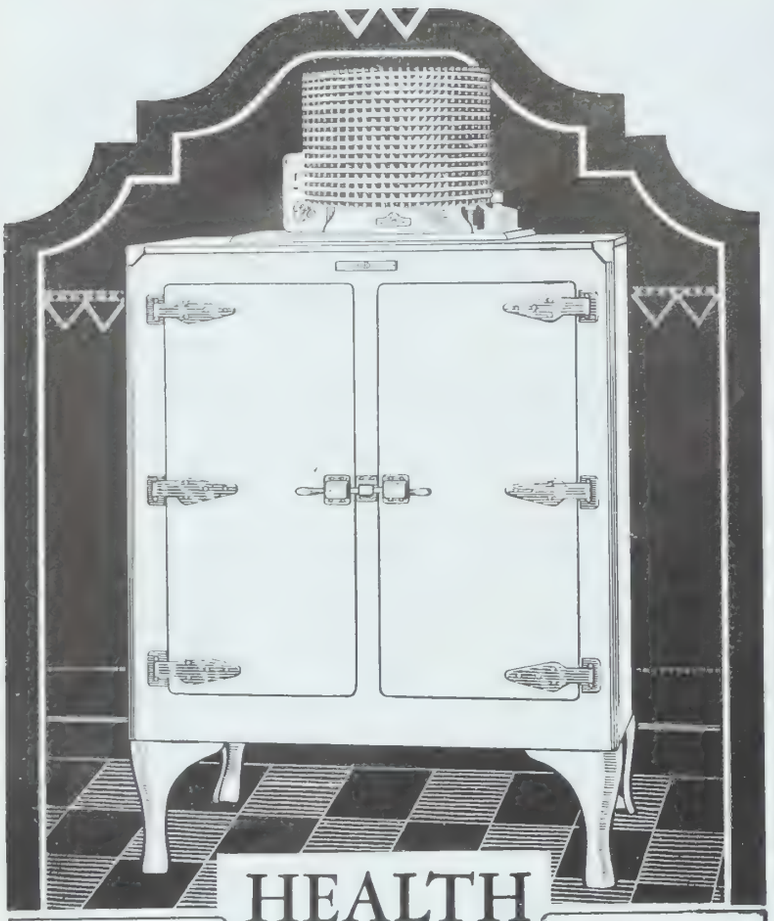
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**RADKOVERS** transform ugliness into charm



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*There are many forms of Acer palmatum, the Cut-leaved Japanese Maple. Of these, one of the best known is multifidum or dissectum, a small shrub-like tree of great beauty*

# IN PRAISE OF THE MAPL

(*Continued from page* 107)

ten to twelve feet in girth and ascending-spreading branches forming a bell-shaped crown. In the early spring every branchlet puts forth tassels of pendent yellow blossoms slightly in advance of the leaves and the light green of the latter and the pale greenish yellow of the flowers blend well. In the autumn the foliage assumes the most brilliant polychromatic tints, varying from yellow through orange to deep red and scarlet. Indeed, much of the autumn splendor of our northern forests is due to the abundance of Sugar Maple trees which are unsurpassed in color effects by any upland tree, as all who traverse the northern parts of this country or the St. Lawrence Valley of lower Canada in the fall will agree.

Curiously enough, this tree, so abundant, so lusty and vigorous, and one that is so readily raised from seeds, will not flourish in the British Isles. This peculiarity also obtai a number of other eastern Amc trees, the mystery of which is be our ken. Though not much culti outside of eastern North America, or three distinct varieties are kr among them var. *monumental* narrow tree with perfectly up branches, rather gaunt in appea but decidedly picturesque and unlike any other known Mapl

Closely related to the Maple is *A. grandidentatum*, f from Wyoming south to New M This is a small tree, seldom feet tall, of bushy habit and s deeply divided leaves. It colors and assumes all the wondrous tin its kinsman, the Sugar Maple. C a sloping bank, where it can e good drainage and full suns there is no more brilliantly hued in the fall than this.

(*Continued on* page 180)



*The normal shape of the Norway Maple is dome-like, tending toward irregularity as the tree gets old. This is the widely used species whose leaves turn to a clear yellow in autumn*

# DERUTA ITALIAN DINNERWARE



MAJOLICA table services of any assortment give a distinctive character to your luncheons and dinners that no china can be compared with, and at only two-thirds the cost of fine continental porcelains. The colorful decorations in satin-like glaze are the hand work of old-world potters and five of the patterns available are exclusive with us.

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THE luxurious character of this monogrammed set assures its acceptability as a wedding or Christmas gift.

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A set contains 6 long towels, 6 face cloths and one mat, all monogrammed. The sets come in green, blue, rose, orange, or orchid,—all fast colors. Priced at $31.50.

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*For*
# Smart People
## *A Word About Buying Screens*

WITH WINTER almost here, nine out of ten home-owners have already removed their old screens. And chances are, most of these people are saying "Yes, we simply *must* order new screens for next spring."

But that's as far as they get! Instead of placing their order *now*, when special care and attention will be given every detail, they'll wait until the mad spring rush, and then take whatever they can get!

Fortunately, however, there are thousands of progressive home-owners who "buy when the buying's best," and it is to this economical group that we offer this mighty sensible suggestion:

Write today for our latest booklet on Higgin All-Metal Screens. It describes and fully illustrates Higgin *Sliding* screens, trim and stylish, yet built for permanent service -- Higgin *Rolling* screens, that roll up and out of sight as conveniently as your window shades -- Higgin *Hinged* screens, that swing so easily inward or outward.

Regardless of what your particular problem may be, Higgin (specializing in screens since 1893) is best equipped to meet it! So send the coupon now.

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*Please send books checked* ☐ *Screen Book* ☐ *Weather-strip Book*

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City _____ State _____



*Among the Japanese Maples, A. sieboldianum has yellow flowers and leaves with from five to nine lobes. Like the others of the group it is of low and spreading form*

# IN PRAISE OF THE MAPLES

(*Continued from page* 178)

Very common and very beautiful is the Red Maple (*A. rubrum*) abundant from New Brunswick south to Florida, being particularly plentiful in swamps and meadows. It is the first of trees to assume autumn tints; in Massachusetts usually about the third week in August signs of color change are apparent. Often it is just a branch or maybe it is the top of the tree which displays a ruddy tone; the rest may be deep green at the moment. Sooner or later the whole of the foliage becomes orange, scarlet or yellow. In the winter the steel-gray bark on the branches and upper trunk of the Red Maple make it singularly attractive, and in the early spring every branch and branchlet is clustered with masses of orange-red to crimson flowers of two sexes. In the male flower yellow anthers like bright eyes stand forth prominently. The female flower is of an even deeper hue and as the young fruit swells whole branches are garlands of vivid crimson. The Red Maple equals the Sugar Maple in size but has a more open and less regular crown, giving it a picturesque appearance. Its wood is less valued, its sap only slightly sweet, but it is less exacting in its tastes and is one of the few trees of eastern North America that flourishes in the British Isles. There are several varieties of this Maple known. One of them, var. *columnare*, is a truly delightful tree with short, horizontally disposed branches, forming, as its name indicates, a columnar mass. Another, known as var. *globosum*, is of low, compact habit and has its place where dwarf trees are in request.

The third great Maple of eastern North America is the Silver or Soft Maple, widely known as *A. dasycarpum*, but correctly as *A. saccharinum*. It is fond of rich soil and grows to its greatest size in the alluvial bottomlands of the Mississippi Valley, but in Connecticut fine trees are common. At its best it is one hundred and twenty feet tall with a trunk some fifteen feet in girth which divides up into a number of ascending stems. The leaves are sharp-pointed, silvery gray on the under surface but assume no ple[asing] autumn color. It is the first of all [trees] to unfold its blossoms which are [borne] along the naked branches and [flush] forth at the first blush of spring. In the vicinity of Boston they have [been] known to blossom in January. M[arch], however, is their proper month, [pre]ceding by about two weeks the appe[ar]ance of flowers on the Red M[aple]. Authorities consider that there a[re] in the world about one hundred [and] fifteen species of Maple, and of all [that] are known the Silver Maple and [the] Red Maple, together with one [rare] species in Japan (*A. pycnanthu[m]*), are the only Maples that bear [their] flowerbuds naked on the branches. [Un]like the Red and Sugar Maples, [the] Silver Maple assumes no brill[iant] autumn tints. It is a handsome [tree] but, unfortunately, its wood is b[rittle] and although it has been much [used] in ornamental planting it is of [much] less value than many other species. It does very well in Europe, where it [has] been long cultivated and several [va]rieties are known; the most useful [of] these is var. *Wieri*, with pendu[lous] branches, deeply cleft leaves, dissected into narrow lobes. Like the [type], owing to the brittleness of its w[ood], this often suffers from strong w[inds].

In America about twelve species [of] Maples are recognized, two of t[hem] being confined to the Pacific Sl[ope]. One of these is *A. macrophyllum*, [the] Broad-leaf or Oregon Maple whic[h in] size vies with its eastern congen[er]. Unfortunately, this noble tree is [not] hardy in New England; it does [not] as far north as eastern Pennsylv[ania] and from British Columbia to mi[d] California it is most useful. It h[as] tail-like inflorescence and br[ight] leaves, deeply divided and sha[rp]-pointed, which in autumn bec[ome] bright orange-colored. The bran[ches] are arranged to form a compact do[me]-shaped crown and the bark is red[dish] brown, deeply furrowed and br[oken] on the surface into plate-like sc[ales].

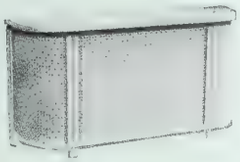
Similar in many respects to [the] Oregon Maple is the Sycamore M[aple] of Europe (*A. pseudoplatanus*) wi[th]

(*Continued on page* 182)

# RADIATOR CABINETS



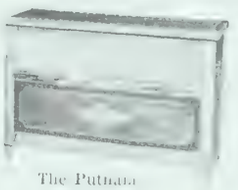
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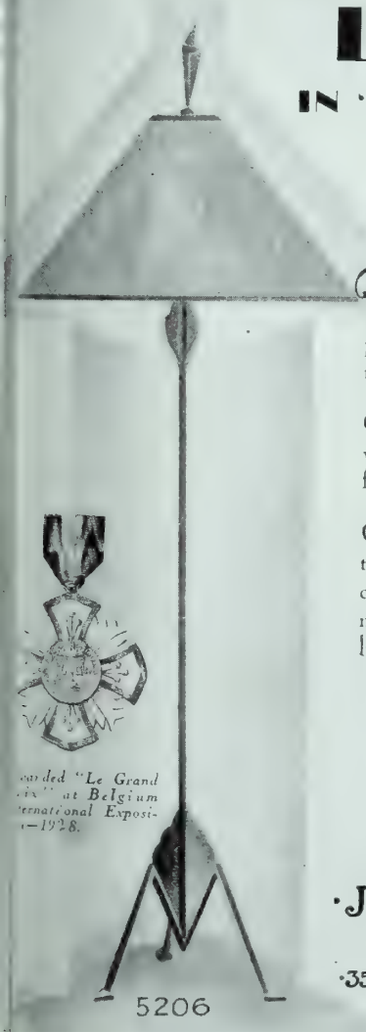
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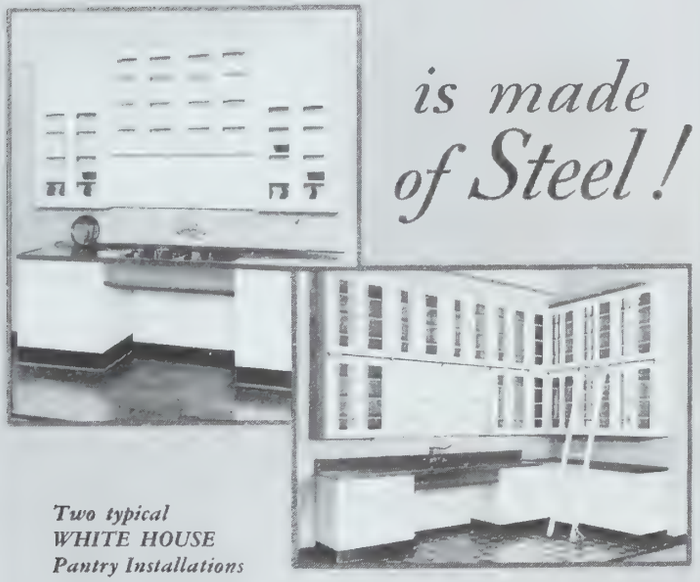
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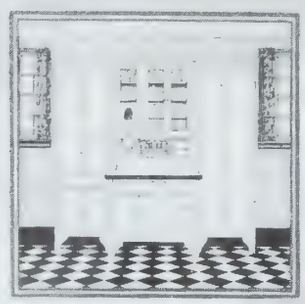
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# IN PRAISE OF THE MAPLES

(*Continued from page 180*)

agrees closely in character of bark and habit of growth but in the autumn assumes no conspicuous tints. It is easily the largest of all the Old World species of Maple. Trees one hundred feet tall with trunks twenty feet in girth and massive branches, forming wide-spreading, round-topped crowns, are not uncommon. It does very well in eastern North America and is especially valuable for planting near the coast. Indeed, I know of no tree that better withstands salt spray and the murderous onslaught of winter gales than the Sycamore Maple. Under such conditions it is stunted and its head ragged and torn, but it resists the worst of storms and as a nurse for other things is invaluable. Long cultivated in Europe, a great many varieties have arisen, several of them with variegated and spotted foliage but of little beauty. One form, var. *purpureum* or *atropurpureum*, which has leaves purple on the underside, has been known for more than a century and is one of the best of all purple-leaved trees.

Widely planted in this country is the Norway Maple (*A. platanoides*) a good-natured and beautiful tree which in spring bears erect, flattened clusters of bright greenish yellow blossoms above unfolding green foliage. In the autumn the leaves assume clear yellow tints. In Europe specimens ninety feet tall and fifteen feet in girth are known. Normally the crown is dome-shaped but in old trees it becomes open and irregular. This tree has been planted in enormous quantities in this country and for suburban districts it is recommended for street work, but in manufacturing towns, where one often sees it, it is no more suited than any other species of Maple. Of the many varieties of this tree var. *columnare*, and var. *globosum*, both sufficiently described by their names, are small but useful trees. The favorite among these, however, is var. *Schwedleri*, whose leaves when young are bright red changing with age to a very dark green.

### AN ORIENTAL

Although a majority of species of Acer are natives of the Orient, few of these are trees of notable size. The only one that is worthy of mention on this account is *A. pictum* which is often met with in gardens. This species is abundant throughout China, Korea and the Japanese Empire and at its best is a tree from eighty feet tall with a rough, gray-barked trunk ten feet in girth. It has yellow flowers in hanging clusters and palmately lobed bright green leaves which in the autumn change to yellow. It is a feature of the northern forests of Japan, where its timber is valued for furniture making.

Maples are an important constituent of the forest flora of Japan, where they color in the autumn as brilliantly as in this country. The Japanese are particularly fond of the autumn coloring and places where Maples are abundant are famed resorts. Three species (*A. japonicum, A. palmatum* and *A. Sieboldianum*) have been cultivated from immemorial time by the Japanese and scores of varieties have resulted. Whole gardens are dev to their cult and viewing the tifarious forms of Maple and wondrous autumn tints is a pa dear to the heart of the nature-lo Japanese. In this country and Europe, when Japanese Maples spoken of, forms with wine-col or finely divided leaves are imm ately envisaged. They form a attractive group; indeed, among group of shrubs and small tre greater variety of form or gr beauty of foliage to be found in these Maples.

### THE JAPANESE

Less popular today, perhaps, formerly, these varied foliaged f of the Japanese Maples have known in American gardens for th quarters of a century and still c mand their place. Among all the and shrubs we cultivate none more exquisitely dissected or beautifully colored foliage. They principally the product of *A. pal um*, a small tree very abundant the mountains of Japan. The ty form has a five-lobed leaf whic the autumn becomes yellow, sal or crimson. Under cultivation the a form with yellow leaves (*aureu* one with very narrow green le (*linearilobum*) and one with l rose-pink along the edges (*roseom inatum*). Another group has se lobed leaves, larger than the t suffused with red when young, a wards green and finally brilliant in the autumn. Among these the popular forms are *atropurpur* with wine-purple foliage and *bic* with leaves of two colors, carmine red; sometimes the carmine is lai in blotches; sometimes one-half lobe or one-half the leaf is of color. In yet another group of species the lobes vary from seve eleven in number and, reaching t leaf-stalk, are again finely cut to mid-rib, the effect being web or l like. Of these the variety *multifi* or *dissectum* is best known; *orna* another form, is similar with deep leaves. A few of the forms of anese Maples are referable to *A. onicum*, also a bushy tree with f seven- to eleven-lobed leaves and plish red flowers. There are a nu of varieties of this of which the popular are *aureum* with leaves wh of a pale golden yellow, and *Pars* or *filicifolium* in which the leaves cut and divided after the manner fern frond. One other species comes under this Japanese grou *A. Sieboldianum*, which has seven nine-lobed leaves and yellow flow

There are many other named va ties of these Japanese Maples, though the list available today is less than formerly. Grouped near house or where they can be seen f the windows they have a decided in landscape planting. The Japa grow them in pots, training them all sorts of curious shapes; among group of trees is Japanese ingen and taste better displayed than in fashioning of Maples in a M garden.

Very beautiful is *A. crataegifoli*

(*Continued on page 194*)

# Here are some things you probably never thought of for Christmas

YOUR youngsters would enjoy a Hodgson play house this Christmas. Hodgson play houses are built of the same sturdy materials that make Hodgson Houses so durable and attractive. Clear, straight-grained cedar. Painted outside and stained inside. Diamond casement windows and a French glass door. Absolutely weatherproof. They can be used throughout the year. And they are shipped to you in sections, all ready to erect.

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For your feathered friends, Hodgson bird houses are available, the larger ones modeled after old New England homesteads. Hodgson dog kennels are warm and cozy; they are made with or without partitions, and floors and roofs are detachable for cleaning. Well painted. The kennels have a correct ventilating system.

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*This play house, having a room 8x8 ft. and a porch 4x8 ft., is priced at $295. Other Hodgson play houses may be had from $95 up.*



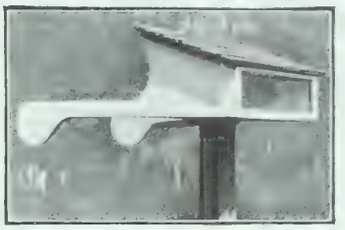
*Hodgson red cedar dog kennels are warm, sanitary and correctly ventilated. The one shown here costs $22 with partition. Size 2½x4 ft. Well painted.*



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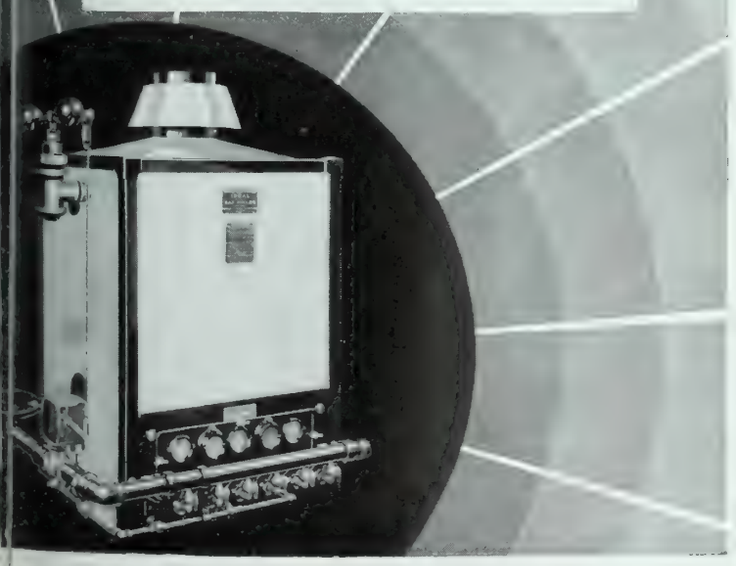
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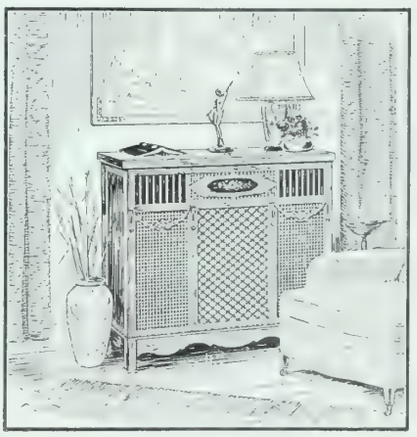
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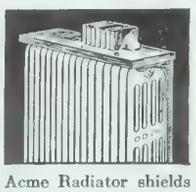
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Every Church Sani-White Seat is definitely guaranteed. Its glistening, smooth, white surface is *not a paint, lacquer or enamel.* It is a solid covering—it has no joints in which germs and dirt can lodge. It will not chip, wear off nor turn color. After years of service, it will remain as free from cracks and imperfections as when it left the factory.

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Mail the coupon for this free booklet and for an actual sample of the Sani-White covering. We want you to test it for dirt and wear resisting qualities yourself. Your nearest plumbing store carries Church Seats. C. F. Church Mfg. Co., Holyoke, Mass.





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*Cowslips blended with Poet Narcissus make a refreshing picture in those thrilling days when spring is well under way*

# FLOWERS FOR VARIOUS GARDE

(*Continued from page* 104)

pecially pretty, but amusing to set out in a by-place.

*Geranium grandiflorum* is a neat plant with handsome leaves, its habit tufted and slightly procumbent. Its flowers are very large and borne over a long period. It is quite restrained enough for the rock garden and shows up handsomely near the front of a border. Mr. Farrer speaks of a "lovely dwarfed form" from the upper Alps of Turkestan, known as *Geranium grandiflorum alpinum.* But I can find no trace of it in catalogs.

*G. ibericum*, the true form, has fine large dark blue blossoms and is a stocky and thrifty grower, having large leaves and showy bunches of blossoms in June. Like all its kind it varies a good deal from seed, some of the seedlings having very poor, dull colored blossoms. So when a good one is arrived at, it is well to cherish it and increase it by means of root cuttings. It is too large a plant for any but very spacious rock gardens, but makes a fine border plant. Once *G. platypetalun* was considered a form of *G. ibericum*, but it is now giv rank of a separate species. Th plant cannot be said to have blu soms: they are a most delightfu purple and borne in such profus to obscure the plant almost tota is distinctly for the border, it makes a fine, rounded mass of some foliage, blossoming ear June. Its fault is that the blosso rather fleeting, lasting not mor two weeks at the most, as is th also with *G. ibericum.* The oth species mentioned, however, are more enduring. All Geraniun easily raised from seed, but c selection must be practiced whe first blossom and the poor thrown out.

THE DOUBLE ARABIS—Most g boast at least a few mats of the white Arabis that blooms so early in the spring, but the form is far less often seen. I plant of much more sub throughout, and while a d flower is often less appealing

(*Continued on page* 190)



*Carex fraseri is one of the Sedges and makes special appeal with its broad, enduring leaves and fuzzy white flower heads. This group was photographed in the garden of Herbert Durand, near New York*



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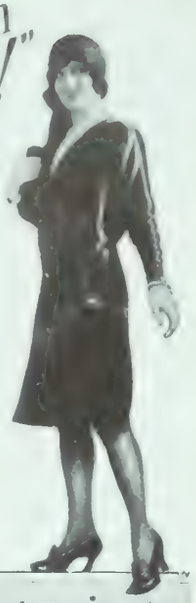
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*In the best of the gold-laced type the main part of the flower is rich brownish red, ornamented with a yellow center and yellow lacing around each petal*

# ALONG THE PRIMROSE W

(*Continued from page* 105)

should, until in my ignorance I allowed them to flower to death, only to learn too late that this is a natural proclivity of the particular species. But the *auriculas*, hardy as Oaks, they say, when once established, and Veitch's rose-colored variety from China, and the strain of Primula Lissadel called Red Hugh were so small when winter came that the frost threw them out of the ground and they merely disappeared. What of all the others? They, alas, passed away in their infancy, never even surviving the tiny seedling stage.

The not insurmountable dangers in raising Primulas from seed are numerous. In the first place they are notoriously erratic about germinating; you may sow the seeds of certain species and then wait a month, two months, an indefinite number of months. With *japonica* I waited a year and then lost ninety percent of them, for the following spring I thoroughly stirred the soil in th flat and sowed Snapdragon see to find a week later a scatterin of sturdy little Primroses comin

The Cowslip, English Pri *polyanthus* and some others larger seeded species are co atively easy. The seeds being o size may be sown in any good ordinary seed flats. With reas care in watering they will not out and be lost, and they germi a reasonable length of time. Bu many species the seeds are so tesimal (a mere pinch of dust out of the packet, which the l breath will blow into oblivion only extraordinary measures answer. You are afraid of co them too deeply and at a loss h go about watering them. I hav hundreds of the tiniest seedling can possibly imagine appear cigar box of earth only to lose

(*Continued on page* 188)



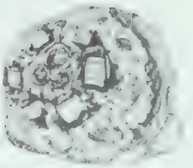
*With English Primroses and Narcissi the gardener can paint many an early springtime picture of great charm. Both plants succeed in the same exposure*

# *Genuine* ENGRAVED MONOGRAM STATIONERY *is socially correct*



In the busy whirl of modern society, people are judged by the stationery they use. Cheap, unattractive stationery may create impressions that can never be erased. But your good taste is unquestioned when you use *genuine* engraved monogram stationery. It is socially correct and a thoughtful gift that will be appreciated and remembered long after the holiday season has passed. When buying monogram stationery be sure that you receive only *genuine* engraving by placing your order with a store displaying the Mark shown below.

ENGRAVED
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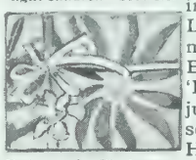
**Darning Bouquet**
For the guest room or for your own room there could be no more charmingly useful gift than this 6-in. bouquet containing 12 spools of silk hosiery darning cotton, needles, thimble and darner. Gift tied. N 388 1.00



**A Personal Bookend**
Everyone likes to own that which is different, to be individual. These smart bookends of heavy brass with the owner's initials are our own design. 6 in. wide. M 138 7.50 pair



**Child's Set**
A colorful 3-piece set from Spain. The deep bowl, pitcher and 7-in. plate decorated with rich blue, red and orange on buff background, will delight children. C380 2.25



**Poinsettia Christmas Wrappings**
4 sheets of white tissue with red and green poinsettas, 6 gold bells and holly, 5 yards of gold crepe tape and package of seals and tags. Set N01 1.00. Gift wrappings make your gifts more fascinating. Our Greeting Card Folder offers a choice of many cheerful wrapping combinations.



**Pirate Ash Tray**
Remarkably well modeled in bright colors. One of the most striking pieces made this year. 8 in. high. Ash tray has a removable glass. 9.00 Z6



**Useful Book Cover**
With modernistic design in silver. Genuine pin morocco leather, moire silk lining. Black, tan or blue. Contains a quire of fine stationery. L 601 2.50. Serves two purposes



# I have a Christmas Shopping Secret

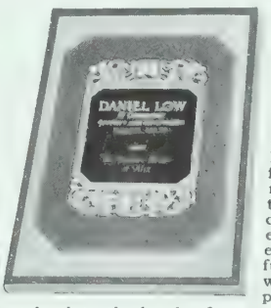
"I used to love to shop—it was such fun hunting for unusual gifts. 'She always gives such original things', said my friends.

"But a growing family took more of my time, I found it harder to go shopping. And when I did go, I came home worn out—it is so much harder to shop than it used to be. In stores, with their widely scattered gift departments, I was tired and bewildered, until finally I took anything because it was 'closing time'.

"I really came to dread Christmas, which once I so loved. Then one night at my sister's, I picked up 'Good Housekeeping'. Idly turning the pages, I saw Daniel Low's ad. 'I let Daniel Low do my Christmas shopping'. I read it through and asked Barbara: 'Did you ever hear of Daniel Low?' 'It's queer you asked that', she said, 'because just today at the office, Mr. Bartley had me send his annual Christmas order to Low's. He does it every year—just twenty minutes of looking thru the catalog for interesting things, a short letter and a check, and his whole worry of Christmas shopping is over.'

"So I sent for Daniel Low's Christmas catalog, and when it came I was surprised, a wonderful book of all that was new, unusual, interesting. Again I would be complimented for my originality and—Oh! the bliss of quiet shopping at home.

"When the things came—I was delighted—the gifts were so well packed, they looked so fresh, so different from the prosy old things I would have bought in desperation.




"When I showed John the bill, he said: 'Well, this is the first Christmas we have kept inside the budget'.

"Every year since, Daniel Low has never failed to surprise me with new things of lovely quality, with every courtesy in exchange or refund. I wish it were possible to put a Daniel Low catalog into the hands of every woman in this country—it makes it truly 'more blessed to give'."

Why don't YOU take advantage of this woman's experience and clip the coupon below, that you too may enjoy Christmas shopping this year?

# Daniel Low's
## Gifts for sixty years

DANIEL LOW & CO.
252 ESSEX ST., SALEM, MASS.

GENTLEMEN: Here's my address. Please send me your advance booklet of Christmas cards and the newest small gifts by return mail and your 160 page Catalog just as soon as published. (Nov. 1)

Name _____

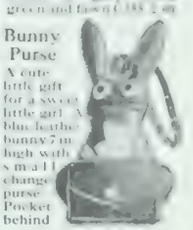
Street _____

City _____ State _____

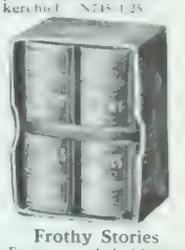
.....Please print name and address.....



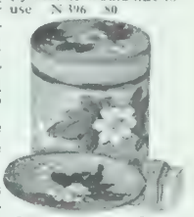
**Futura Vase**
Of fine pottery in modernistic design, in attractive shades of gray, green and fruit. 1.85 2.00



**Bunny Purse**
A cute little gift for a sweet little girl. A blue leather bunny 7 in. high with small change purse. Pocket behind purse holds small handkerchief. N 748 1.25



**Frothy Stories**
For men only! Clever set of two cakes of imported soap of fine quality that he would like to use. N 396 .80



**Cloisonne Smoking Set**
A beautiful set which will be a most acceptable gift to any home. Consists of a cigarette box, enameled all over, a match box holder and an ash tray. A delightful example of Chinese craftmanship. Z 603 4.50



**Aeroplane Ash Tray**
Guaranteed not to turn over, burn, or do a tail-spin. A timely gift. Antique brass finish. 4¼ in. long. Z 515 1.50



**Our New Bridge Set**
An exceptional value. Fine pin morocco leather with gold tooled decoration. Two packs of good cards, trump marker, pencil, and score pad. L 769 1.75. With initials 2.00

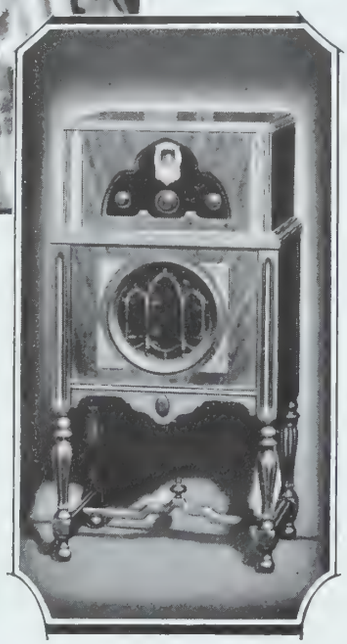


**Fruit Juice Set**
A delightful new service sold only by Daniel Low & Company. 8 fruit decorated handled juice 5½ inches tall and footed glasses. Cheerful for breakfast use. C408 2.50



A PRECISION PRODUCT

Model 55. A. C. Electric. Seven tubes plus rectifier tube. Single dial control. Push and pull power amplifier with phonograph pick-up jack.



# Be there with her

FOOTBALL!—again it occupies the stage as America's greatest classic illustration of co-ordination. And how the enthusiasts do love it!

All credit to radio for bringing the excitement and thrills of this stirring game to our very hearths. And how it adds to our enjoyment if the reception is perfect — a reception so vivid that we forget the instrument and are carried off to the field with an interest as intense as that which rocks the stadium.

Such an instrument is Arborphone with its famous Loftin-White circuit. Like a winning team, it is irresistible. Accentuating this remarkable performance is a beauty of cabinet craftsmanship that is putting Arborphone into more fastidious homes than any loud shouting of claims could do.

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. . . . . *only* $75



**Arborphone Division**
Consolidated Radio Corp.
Ann Arbor, Michigan

**ARBORPHONE**
*"All You Can Ask of a Radio"*


# ALONG THE PRIMROSE WA

*(Continued from page 186)*

all by damping off, or washing out, or drying up in three days' time. Only very recently have I learned just how it is done.

The experts say there is only one safe type of receptacle for use in sowing these extremely small Primula seed, and that is the shallow porous earthen pot, such as the florist uses for forcing spring flowering bulbs when he wishes to plant a whole dozen in one dish. This makes watering a simple matter, for the pot may merely be set in a pan of shallow water and the soil allowed to take up sufficient moisture as it seeps through the sides of the pot. Over-watering must be avoided. The soil should be light and fairly rich and have a portion of very fine sand mixed with it. The earth should be moistened before the seeds are sown and dusted over with a thin layer of the sand, on which the seeds should be scattered as thinly as possible. And when this is done just sufficient soil should be sifted on to hide the sand. This method exactly provides against the usual dangers and is bound to be successful.

### HARDY PRIMULAS

With the more ordinary hardy Primulas, those with which I have already proclaimed my success—Cowslip, Primrose and *polyanthus*—these precautions are perhaps advisable but not absolutely necessary. I grow them readily enough by treating as I do Pansy and other seeds. In fact, last spring I found many self-sown *polyanthi*, from seed which fell the year previous, coming up about the old plants in the border. But I have never found a self-sown English Primrose yet. Possibly the reason for this may be that the most of my older Primrose plants stand in a part of the garden which is very wet all the earlier part of the spring, while the *polyanthi* are growing in a location more favorable for seed sprouting.

These three are supposed to be very nearly related, the Cowslip being the more primitive and less highly developed form. Cowslip colors are brown, crimson and yellow, generally in a single flower, though there are double forms. The so-called English Primrose has been developed for greater size and wider range of coloring. Among mine are white, yellow, orange-reds, reds and deep crimsons. The flowers are five-petaled, and whatever the body color the five-pointed yellow star appears at the center. Some have irregular bands of yellow along the petal edges.

The *polyanthus*, called one of the oldest cultivated florist's flowers, has been developed mainly into the gold-laced type. In the best of these the body color is a rich brownish red, so dark in certain specimens as sometimes to be called black. There is always the yellow center and the yellow line or lacing along the outer edge of each petal. In the perfect show type of *polyanthus* this lacing cuts in to the yellow center along the midline of each petal. As a rule the petals of the Primrose are somewhat fuller and the whole flower more nearly a perfect circle than in the *polyanthus*. The foliage seems identical, develo in older plants into a thick mas or eight inches in height and somet a foot in width. The leaves are al a lettuce green in color, and their f crisp appearance quite tempts on try a salad of them. In some st of *polyanthus* the gold-lacing seem have been less stressed; Miss Jek well-known strain, for instance, se superficially, at least, identical some of the finer Primroses.

Once established, both the P rose and the *polyanthus* seem perfe ironclad. Smaller plants are likel be lifted out of the ground by action of the frost and need watc and putting down again early in spring. Full-grown plants in garden, however, live on and surviving winter after winter undiminished vigor. The mass of year's foliage turns brown and l a soggy mess after the snow m away, but soon the new shoots f their way through, and nearly whole month of May the plants full of flower clusters.

The time comes eventually w the plants are so big and dense dividing them is a real necessity my garden this is done just after have ceased flowering. The pl are lifted out with the spading f the earth shaken off and the heads or pulled apart. It is not uncommo obtain two dozen divisions fro single clump. We cut the tops about half way and reset them partially shaded spot in the gar It is rare that one of these divis fails to survive. Of course, like newly set plant, they may require o sional watering. Out of a d plants divided last summer we have made at least three hund They did so very well that they plenty large enough to leave out the winter.

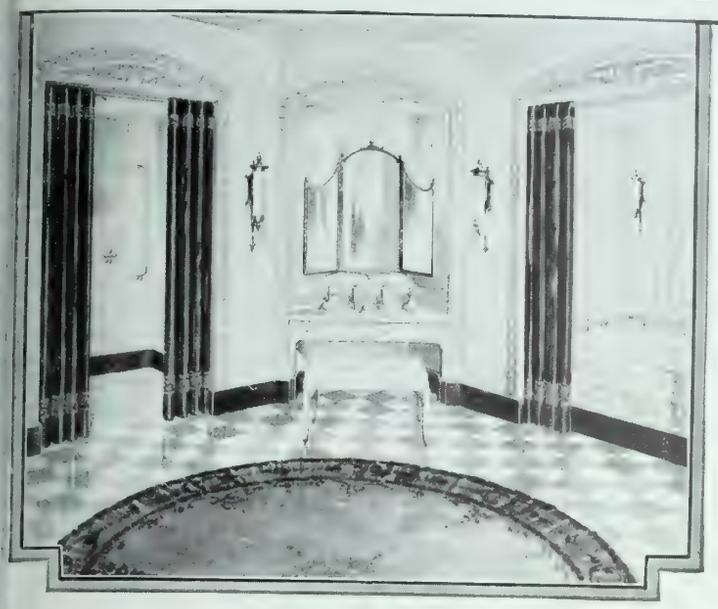
### THE SEEDLINGS

Unless seedlings can be brough a fairly good size by fall it proved safer with us to winter t over in a cool dark cellar and p them out in early spring. The fall, of course, they should be outside. At the present moment, in February, there are in our c six large seed flats filled with prob five hundred of last season's sow Occasionally we water them a l When I last inspected them, they becoming impatient of the long wi and like myself eager for spring, fresh shoots were pushing out in e direction. By getting them into ground early we shall be rewar with bloom next season, though it be another year before they are l enough to make much of an indivi showing. The seeds were sown spring and the young seedlings r into larger flats sometime early in summer, where they were left gr ing on in partial shade until late f

These cellar wintered seedli with the many old and divided pl wintering outside, will furnish long double border with a supply plants to make it a veritable Prim Way for three good weeks or m

*(Continued on page 196)*

THAT ASTONISHING NEW WALL MATERIAL



# "The loveliest Bathroom that ever you saw!"

## And it costs so little more than the commonplace kind!



NO room in all the house is more deserving of bright and pleasing appearance than the bathroom. And none is more likely to be dull, drab and monotonous.

But commonplace bathrooms are no longer necessary. Sani Onyx has lifted the limitations and opened wide a whole new world of decorative possibilities.

Sani Onyx, as you've probably heard, is that astonishing new wall material made from *melted rock*. New effects. New surface textures. New colors and color combinations. It is exclusive and distinctive; yet not nearly as expensive as you'd imagine.

Unlike other materials, it doesn't crack, chip, check or discolor. And it's as easy to clean as a china dish. Send for your copy of a beautiful portfolio, showing bathrooms, kitchens and breakfast nooks in full color.

MARIETTA MANUFACTURING CO.
133 BROOKSIDE, INDIANAPOLIS



And here's a new idea—a Sani Onyx Window Sill! Painted window sills, you know, are soon marred by sun and rain. They must be repaired and redecorated. Sani Onyx will outlast the building and always look "just like new."

*Beautiful* SANI ONYX
VITREOUS MARBLE

# Your doctor will tell you



**THAT more often he prescribes "plenty of exercise" than he does drugs as curative and preventative. Right eating and exercise is the first simple rule for health.**

But, you may say, I can govern my diet, but where and how get the systematic exercise, when time is fleeting, and business and social demands are many and multiplying? Walking, golfing, swimming—even the matutinal daily dozen—require *time* and *wherewithal!*

Your doctor has an answer—"SAVAGE HEALTH MOTOR," the scientific vibratory mechanical exerciser and reducer. He knows that for ailments due to under-exercising and over-eating, The Savage Health Motor is beneficial and economical, because its pleasant, stimulating, vibratory massage enlivens the vital organs, speeds circulation, aids digestion, elimination and sleep, in fact, rejuvenates the entire system.

The illustration tells the story. Place this portable health motor on table, desk or window ledge; its adjustable anchor strap holds it against the pull of the oscillator belt (easily removable); attach cord to nearest electrical outlet, touch the switch and away go lethargy and lassitude.

The Savage Health Motor is *compact, portable*, vibrationless and silent in operation. And its price ($122.50 East of the Mississippi) is well within the means of the many.

The interesting story, "The Spirit of Health," gives details. Ask for it today. Address.

**SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Utica, N.Y.**
***Subsidiary of Savage Arms Corporation***
Makers of the famous Savage-Stevens Sporting Arms the Savage Wringerless Washer and Savage All Electric Ironing Machine.
GREAT BRITAIN: Bedington Liddiatt & Co., Ltd., London, Eng.

# SAVAGE HEALTH MOTOR

SVG EXERCISER AND REDUCER SVG
Patents applied for by J. G. De Remer

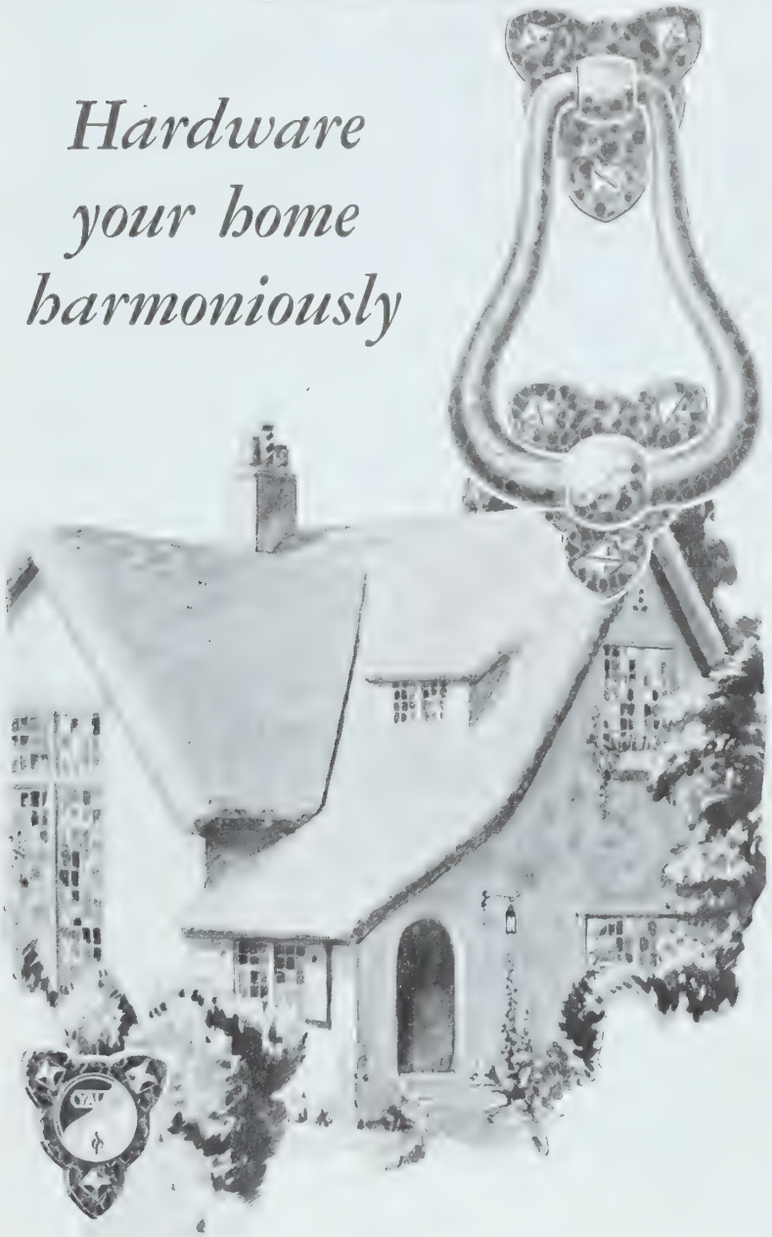
SAVAGE PRODUCTS DISTRIBUTING CORPORATION, Dept. H Utica, N. Y.
I am interested in keeping and looking fit. Send me your story, "The Spirit of Health."

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*Hardware your home harmoniously*



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Beauty
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YALE
Fine Builders' Hardware

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YALE MARKED IS YALE MADE



*Arabis rosea, a little biennial that self-sows well, is worth trying in the rock garden. Its blossoms are magenta-pink*

# FLOWERS FOR VARIOUS GARDE

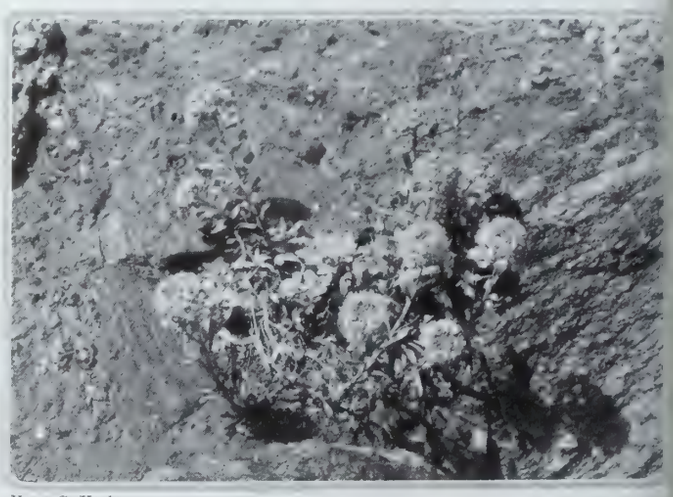
(*Continued from page* 184)

its single form this is not so with the double Arabis. Here not only petals are increased but fragrance also, as well as its usefulness. In Mrs. Dobson's lovely garden near Poughkeepsie mats of double-flowered Arabis nearly a yard long hang from cliff-like rocks with charming effect. It is slow to get under way when it is first planted, but once established it grows rapidly and increases in beauty year by year. The double blossoms are richly fragrant. *Arabis mollis* is a good plant for a rock garden, green of leaf and creeping closely over the stones. It blooms a little later than the common sort. Of the pink species, *A. albida rosea*, difficult to get, is most attractive as is *A. aubrietioides*, which has light mauve-pink blossoms that are pleasing against its silvery foliage. *A. rosea* is a little cheerfully self-sowing biennial with magenta-pink blossoms and hoary leaves. It is worth a corner.

A NEW ALYSSUM—New to me this year in my rock garden was *Alyssum wulfenianum*. It does not differ greatly from many of its race, though the fact that the individual bl that compose the large rounded are of good size gives the pl good deal of interest. It has way of flinging itself over a dec but when full grown will require space, I think, than *A. mon* or *A. serpyllifolium*. Like most kind it demands a sweet soil, impatient of the least acidity and disliking damp, whether of su or winter.

AN ATTRACTIVE SEDGE—The of the sedges is legion and on not often think of them as g plants. Nor are they up to the h standard of beauty, but one found its way to my garden th Mr. Durand (who finds beauty our native flowers) has prov amusing and attractive acqui This is *Carex fraseri*, found w the rich mountain woods of Vi and southwards. It has broad, c ribbed, enduring leaves and white flower heads in late Jun July. It seems a friendly thing, ing in a low part of the rock g

(*Continued on page* 192)



Harry G. Healy

*A little-known member of the Alyssum tribe is A. wulfenianum with good-sized blossoms in large rounded heads. It asks for sweet soil and freedom from dampness at all seasons*

Cunningham
RADIO TUBES



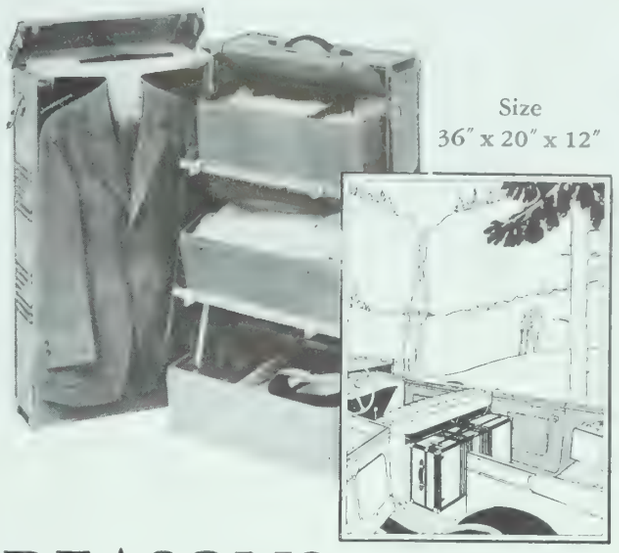

# Tireless Sentinels

Radio tubes are such a vital life-giving part of your radio equipment, they should be tested regularly and all old worn-out tubes replaced with correct Cunningham tubes to give new energy to your set.

E. T. CUNNINGHAM, Inc.
New York Chicago San Francisco

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Size
36" x 20" x 12"

# 6 REASONS

## *why this new trunk means so much to weekenders*

1 The Oshkosh Taxi Wardrobe is not much larger than a large suitcase; you can easily take it with you wherever you go.

2 Yet inside it is a complete wardrobe trunk; it holds everything you need for a month!

3 It brings you the same painstaking workmanship, the same fine materials, that have made Oshkosh the famous name it is.

4 It brings you unique Oshkosh conveniences, such as the Oshkocentric Locking Device, that eliminates drawbolts and secures your possessions by a single turn of the lock.

5 It is made in many models to meet special purposes; you will find one that for all the world might have been built especially for you.

6 It is so smart looking that you are proud to be seen with it.

You must also see the Oshkosh Pullman Wardrobe, the popular piece of hand luggage with wardrobe trunk conveniences, that fits snugly under a Pullman berth.

*An attractive descriptive booklet, "Your Home Away From Home," will be sent you on request to 459 High Street, Oshkosh, Wisconsin.*

THE OSHKOSH TRUNK COMPANY
*Oshkosh, Wisconsin, and 8 East 34th St., New York City*

# OSHKOSH TRUNKS



# THEY NEVER INVITED HIM AGAIN



***How a window shade roller ruined the social career of W. Winternitz***

Willard Winternitz was in the seventh heaven. At last, he had been invited to tea at the Van Allrich's —and Mrs. Van was showing him her famous collection of Early American furniture and glass.

"Oh do let me put up the window shade," cooed Willard, "so that we may have a little more light on this lovely bit of Stiegel glass."

He touched the shade. Bing!—up it flew to the ceiling. The cord wrapped itself around the roller.

"Let me fix it," cried the gallant Winternitz. As lightly as a lad of two hundred odd pounds can spring, Willard sprang up on a rare Hepplewhite chair. ! * ! * ! * The rest is silence . . . . . .

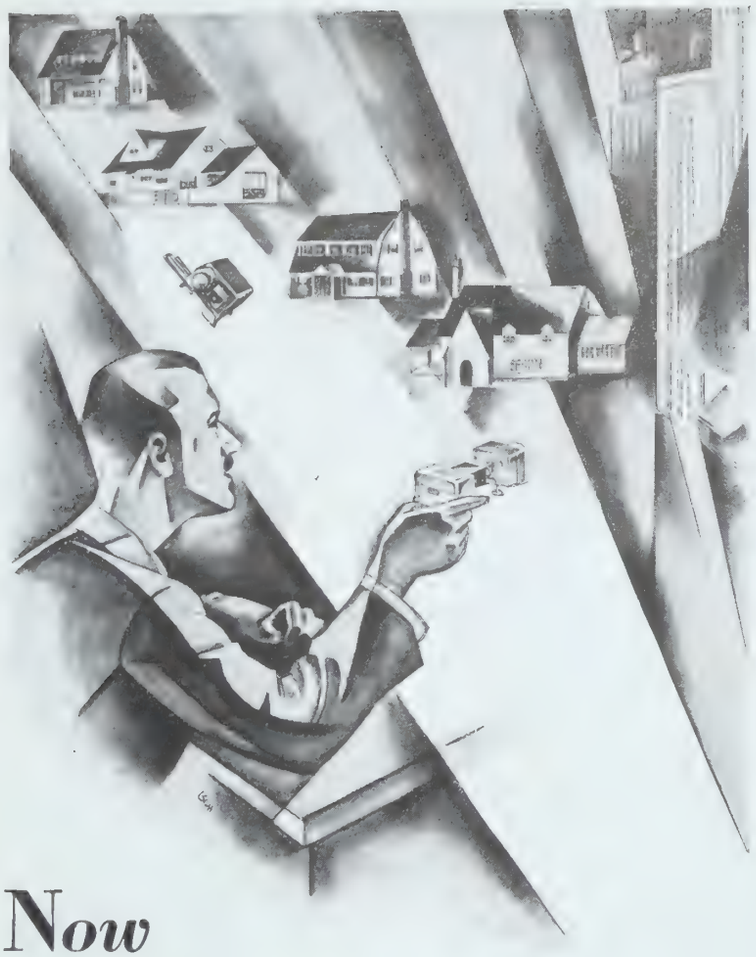
WHEN your patience with those old shade rollers (the jumpy, squawky kind) is exhausted, go to your shade man and tell him that you think life is too short to be wasted juggling with old-fashioned rollers. Tell him you want the NEW *Columbia* Rollers on your shades — the kind with 30% to 40% reserve power—nickel plated ends—RUSTPROOF—self-lubricating bearings that are QUIET.

# *Columbia* SHADE ROLLERS

*Used Everywhere in Beautiful Homes*

Made by the makers of *Columbia* Window Shades and Shade Cloths

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Now

YOU CAN CHOOSE THE OIL BURNER

*that fits your house and purse*

**EACH manufacturer of an oil burner in the past has urged the purchase of his particular burner for all types of houses—from the modest bungalow to the imposing mansion. Such a plan was unsound, for no single oil burner could fit every home.**

**The Caloroil Burner Corporation, pioneer manufacturers of oil heating equipment, has changed that condition. They offer you a line of oil burners, proved leaders in the type and capacity that fit your particular needs and pocketbook.**

**Moreover these burners are installed by heating and ventilating contractors—men who know the heating business and have reputations for reliable workmanship which they jealously guard.**

**If you have craved for that extra half-hour sleep on cold wintery mornings—if you desire even, healthful temperature with furnace cares eliminated—see the Caloroil line of Burners. You will find one that fits your home and purse.**

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225 West 34th Street, New York City

Please send me particulars about the Caloroil line. I am interested in an oil burner for my ..... .....State number of rooms, type of occupancy, etc. ..... .....

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HEAT IS LIFE



*Armeria caespitosa is one of the daintiest and most appealing of all Alpine flowers. The whole plant is only two or three inches tall and bears pinkish blossoms. It needs gritty soil*

# FLOWERS FOR VARIOUS GARDEN

(*Continued from page* 190)

and putting up cheerfully with being overrun by ramping Pinks and Aubrietias.

A WEE THRIFT—One of the most engaging little plants in the rock garden is that tiniest of Thrifts, *Armeria caespitosa*. No other Alpine that I know so completely envelopes itself in bloom. One might ask perhaps that these blooms be a little more definite as to color, one way or the other, either pure white or a more convincing pink, instead of the pallid tint they effect; but this is a fault of Thrifts generally and not a serious one. *Armeria caespitosa* forms dense little tufts of spiny foliage, something after the manner of some Drabas and Androsaces. The round heads of chaffy bloom sit close upon the green towards the end of April and are most delicious to look upon. The whole plant is not more than two or three inches tall. It likes—indeed, it must have—a crevice, with a body of light, gritty soil behind and its head in the sun.

Easier to grow and very attractive is *A. juncea (setacea)* that is something like a very small Sea Pink *(A. maritima)*. It blooms off and on throughout the summer and its heads of bloom are a good color. The best form of the Sea Pink to grow is *lauchiana*, whose blooms are a f color. *A. latifolia* makes a good gr rosette and sends up many tall st topped by round pink heads of bloo This plant may find a place near front of the border. *A. alpina* i little after this manner but not tall, nor so definite in color, so generally good.

The Thrifts abound along shores of southern Europe and *maritima*, at least, grows freely al England's coasts. For the most p they are easy to grow from seed most friendly in the garden. The Pink makes a good edging plant was once used freely to outline patterns of the intricate "knottes" t were fashionable in Elizabethan da

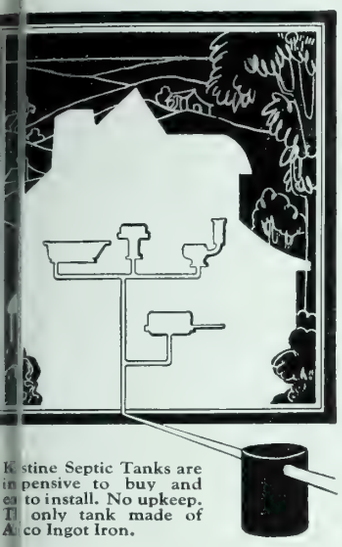
FREE-FOR-ALL—The self-sown se lings in a garden might be cal our unearned increment. To rece this free largess all that is necessary to curb a little our passion for ne ness; but however tidy we may some seedlings will evade the hoe a smilingly greet us where and wh we least expect to find them. I lo these generous spirits, though course it is often necessary to c their freedom, especially in the r garden where space is a considerat.

(*Continued on page* 196)



*The double Arabis is quite as fragrant as the more common single white form and is well adapted to border as well as rock garden planting. It grows rapidly when well established*

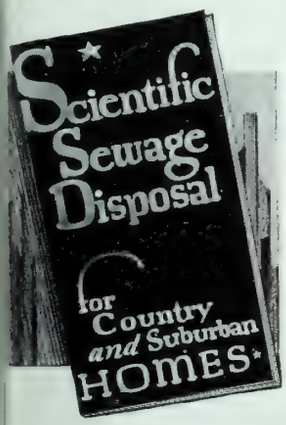
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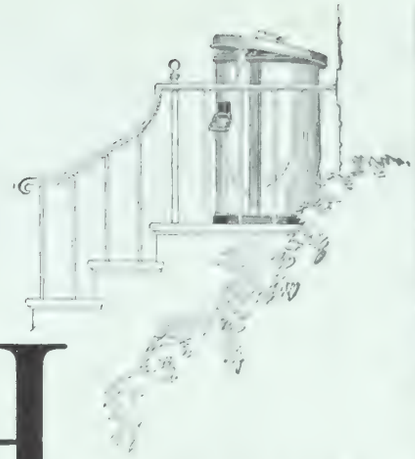
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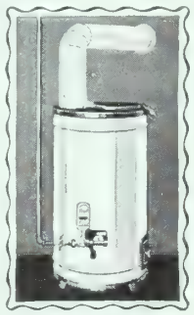


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Syracuse, N. Y.

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Address .....

(Names of Architect and Plumber appreciated)


# IN PRAISE OF THE MAPLE

*(Continued from page 182)*

whose small, oblong-ovate, pointed leaves change from yellow to crimson or black-purple in the autumn. No other Maple assumes such dark tones as this Japanese species. It is a bush or small tree, seldom more than twenty feet tall, with smooth purplish branches very slender and spreading. Among the lesser trees of Japan this is one of the most lovely.

Quite unlike any other Maple and strangely mimicing the Hornbeam is the Japanese *A. carpinifolium* with narrow, ovate, sharply pointed, serrated and many-veined leaves. This is a bush or small tree with slender, spreading branches clothed with gray bark. Unless in flower or fruit it is easily mistaken for a Hornbeam.

One of the hardiest and most attractive of all Maples in the autumn is *A. ginnala*, a large bush or small bushy tree with abundant ovate-pointed and coarsely toothed leaves. No Maple is more umbrageous during the height of summer and in the early autumn it assumes blazing fire-like tints and might well be called the Burning Bush. Those who want a feast of brilliant orange and crimson in the fall should plant *A. ginnala*.

The Moosewood or Striped-bark Maple (*A. pennsylvanicum*) is typical of a small group of species characterized by their thin, perfectly smooth bark striped alternately with white and olive-green, the white being particularly prominent in the winter. All are slender trees or large bushes and confined to moist woodlands. The Moosewood is the only species known from this country and it is characterized by its palmate, three-lobed leaves on long petioles which change to clear yellow in the fall. There is a variety (var. *erythrocladum*) with salmon-red bark, particularly brilliant in winter. A very similar species spread in the forest of Japan *rufinerve*. More graceful with ... veined leaves and petiole is *A. ... lipes*, one of the most charming of Maples. Similar in character of but with a more or less ovate, l... pointed leaf is *A. Davidii*, a ... common Maple in the forests of ... tral and western China.

In Maples the variety in form ... shape of leaf is not confined to ... cutting or lobing but it goes a ... further and the leaf becomes pinn... like that of the Ash tree. There ... group of these of which the Ameri... Box Elder (*A. Negundo*) is a ... known example. At its best this i... tree sixty feet tall with a trunk ... feet in girth supporting a ro... topped crown. In its different for... it is found widespread throughout ... United States, being represented ... California by a distinct geographi... form. In Texas and other States i... commonly used as a street tree, ... which purpose it has been wi... carried about the world and is ... request in South Africa, Australia a... elsewhere. In cultivation a number ... forms with variegated foliage h... arisen, none being better than the ty... cal *variegatum* in which the lea... have a broad white margin. There ... a form (*aureum*) in which the lea... are wholly yellow and another ... which they are margined with yel... (*aureo-marginatum*). The Box E... and its varieties are quick grow... trees, easily accommodated in ordin... soil. Their wood, however, is bra... and on this account they are oft... damaged by storms. In a small gard... they can be kept into round-top... affairs by close pruning.

## THE TOP OF THE WORLD

*(An Old New England Farmstead)*

Two stone walls and a cart-way through,
Waving grass that the wind blows over,
Quaker-ladies with eyes of blue,
Daisies, buttercups, pink-cheeked clover;

Chirp of crickets and hum of bees,
Birds a-twitter, and leaves soft sighing—
Gracious and tender things are these,
Under the sky, and the light clouds flying;

Light clouds flying so high, so high,
And drifting shadows that follow under,
Deepening the blue on the hills that lie
Wrapped in mystery—clothed in wonder.

There I'd be when the fresh greens glisten,
There when the first white flakes are whirled,
Where the sun laughs out, and the young moons listen,
When God smiles down on the Top of the World.

ESTHER MORTON SMITH

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It means a rare, delightful, old cookery flavor has returned to he restore the almost lost art of di ng.

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## "Dinner is just ruined, Tom and the cook's *wild!*"

Their guest had gone up to dress an hour ago. She reached the bath—and then—

A rusty, sluggish stream of water trickling into the tub. She drained it off and tried again—and again—.

Well, the dinner *was* ruined. The cook *was* up in arms. The water—the plumbing—the antiquated, rusted pipes—these were to blame again.

And how needless it all was—and is. Even in this enlightened age—when plumbing is so efficient and bathrooms so important—even now, many, many folk neglect the question of water pipe.

They do not know that *cheap pipes are certain to rust in time.* They do not know that you are almost certain to get red, rusty water—ruinous to tempers, exasperating, troublesome in a hundred ways . . .

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Alpha* Brass Pipe in your home is your best safeguard against *rusty water, low water pressure* and *leaks from rusted pipes.*

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**All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leakproof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.*



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# FLOWERS FOR VARIOUS GARDEN

(*Continued from page* 192)

and there are many fragile lives to be protected from overcrowding. My Spanish Poppy, *P. rupifragum*, for one, has to be severely held in check, but when it appears among the plants of Blue Flax in the borders, or clinging about the stems of Madonna Lilies, how delighted I am!

Cowslips in a garden that suits them are prolific spreaders and take up some most pleasing situations for themselves. They seldom sow amiss. The illustration shows where they have crowded along a border edge (sowing from across the path) in front of the crowding Poet's Narcissus. They make a most fresh and lovely spring picture. True Primroses have not been generous in self-sowing with me, but *Primula denticulata* (see illustration) sows freely, and its balls of lavender, purple or white bloom are among the chiefest delights of the early spring. Once get a bed of them started in a shaded place in deep, rich soil and you will have them forever.

And Forget-me-nots. I am sure I could never have too many of them though they are among the most prolific of self-sowers. Nearly all the kinds are free self-sowers but where great sheets of them are desired I think *Myosotis dissitiflora* is the best. It is Swiss by birth and has a white form as well as the blue. This is the kind that is most highly recommended for use as a groundwork of spring bulbs. When my Forget-me-nots go to seed I pull up the plants and shake them about beneath the shrubs, among the Daffodils or Primroses and wherever their lovely color is desired.

ANNUALS BY THE SEA—The Cape Ann flower-women grow annuals perfection and some of them are pa mistresses in the art of arrangi charming bouquets. Some of the pr tiest combinations I noted were t following: lemon-yellow Snapdrago with that very attractive "Daisy *Arctotis grandis*, with its soft lavend coloring. Blush-colored Asters w long spikes of rose-pink Snapdragon three tones of pink Sweet Peas wi Mignonette; white single Dahli with yellow Gladiolus; great bunch of Zinnias in delicate pastel shades- mauve, pale salmon, ivory, delica buff. And by the way, how versatile the Zinnia for house decoration! I b lieve were I to be limited to a choi of one flower for cutting during t summer, it without doubt would the Zinnia. A packet of mixed se from a first-class house yields marva of color—tints and tones to harmoni with any indoor color-scheme ar flowers enough for your own and yo neighbors' houses. The blossoms la long in water and fairly arran themselves so as to appear decorati and picturesque. Some of the bron tones in the mixed packets are ve stunning, and the new mauves a purples most effective in certain se tings. Of course, colors may be h separately, but for cutting this hardly worth while.

Bunches of pink Cornflowers we also conspicuous among the bouqu of the Cape Ann flower-sellers. Th were in their way quite as delightf as the more familiar blue type, bein of that especially appealing and lu cious tone of pink that we associa with the trappings of a baby.

# ON LIVING IN AN OLD HOUSE

(*Continued from page* 174)

gardener recently told me, take as long as three centuries to make.

No house we build ourselves can possess these. They certainly need the long connivance of the old garden-god who lives in an ancient Apple tree at the end of the orchard, or the nymph "Quies" who hides away in the water-lily pond. Then, one is always rediscovering something charming, yet heretofore overlooked, new, old, unsuspected flowers in the garden, new nooks and corners in the hous

As I close this article, a letter com from my friends saying that they hav just been told by an old "native" th beneath the dining room there is "vaulted cellar", from which an "un derground passage" leads to the Saxo Church, a quarter of a mile away Think of the thrill of that! Of cour my friends have already begun the excavations—I wish I could be the to share their excitement.

# ALONG THE PRIMROSE WAY

(*Continued from page* 188)

But I do not mean it to end there. There are Primula species and varieties blooming nearly every month in the year, many of which perseverance will make available even in our rigorous climate. The *auricula* is one of the earlier sorts. Being a true Alpine it will stand sleet and snow, freezing and thawing, especially if one is wise and gets the hardier, less pampered and less highly developed strains. In English gardens *cashmeriana* flowers as early as February. *Japonica* follows the *polyanthus* an English Primrose. This, like certai other species, lasts a long time i bloom, because as the first flowers fad a second tier appears above, risin from the center of the earlier cluster

Taken altogether the Primulas ar a delightful family, and while the may not all prove perfectly adapte to our conditions, there are stil enough which will survive our winter to make them worth more attentio than seems to have been given them.





*A comfortable Chair by the open fire invites one to a period of relaxation. This illustrates only one of many that can be seen and its comfort actually demonstrated at our Showrooms.*

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*that have Xmas intentions*

IF YOU are contemplating the gift of any Maison de Blanc appurtenances requiring monogramming (and of course you are)—we tactfully suggest that you place your order now.

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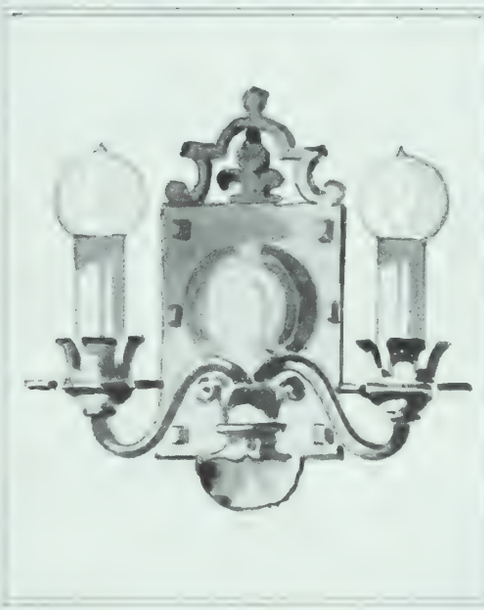
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# THE PROPORTIONING OF ROOMS

(*Continued from page* 166)

the orders of architecture correctly, and when it came to the proportions of rooms and the rules for settling them, there were even greater differences in the exactitude of the formulas. If any builder had tried to square his practice with all of them he would have found himself utterly bemazed and well-nigh distracted by trying to reconcile the variations. In the same way, the modern layman who sets out to follow what he has imagined to be a set of flexible formulae to ensure perfection of proportion, will find himself in a maze of perplexities. The first thing to do is to keep one eye wide open to ensure proper height and let breadth and length fall into their appropriate stations naturally. In other words, by becoming familiar with the finest examples and observing their proportions and the relations of height, breadth and length which they display, to cultivate to an unerring judgment that will safeguard the result—in exactly the same way that the 18th Century carpenter-architect trained his eye.

At the same time, one must not forget that the non-Classic styles had their own sets of traditional usages of proportion that serves as a guide to builders and that it is always possible to discover variations while holding, for the most part, to the customary methods. The usages of proportion in Tudor buildings, for example, were quite different from those we find in Georgian work; the size and height of the great hall windows, and the framing of the trussed roofs in the great halls, had a great deal to do with the different outlook on questions of proportion. By close observation we shall learn more of what is just and right in the relations between the different dimensions than we shall by too rigid an application of theories, many of which exhibit sundry points of contradiction. We shall then discover, for instance, that it is much pleasanter to live in a room—if it be composed in some phase of the Classic manner—where the length is wholly or approximately square and the ceiling height corresponds approximately from one-half to two-thirds of a side. Thus a room twenty feet square may well have a ceiling from ten to twelve feet high. The height may well be from about one-half to two-thirds the width of one wall should the room be oblong. Thus, in a room thirty-six feet long, by seventeen feet wide with a ceiling height of thirteen feet worked out in actual fact is an exceedingly pleasant place to be in. Too much insistence cannot be laid on the importance of closely observing all the dimensions of rooms that are pleasant in their proportions and then analysing and tabulating the results; it will be more productive of practical knowledge and keen appreciation than trying to apply exact mathematical formulæ.

Much more real pleasure is to be derived from having fewer rooms of ample and dignified proportions than from a greater number of specialized rooms of an insignificant character. It is always worth while to minimize the space occupied by rooms that are little used, or used only in a subsidiary way, and to give all the space and dignity possible to the rooms where most time is spent. It then becomes quite practicable to have a big little house, with serene spacious rooms. And such a house, when designed in the Classic mode or not, is infinitely preferable to a little house where the proportions of many of the rooms convey satisfaction

# ENGLISH COUNTRY FURNITURE

(*Continued from page* 164)

for long a tradition. These were later raised on stands, the slope top serving as a writing desk. From this form to the later splendid desk was but a short step, the flap instead of being hinged at the top, being then hinged below and thus lowered on to pull-out slides to serve for writing space. These old boxes on stands may yet be seen in the halls of ancient posting houses and in rare instances above them hangs a small wooden box with a slot on which is incised "T. I. P." The tradition of these is almost forgotten although their former use was to hold coins, which the patrons dropped into the box as a material recognition to the servants and "To Improve Promptness", from the initial letters of which we derived the word "tip".

Other essentially local characteristics in the provincial woodwork continue from the oak period, as for example the Spanish influence in East Anglian chairs. But this only survives for a brief period after the arrival of the new styles. Similarly with the appearance of the ladder back chair in Yorkshire, the same form with the cyma curve being adopted to the gate supports of tables. Among seats in common use in the north during the late 17th Century were the settle those of Lancashire having plain panel backs, the upper rail of which was often carved with lunettes.

With the more architectural pieces such as large cupboards, wardrobes and similar structures of the south west, the top panels of the fronts frequently exhibit a reversal to the previous period in the use of the Gothic arch. This tendency to emphasize arched panels although a relic of the oak traditions also finds expression in several of the western counties, particularly with bed heads. One such was at one time in Bradshaw Hall, Derbyshire, the ancestral home of the James Bradshaw who signed the death warrant of Charles I.

Throughout the northeastern counties and those to the east the Iberian inspirations remain in the use of the different styles of Spanish feet to chairs and tables, these developing a greater refinement near those towns where more experienced workmen were available. Similarly the use of rush seats for chairs in East Anglia is a survival of the same influence



For Best Results, Plant Now—

# Dreer's
## Dormant Hardy Hybrid TEA ROSES

BOTH professional and "seasoned" amateur Rose enthusiasts agree that Fall planting of dormant plants is thoroughly practical.
It is also likely to result in finer flowers next June, because of the early start which the plants get. The sturdy, well-hardened plants we supply should be set out just as in the Spring and protected like you do your other Roses. They will then spend the winter in nature's own storehouse (your garden soil) and will be ready for root action with the very awakening of Spring.
Of the hundreds of varieties which we offer, none could bring a greater measure of Rose satisfaction than

## The Famous Dreer Dozen of Hardy Hybrid Tea Roses

Each year we literally test hundreds of Roses—old and new—in our Riverton Trial Grounds. As time goes by, new varieties supersede old standards. The Dreer Dozen consists of varieties that have *proven* their merit under exacting tests. All are noted for their freedom of bloom, length of blooming season and wide range of colors. It includes such famous varieties as Souvenir de Claudius Pernet, Radiance, Los Angeles, Imperial Potentate, etc., etc. Altogether you will find it a selection of truly high-grade varieties that will be a credit to any garden.

We will supply one each of the Dreer Dozen, in *strong two-year-old dormant plants for $11.00 delivered to any Post Office in the U. S.*

## DREER'S Autumn Catalogue FREE

ers practical suggestions for Fall dening activities, together with h Seeds, Bulbs and Plants as will need to put suggestions to rk. It also offers a complete col-ion for dormant hardy Roses table for Fall planting. Yours e for the asking and please ntion the publication.

HENRY A. DREER, 1306 Spring Garden St., Philadelphia, Pa.



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This catalog lists the full line of Sutton's Flower and Vegetable Seeds. It is also a complete guide to horticulture—a valuable book to keep in your garden library. It will be sent postpaid on receipt of thirty-five cents in stamps or International Money Order.

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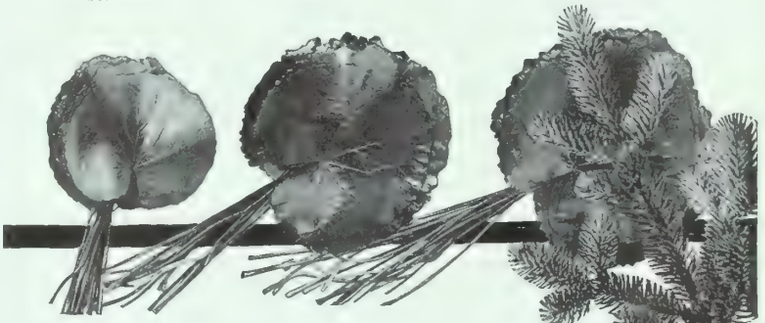
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Rare plants of exotic charm will bring a new thrill to your gardening. A bit of the unexpected widens the eyes of every true flower lover . . . and new and different plants are exactly as easy to have as the most ordinary kind.

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A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

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These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

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# HOUSE & GARDEN'S BOOKSHELF

ABOUT YOUR DOG. By Robert L. Lemmon. New York: Frederick A. Stokes Company.

AS LONG as there are dogs in the world and people who like to have them around there will be a ready place for a book like this latest one of Mr. Lemmon's. In point of fact, we suspect that it will have no slight effect in stimulating its own popularity, for to its obvious practicality are added an insight into canine nature and a sympathetic exposition of its workings which are rarely found in volumes on dog affairs.

The author has brought together here the net conclusions of many years' personal experience in the breeding, handling and training of dogs of divers breeds. His interest lies in the multitude of factors, temperamental as well as physical, which affect the dog as a member of the family rather than in the more outward characteristics which influence success in the show ring. He seems to see the whole subject as much from the canine side as from the human. The result is a sane balance of psychology and plain, unvarnished facts which is both good reading and immensely helpful to those who want to know their dogs better and thereby gain in mutual satisfaction. There isn't an unexplained technical word or phrase in the whole book, and yet the note of authenticity is on every page.

Starting with a review of the general principles involved in the right sort of dog-and-human companionship, the book swings into chapters which treat specifically of such pertinent matters as selecting a breed, buying, schooling, feeding, care in sickness as well as in health, showing, dogs in public, breeding, boarding kennels and numerous other topics on which every dog owner should be informed. The illustrations are from photographs specially posed under the author's direction and are noteworthy for their excellence and for the clearness with which many of them portray the actual points in dog handling to which the text refers. They help the book materially to live up to its purpose as expressed in the full title: *About Your Dog: Making Him One of the Family*. A workable index and a bibliography for those who wish to go more deeply into special phases of the dog game add the final note of completeness.

W. J.

AMERICAN ARCHITECTURE. By Fiske Kimball. Indianapolis and New York: The Bobbs-Merrill Company.

MR. KIMBALL takes us by readable text and fine illustrations from the "English Wigwams" of the earliest settlers of our "forest primeval" to the "Mass and Line" of that Manhattan which is "the heir of all the ages."

The interest in a book of this kind, while somewhat limited, is a growing one in the country, and Mr. Kimball has written a book which surely will help that interest to grow. His easily understandable story is forecast in a sentence from his first paragraph: "It is in architecture that America, grown to imperial might, has said something new and vital in art."

The chapters, sixteen in number, embrace: I. The Beginning; II. The Afterglow of the Middle Ages; IV. The Heyday of the English Colonies; VII. First Works Under the Republic; VIII. The Greek Revival; XI. The Stage of Modernism; New Materials and New Types; XV. The Present; XVI. Manhattan.

The book includes a good index, for which everyone who uses it will be grateful. Commend us to the makers of good indices. As a class they should have a monument at least as beautiful as the one pictured by Mr. Kimball on page 100—"The Washington Monument in Baltimore." For to such go the thanks of the student.

This author has an appreciation of American progress, of American spirit, and of American accomplishment. He rehearses the contributions of the different nations of the old world, here fused in our "melting pot," and ends with a vivid picture of our great Manhattan, dominating the cities and towns of the whole country: "The spell of the metropolis is on them all."

G. G. G.

MR. AND MRS. BEANS. By Robert L. Dickey. New York: Frederick A. Stokes Company.

FRIENDS of Beans and Violet, of Scotty McPhee, Susie Airedale and the rest of Robert Dickey's inimitable canine characters will find in this new symposium of humor a generous source of pleasure. The author and artist has assembled between its covers some of the best work that he has done—and Dickey's best is so far above that of anyone else who portrays dogs that comparisons are quite impossible.

*Mr. and Mrs. Beans* is a book for every home where any kind of dog is, has been, or will be dwelling. It is the sort of volume that never grows stale, for there is in it that inherent understanding of and sympathy with the lives of dogs which makes instant and lasting appeal. We defy anyone, whatever his favorite canine breed, to withstand the ups and downs of the Boston Terrier family whose adventures form the background against which the other characters appear. They are real dogs, every one of them, and their various racial traits and peculiarities are woven into the illustrations and captions with delightful skill.

R. S. L.





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**Africa's just a part of it. The Riviera, dancing, playing for high stakes, a whirl of colour, clothes, jewels, intrigue. Italy, with grand opera loose in the streets and history sitting by you at breakfast. Spain, with a bullfight, antiques for a song, and all the other songs in a love-lorn world alive by moonlight.**

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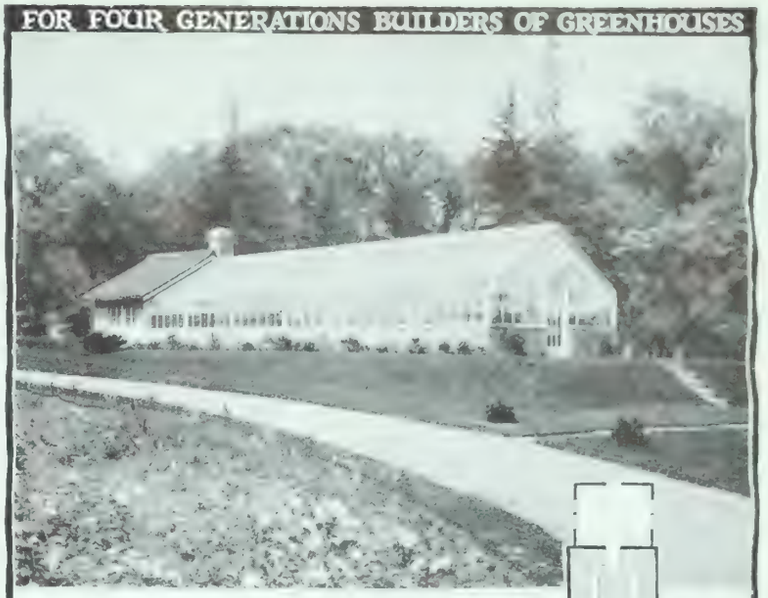
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# A Garden Full of Darwin Tulips *for $2.00*




IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

**50 Giant Darwin Tulip Bulbs**
**Finest Mixed, for $2.00**
*Selected from fifteen named varieties*

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

**Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.**

Mail your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, or call at any of our stores, and secure this exceptional collection, sent prepaid to any point in the U.S. east of the Mississippi. **For points West and Canada, add 25c ($2.25).**

*For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of* ***10 each of 10 varieties separately labeled for*** *$5.00.*

*Our 1928 Fall Bulb Catalog sent on request*

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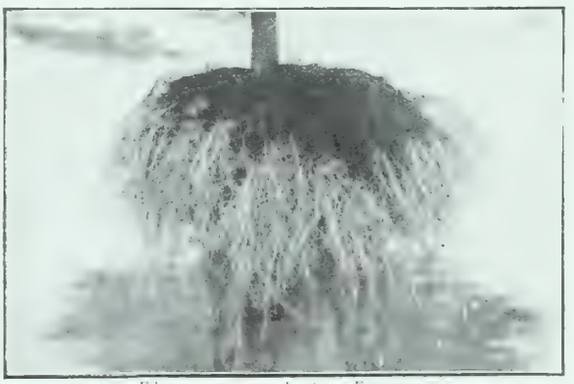
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# WESTOVER LEAFMOLD-HUMUS

## is 89 per cent organic matter

**Fully, finally and completely rotted and disintegrated leaves, twigs, branches, bark, wood and roots—containing 11 per cent ash, which provides the food value.**



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EVERY experienced gardener and every trained horticulturist knows that the root feeding areas of trees, plants and shrubs must be properly conditioned with abundant organic matter to enable the roots to begin and carry on their food-collecting work without interruption during the active periods. Organic matter must be present or they cannot thrive.

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The friability and porous nature of WESTOVER LEAFMOLD-HUMUS incorporated in your soil also enables the air and gas to pass into the soil freely as demanded by the roots. The gardeners present the matter in the soil by what they call "mulching"—which is the digging in and assisted storing of organic matter. Use WESTOVER LEAFMOLD-HUMUS for mulching to keep it open."

**Sold by the cubic yard with just enough moisture to readily incorporate with your soil. Averages two yards to the ton**

## Westover Nurseries, Stamford, Conn.

# THE GARDENER'S SCRAP BOOK

## SEEDS THAT ARE SLOW

GRANTED a fair share of patience on the part of the planter, experimenting with sowing the seeds from the various berried trees and shrubs is interesting work. Most of them are slow to start—some not germinating until the second year after they are planted; but to the real plant lover there is often a thrill when the seedlings finally break ground which amply atones for the long wait.

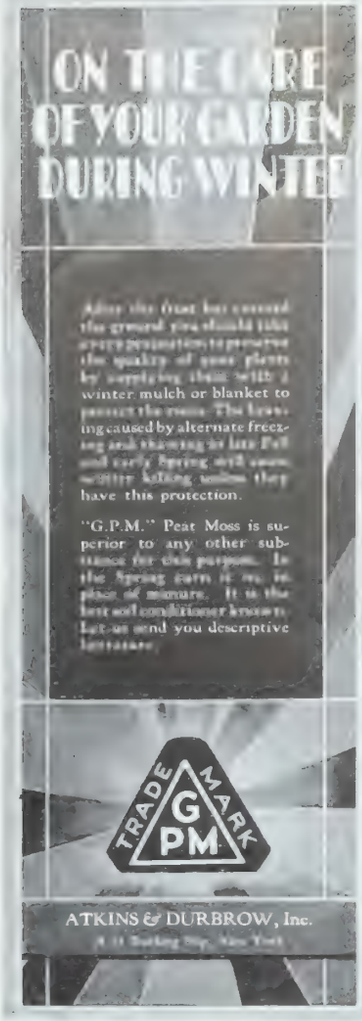
Commercial growers follow methods of handling these seeds which result in the highest percentage of germination but are too bothersome on a small scale for most amateurs. Unless you want to follow these professional practices you will adopt the plan of autumn sowing outdoors in a fairly well protected, shady seed bed where the soil is moderately rich and perfectly drained. It should be of a sandy rather than clayey nature, as hard caking during dry weather is to be avoided.

In such a bed the seeds are sown at depths ranging from one-half to one inch, according to size and kind. After the ground freezes a mulch of dead leaves is laid over the planting and left there, winter and summer, until germination takes place.

Among the many seeds which can be handled thus with fair prospect of success are those of the Yews, Barberries, Dogwoods, Bittersweet and Shadblows.

## BRIGHT BERRIES

ALONG with the more intelligent interest in a variety of plants which has grown up among the amateur gardeners in this country there has developed a marked tendency toward the use of those shrubs whose outstanding claim to attention lies in the autumn and winter coloring of their berries and fruits. Perhaps




A Border Like This is a Joy for Years!

OF all the flowers we know, none bring greater satisfaction over a longer period of time and at less labor and expense than do Tulips. This year, the bulbs are quite reasonably priced. So, *do plant plenty now!*

Stately Darwin Tulips

Bartigon, crimson scarlet; Bleu Aimable, lovely pink.

$ 1.50 postpaid
2.75 "
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and offers the Seeds, Bulbs and Plants with which to execute most any garden plan. Please write for the catalogue today. It will help you to greater garden joy.

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1306 Spring Garden Street, Philadelphia, Pa.

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GROW LARGER, STRONGER HEALTHIER PLANTS

Self-watering and sub-irrigating steel boxes for windows, porches, ledges, sun parlors, etc. Leak proof; rust proof. Perfect air circulation and drainage. Six sizes. Write for FREE catalog.

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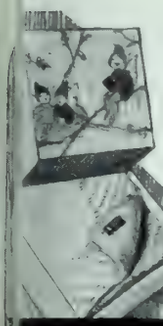
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Beautiful Baby Blankets

Woven entirely by hand on Colonial Hand-looms, each blanket an individual piece of work in artistry and design. Here is a gift for baby that is as distinctive as it is beautiful.

Rich in weave and texture—made from the finest virgin wools, soft, dainty, light and warm. Will not shrink. A variety of delicate shades—pink, blue and white. Satisfaction guaranteed or money promptly refunded.

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*Send for free samples of blankets and full description of Baby Blankets, bed blankets, garden blankets and linen specialties.*

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Means Handwoven Blankets are sold in the better gift shops
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# The little green hammock

THE one in the Pullman berth. I've often wondered what it's for. Now I've found out. It's a great place for a flashlight and that's where my Eveready rides on every trip I make. It's there just to be handy in case anything should happen. I use it, too, to help find things in my bag, and for more light to dress and undress by. When you're in a hurry, it's a time-saver, if there ever was one.

Get the flashlight habit when you travel. Here's all you have to learn about it—keep your flashlight loaded with Eveready Batteries and it will come through on schedule with LIGHT. Insist on Eveready, in fact. That's MY advice.


# THE GARDENER'S SCRAP BOOK

the trend to outdoor life has brought more before us the possibilities of the garden as a place of year-round beauty; probably the efforts of a few horticultural leaders have had their effect in turning us in this direction. At all events, the bright-fruited shrubs are coming into their deserved own.

And there is a surprising array of them, once you start investigating. Their berries range literally from black to white, including many purples, blues and reds with now and then a yellow or an orange sort. Some are persistent, clinging to the twigs from early autumn to midwinter or even later; others are so favored by the birds that they are picked off clean and eaten long before snow flies. But one and all offer color notes which go far toward lending brightness to the shortened days.

It is too late to bring the cheeriness of berries this fall into the garden where it does not already exist, but the time is ideal for studying those which grow on the places of others and decide from first-hand knowledge just the ones you want for future effects. Once the selection has been made it is just a case of placing an order for good-sized plants with some grower, setting them out as soon as they arrive, and confidently awaiting a gratifying display of your own next autumn and for many years thereafter.

### POINTS IN TREE PLANTING

A LARGE factor in the success of tree transplanting operations is the care given to their root systems while digging, during transportation to the new sites, and in the resetting of the stock. Taking these three stages in order, we find that:

Not only is the root system to be dug up as nearly complete as possible, but the roots themselves must not be injured. While a tree's roots are tough and capable of withstanding considerable force exerted in a straight pull, they are easily bruised, twisted and frayed. Their outer covering or bark, too, is soft and a little rough





The magazine ANTIQUES is a publication devoted to the interests of the collector and connoisseur of antiques. Each month, through its pages, some of the greatest experts in the field add their contributions to this absorbing subject.

There are articles on American and European furniture, clocks, hardware, firearms, glass, pottery, prints, lamps, silver, pewter, rugs, samplers, tapestries, wall coverings, and the like, all profusely illustrated. Questions on antiques are intelligently answered. Hundreds of reliable dealers advertise their offerings for sale.

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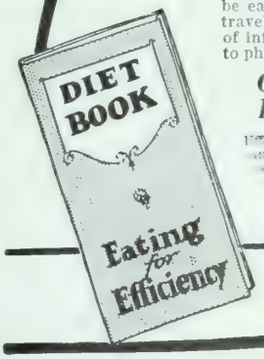
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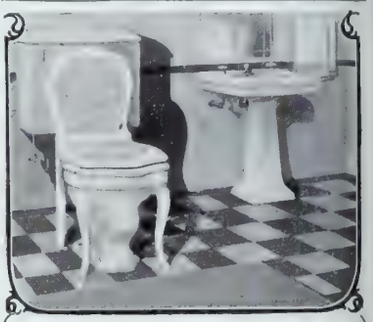


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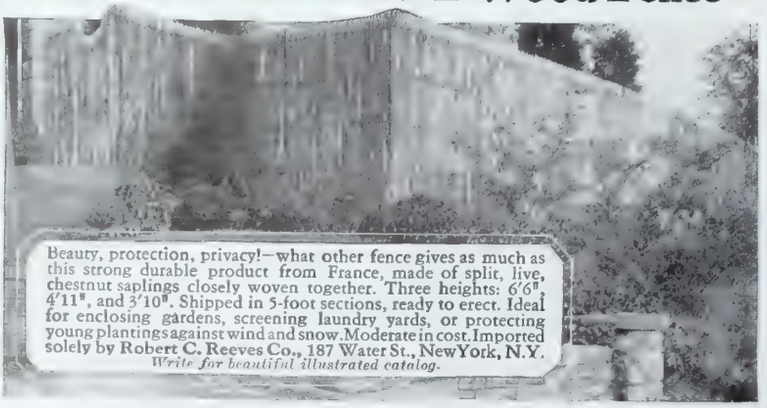
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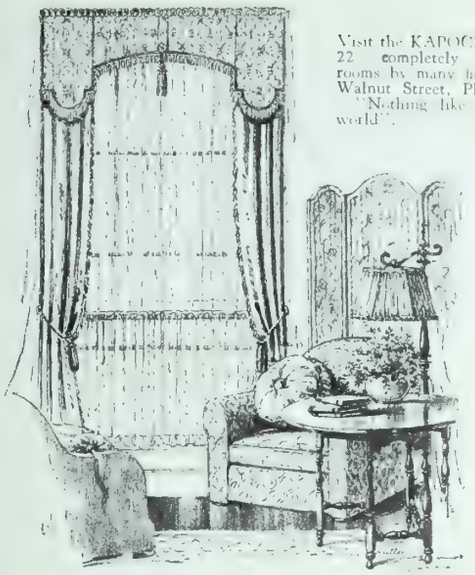
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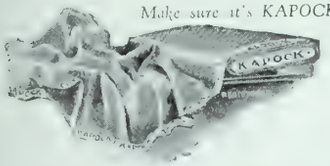
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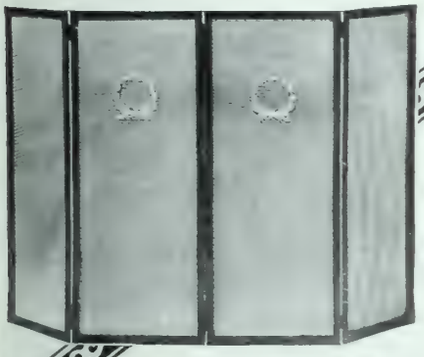
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**Annual Building** *Jan.*

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**Gardening Guide** *Mar.*

**Interior Decoration** *Apr.*

**Spring Furnishing** *May*

**Garden Furnishing** *June*

EVERY month, House & Garden gives you the best in architecture, decoration, household equipment and maintenance, and the landscaping of your garden and grounds.

It shows the work of all the leading architects and decorators, who are happy to have their best stuff appear in its pages.

It shows the new trends . . . modernism and all . . . side by side with the classical and fine . . . usually long before they are mentioned elsewhere.

It has an unequalled staff of authorities on horticulture writing for its garden pages . . . takes its own photographs . . . maintains its own experimental gardens . . . is *the* authority in America on planning and planting.

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12 ISSUES A YEAR

**Small House**
Whether you want a small house because you have a small purse, a small family or just a soul that prefers the small chic to the large, your house is sure to be here, complete to its chimney pots!

**Household Equipment**
The most practical number of the year—every labor and time-saving device invented in the last twelve months, the whole list carefully censored by House & Garden to include only the very best. Even a new toaster should not be installed till you've read every page.

**Autumn Decorating**
Here's where you learn just how the pendulum is swinging between the traditional and the modern for House & Garden shows you not only what is being done at the moment—but what will follow it!

**Fall Planting**
The wise garden goes to bed as directed by House & Garden, if it's to wake up next Spring to best advantage. No matter how good a gardener you are—this issue will bring you tips.

**House Planning**
Whether you've built, are building or plan to build, House & Garden promises to show you how to achieve greater charm for the same money. All sections of the country will be considered—and purses above the poverty mark.

**Christmas Gifts**
The secret of never giving the obvious, the commonplace, the "what'll-I-do-with-it" sort of gift is mirrored in page after delightful page. The editors have combed the shops of New York—and you get the benefit.

House & Garden
Graybar Building, New York City

☐ Enclosed is $3.50 for which send me TWO YEARS of House & Garden (Canadian postage $1.00)

☐ Enclosed is $2.00 for ONE YEAR of House & Garden

Name

Street

City

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*Sign coupon and save money*

# HOUSE & GARDEN




*Christmas Gifts Number*




FOUR-PASSENGER TOWN SEDAN—*By Willoughby*

*The fact that more Lincolns have been sold than any other car costing as much or more is convincing evidence that Lincoln value, quality and appearance are appreciated by those who buy fine cars.*

Lincoln quality is beyond the measurement of price—in its balanced excellence it can be obtained only in the Lincoln—and measured only by the Lincoln standard; and because it can be obtained only in the Lincoln, there are no comparisons possible—at any price. ¶ That the Lincoln price for Lincoln quality happens to be low is due entirely to the economies made possible by the genius and resources of the Ford manufacturing organization which is known the world over for the great value it gives in all the products it makes. ¶ The exclusive distinction of Lincoln quality is expressed in Lincoln appearance—and everywhere admired by those who recognize unembellished fineness. For instance, the Four-Passenger Town Sedan above illustrated beautifully suggests the inherent fineness of Lincoln quality.

L I N C O L N  M O T O R  C O M P A N Y

*Division of Ford Motor Company*

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NEW YORK




CARON CORP., 389 FIFTH AVE., NEW YORK



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Photo by Blank-Stoller, Inc.

*Mr. Raskob has very kindly consented to the publication of this excerpt from a personal letter, recently written to a friend*

★ B— TELLS me that you want my advice about buying an Ampico. ou will be interested to know that the Ampico has en in our home for ten years, during which time it as forded my family and me most enjoyable enter- in ent.

Ve are all particularly fond of good piano music and the Ampico's reproduction of the playing of the world's great pianists is done with a perfection almost unbelievable.

You may judge how highly I esteem the Ampico by the fact that during the last few years I have purchased twelve of these instruments for myself, family and friends.

John Raskob

# GUERLAIN



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To · fittingly · commemorate
one · hundred · years · of · Guerlain · artistry ·
we · announce · the · debut · of · Djedi ·
— the · parfum · of · a · century —

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# ALTMAN GIFTS FOR THE HOME

**FOURTH FLOOR**
*Glassware and china, fine linens, upholsteries and beddings*

**FIFTH FLOOR**
*Rugs, lamps, electrical conveniences*

Altman's is a treasure house of gifts where four large floors are devoted entirely to necessities and luxuries for the home or apartment

**SEVENTH FLOOR**
*Furniture and pictures*

**EIGHTH FLOOR**
*Modern furniture and many small gift shops*



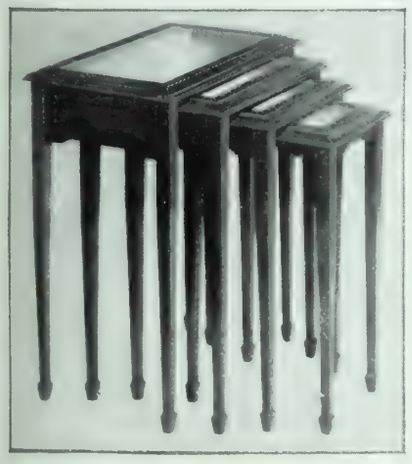
*Mirror bases, slender, silver-finished metal stems and dainty silk shades in orchid, rose or gold make these lamps welcome gifts to any well-appointed boudoir, 20 inches high. Pair, $16*



*One of a featured group of Persian rugs approximately 3½ x 6 feet—with characteristic Oriental designs on grounds of rose or blue. Unusual gift values, $39*



*Since the modern hostess delights to set her table in varying colour schemes, these crystal and amethyst goblets are gifts certain to please. Goblets, sherbets, champagne glasses, $12 a dozen. Open stock*



*A nest of four walnut tables with cross-bandings of satinwood and glass tops lined with antique green silk moire, $38*



*A centerpiece of exquisite delicacy—with amber flowers, crystal leaves and silver windings, $24*



*Coffee set of heat-proof china and nickel—decorated with a pheasant design in soft colour tones. Four pieces, $38.75*

FIFTH AVE. **B. ALTMAN & CO.** NEW YORK



This Karess Gift Set containing Face Powder-Toilet Water-Talcum-Perfume and Double Vanity- at $15.00

# Karess Gift Case

One of the many fascinating Woodworth Gift Sets- which include the smartest of modern toiletries — luxuriously presented- fragranced with the captivating loveliness of Karess *The Perfect Gift.*

Priced from $2.00 to $20.00

WOODWORTH *Inc.*

Creators of Exclusive Face Powders since 1854

NEW YORK

PARIS

# Beauty, old and new, and from many lands

IN THE

# Corner Shop's Christmas Collection





*American*

Steigel glass, butterfly tables, ladderback chairs, whale-oil lamps.

*English*

Sheraton dining tables and chairs, "Cries of London", what-nots, brass bound oak barrels, silhouettes . . .

*French*

New and old prints, paper boxes, Louis XVI mirrors, old books, commodes, bibelots, bergeres, tricoteuses.

## *Gifts that compliment the recipient's good taste*

A PLUMP, comfortable chair in gay chintz—what a friendly way to say "Merry Christmas"! $29.75. A sturdy little table in maple finish beech, $8.64. The old whale-oil lamp is irresistible, $6.44. The pleated shade, $2.19. All shown above. In the centre group, a stately English cabinet, exact reproduction of an old piece we imported, in solid mahogany, $28.75. And amusing groups of Staffordshire dogs, Tobey jugs, 98c to $19.89. At the bottom, a French poudreuse, with one compartment paper-lined, the other marble-slabbed for perfume bottles. $59.50. The Directoire side-chair in green moire, antique nails, $39.75.

# MACY'S

34th Street and Broadway
New York



# THE GIFT FOR MODERNES

**The parfum preference of the smartly sophisticated woman . . . sealed in a packaging de luxe . . . Parfums d'Isabey are gifts of true distinction . . . in modern accord with the traditional spirit of the holiday season.**

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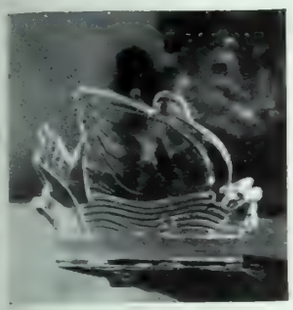
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MON SEUL AMI

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# GIFTS FOR THE HOME

**What could better and more lastingly express the holiday spirit than a beautiful antique . . . a rare Oriental or modernistic rug . . . a handsome lamp . . . or a distinguished bit of crystal, silver or porcelain? Our four floors of home furnishings are full of Christmas suggestions for gifts of enduring charm to bring new beauty to many rooms.**



Swan of Baccarat crystal, a lovely new development of a gracious art $75



Modernistic French tea and coffee service—four pieces and tray. Complete $225



Pair of authentic Empire vases. Gilt, and painted with quaint figures $60



A modernistic arm-chair covered in an interesting fabric, $185 . . . A painted tile top table from France, $150 . . . An exotic French screen, $450



Modernistic lamp with white onyx base and tailored silk shade $140 complete



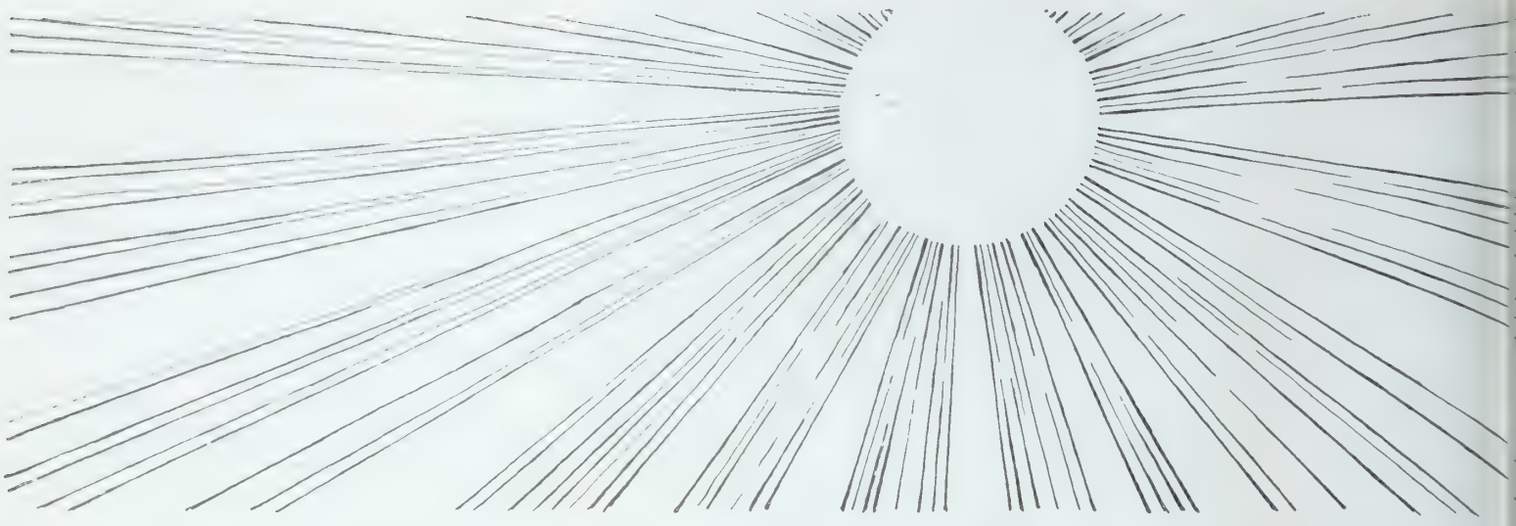
Eighteenth century Sheffield tea urn of graceful design, with fine tracery $200



Modernistic vase, one of a group by Jean Luce, with geometric etched design $20

*Lord & Taylor*

FIFTH AVENUE NEW YORK



# "WHO·SHOOTES·AT·THE·MIDDAY·SUNNE..."

*Who shootes at the midday Sunne, though he be sure he shall never hit the marke, yet as sure he is he shall shoot higher than who ayms but at a bush.* SIR PHILIP SIDNEY



EVER alluring, forever unattainable, gleam Perfection—that bright impossibility. Yet, since the world began, there have been men who set Perfection as their mark and strove ceaselessly toward it. "The midday Sunne"—no less!—their target.

Only from such endeavor can high attainment come. From such endeavor has come that great achievement in the realm of music—the creation of the Mason & Hamlin Piano.

Here is an instrument which carries the art of instrument making to heights not reached before. How far, only the cultured ear can fully comprehend.

Few persons are privileged to possess the Mason & Hamlin Piano, for few of these glorious instruments are produced. Upon their making, unmeasured time and unstinted labor are lavished. The Mason & Hamlin is longer in the making than any other piano in the world. It is costlier than any other piano. But then—it is a masterpiece.

## Mason & Hamlin

MADE IN BOSTON

$1650 *to* $3000 *Period Models to* $22,500

*An initial payment of 10% will place a Mason & Hamlin in your home.*
*Salons in principal cities*

# McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.
DEPARTMENT NO. 44, NEW YORK

Reg. U. S. Pat. Off.

## christmas suggestions

GIFTS with a practical mission in life are always welcome. And these suggestions have beauty to recommend them in addition to their career of usefulness.

G1. The Boston "Bean Pot" Lamp has a quaint charm. In different tones of glazed pottery with stitched silk shade. Complete. $15.00

G2. Luncheon Set of Italian cream Linen with Richelieu open-work and embroidery. Very handsome. Cloth and 6 Napkins. $21.75 a set.

G3. Smartly modern Bath Set. Sunburst design in blue or green with monogram to match. Mat, 2 Towels, and 2 Wash Cloths. Print initials in their consecutive order and state color desired in ordering. $11.00 a set.

G4. Some tiny tot will treasure this Tudric Pewter Porringer from Liberty's. $5.00.

G5. A Tudric Pewter Mug to match the Porringer. Tudric Pewter, made exclusively by Liberty & Co., has a lovely soft gleam which does not tarnish. $5.50.

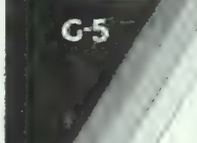
G6. An Automobile Robe—just the thing for some one who likes to drive all Winter long! Plush on one side and cloth on the other. In shades to match upholstery of all standard cars. $45.00.

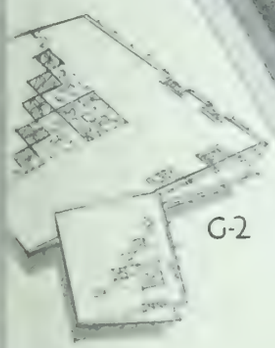
G7. A Colored Damask Luncheon Set in the lovely Woodlands design will delight some hostess on your list. In exquisite shades of green, rose-pink, gold or blue. Cloth, 54 x 54 inches and 6 Napkins. Hemmed, $7.50.

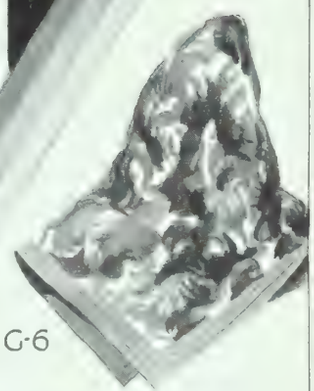
G8. Tudric Pewter Coffee Set with Tray is a handsome gift. $47.75 complete.

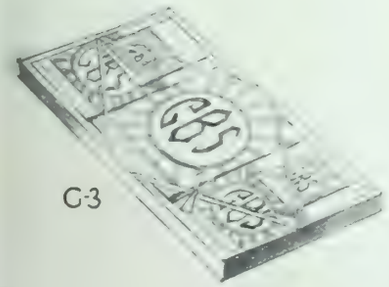

G-1


G-4

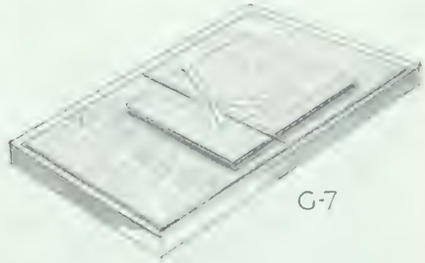

G-5


G-2


G-6


G-3


G-8


G-7

# Choose your Piano as the Artists do



BELA BARTOK
*Leading composer of contemporary Hungary.*

OTTORINO RESPIGHI
*The most versatile and popular of living Italian creative musicians.*

ALFREDO CASELLA
*Italian by birth. International by reputation.*

ONLY a piano created by masters—the Baldwin—is a fit collaborator for the necessary inspiration of the great composers. Any color, any nuance is made possible through the facility and the responsiveness of the Baldwin action and through the loveliness and power of the Baldwin tone. ℂ Your choice of the Baldwin will be in keeping with the traditions of all that is ideal in music. You will enjoy the same feeling of matchless pride and enthusiastic musical appreciation as the great artists who choose the Baldwin. ℂ Any Baldwin dealer will gladly show you the latest models. ℂ Grands in all woods, conventional and period designs, are priced at $1450 and upward.

THE BALDWIN PIANO COMPANY
CINCINNATI

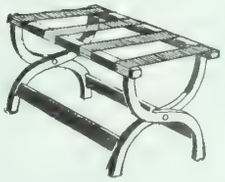
# Baldwin
PIANO

# GIFTS

## JANET GRAY SAW AT LEWIS & CONGER




**FLDING LUGGAGE STAND...$7.50.** I" for gifts that are useful. And the Luggage Sd is. It holds bag or suitcase at just the right ht for packing. Saves many a kink in the back. Cı be folded flat when not in use. Comes finisld in mahogany, walnut or ivory. M brother Jack is always dashing of n business trips, so I think this w be a most suitable gift for him.



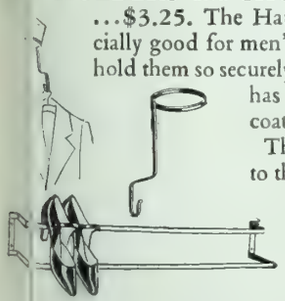
**ELCTRIC CORN POPPER ..$3.00.** A gift to rejoice the heart of nyone who likes hot buttered popcorn (and who doesn't). This up-to-the-minute version of the ever popular Corn Popper plugs into any socket, and has a turner in the perforated lid that keeps the corn from bu ing. Helps speed up the fun when the crowd dr s in. Made of shining nickel plate.



**SMOKE CONSUMER . . . $5.00.** This efficie little affair is something you can give almost an ne. Put in a room full of smokers, it consumes the moke and keeps the air cle , almost, it seems, by magic. Also prevents the smell of sm e from clinging to curtai and to one's hair. It is 4½ high. Bronze finish.



**HAT HOLDERS and SHOE RACK SET ...$3.25.** The Hat Holders are especially good for men's hats because they hold them so securely. Each Holder also has a hook below for a coat hanger.

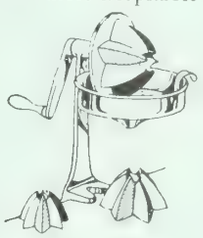


The Shoe Racks fasten to the back of the door and perch shoes in neat rows off the floor, away from the dust and trampling. The set consists of three Hat Holders and two Shoe Racks, 20 long — all in bronzed finish.

**ELCTRIC TOSTWICH . . . $15.00.** A mo novel gift, and if nobody gives it to me for Christmas I shall go out and buy myself one anyway. It toasts sandwiches! You just make your sandwich, place it in the Tostwich, turn on the current and in a minute you have a piping hot, golden brown, toasted sandwich. And since everybody likes toasted sandwiches, I think the Tostwich will be a very popular gift indeed.



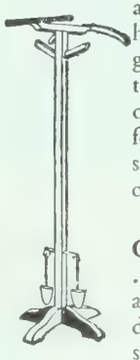
**THREE-FRUIT REAMER...$12.50.** It may sound amusing but we're giving the Big Chief's bachelor brother a Three-Fruit Reamer —for those hospitable occasions when he needs a lot of fruit juice in a hurry. It has three reamers—for lemons, oranges, and grapefruit. You just slip on the proper reamer, hold the fruit against it, turn the handle and down streams the juice. A strainer catches the seeds and pulp. It's made of aluminum.



**STEPPUP...$3.00.** Boosts small folks up to the wash basin. He's painted pink (or blue). His smiling puppy face forms one end of the stool and his jaunty little tail makes the handle. I shall present him to my sister's youngsters, and predict that hand scrubbing will soar into quick popularity as the result of having him in the family.



**NIGHT RACK...$10.00.** This Rack is as good as an extra closet. Comes in handy when you have overnight guests. It has a coat hanger, skirt or trouser hanger, shoe trees and pegs for other garments. A fine thing to give folks who are a bit crowded for closet space. Finished in mahogany, ivory or walnut.



**CANVAS WOOD CARRIER ...$3.00.** Give this to the owner of an open fireplace and thereby call down blessings on your head. You see, it carries logs up from the woodpile easily, and without soiling the clothes. And that just naturally endears it to its owner. The Carrier is made of sturdy canvas with strong leather handles. It folds flat and hangs up out of the way when not in use.



**LEWIS & CONGER**

45th Street and Sixth Avenue

NEW YORK CITY

Enclosed is..... Check..... Money Order..... Send C. O. D.

Please send me the following articles as described above:

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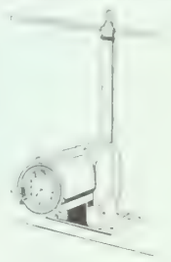
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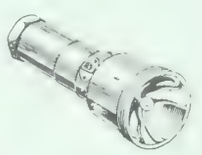
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City..... State .....HG-12

**WINDOW CLOSER . . . $13.50.** How we all hate to get up these cold mornings and close the window! Which being so, think how joyfully a gift like this would be received by man, woman or child. It fastens to the window ledge. Has a tiny clock in one end that you set for half an hour or so before your rising time. At the appointed hour, the clock releases a coil spring attached to the window, and down slides the window quietly and without fuss. The Closer is painted a soft neutral gray and is quickly and easily fastened in place.



**DYNAMO FLASHLIGHT . . . $10.00.** A flashlight that never goes "dead"! Has no batteries —and needs none—that's why. Generates its own electricity. Just give the handle a wind or two, and you have light. I'm giving one to Jerry to take on his hunting trips, and one to Mary because I heard her one day wail loudly that she did "wish to goodness, there was such a thing as a dependable flashlight." Well, this is it. They come in green, red or khaki color.



**SET OF CORKS . . . $3.00.** I shall rejoice Uncle Joe's genial soul with this jolly pair of Corks. On one perches a fierce eagle, and on the other a wise little owl—both hand carved from solid wood. They come from Switzerland and make a really delightful gift for a man.



**CANDLE SNUFFER ...$3.00.** This long handled Silver Plated Snuffer lends considerable éclat and ceremony to the snuffing out of the dinner table candles each night. I am giving one to Anne.



**FOLDING TOOL KIT...$4.50.** This Tool Kit is a compact kit of tools for emergencies. Contains knife, reamer, file, saw, chisel, screw driver, cork puller, cap lifter, hammer and pliers, all high grade tools.



**SOLITAIRE TABLE... $7.50.** Elizabeth will love this little one-legged table because she can lay it across the arms of her chair or on her lap. The top reverses. One side is padded soft—for cards. The other side is hard —for writing or sewing. Elizabeth's is green. But I've also seen them in coral red and in mahogany finish.

© Lewis & Conger, 1928

Janet Gray






*A tiny Turquoise Lake lies placidly beneath the sky... with a loveliness so rare, so elusive that it has been locked in for life by the encircling arms of eternal mountains.*

# LOCKED IN · FOR *LIFE*

THE most elusive thing in the world has been captured... and locked in for life! Imprisoned in the exquisite casework of each Hardman is the priceless treasure of a tone so rich, so warm, so vibrant, that it has become synonymous with the very name of the instrument itself.

But it has not been enough to create an instrument capable of producing such an exquisite wealth of tone. That Hardman tone shall live year after year, unchanged, undiminished by time, Hardman, Peck & Company, from their 86 years of vast experience, have developed and perfected a framework for each instrument that is scientifically built up of twelve layers of laminated wood of extraordinary quality... gathered from the far corners of the earth, tested for condition and selected with laborious care. For like the encircling arms of eternal mountains this rugged frame must withstand those forces of weather and wear that so constantly threaten the elusive beauty entrusted to its care.



A beautifully illustrated and autographed forty-eight page book of famous artists will be sent on request. Please address Department G-14, Hardman, Peck & Company, 433 Fifth Avenue, New York.

*The* MODERNIQUE *are the first piano cases that reflect the trend of modern art work. They have been exclusively designed for the Hardman by such well known artists as Edward J. Steichen, Helen Dryden, Lee Simonson and Eugene Schoen.*

## HARDMAN PIANOS

*Hardman, Peck & Company have created pianos with a wide range of prices. Any instrument may be purchased for a modest initial payment with the balance extended over a period of years. They may be seen at the better dealers everywhere.*

HARDMAN, PECK & COMPANY ~ 433 FIFTH AVENUE ~ NEW YORK



1928, Kittinger Company

# This Christmas . . . .

## "Give Something To Beautify the Home"

MAKE your home a gift this Christmas. Picture this cozy fireplace group of Kittinger Distinctive Furniture in your living room. There are over four hundred fifty other such masterpieces for the other rooms in your home.

For that room you treasure highly ... select a chair, a table, a bookcase, or chest of drawers ... either in individual pieces or in suites. You will realize new pride in home building that will be gratifying thru years to come.

Kittinger reproductions are famous not only for the selection of old masters' designs but for their superior construction in the finest of solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak and Maple. Exquisite master carvings with superb finish further assure values that will endure for generations.

*Let us mail Christmas folder with Booklets showing Kittinger Distinctive Furniture for every room in the home, for better executive offices, clubs and hotels. Name of nearest Kittinger Dealer on request. Kittinger Company, 1873 Elmwood Avenue, Buffalo, N. Y.*



*This fireside group beckons you to rest and relax.*

Kittinger DISTINCTIVE Furniture BUFFALO 1866

# KITTINGER

## Distinctive Furniture




# W. & J. SLOANE

*Fifth Avenue at Forty Seventh Street · · New York*

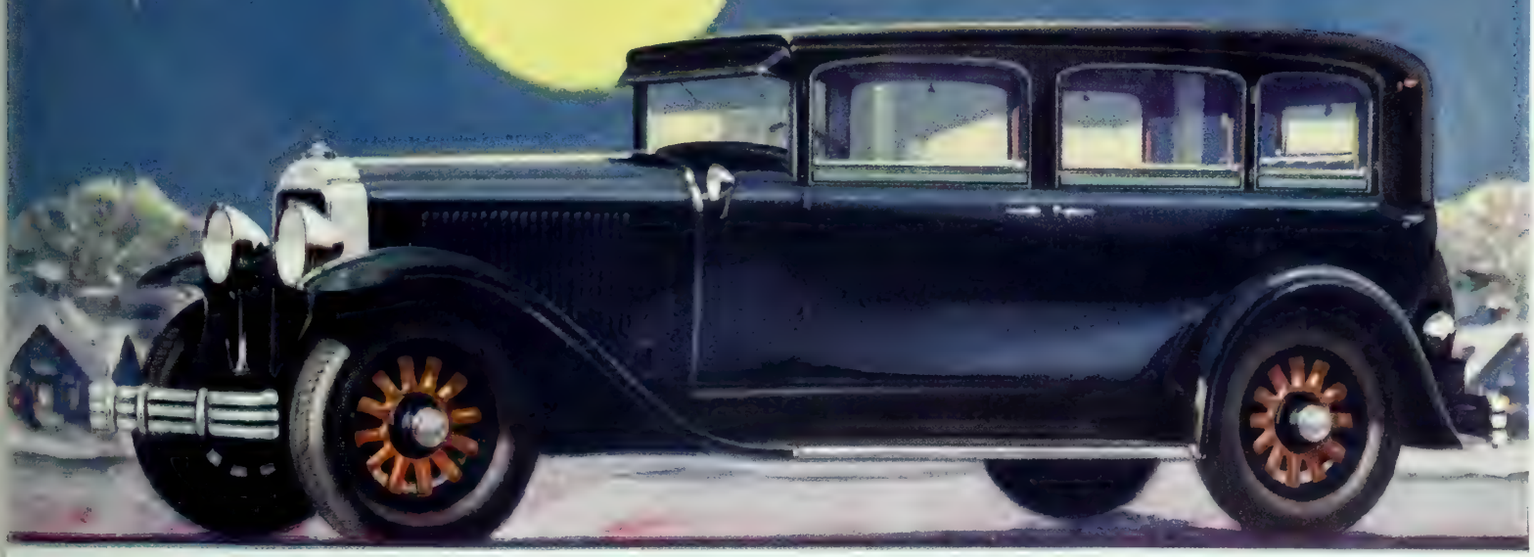
*SAN FRANCISCO · · LOS ANGELES · · WASHINGTON*

INTERIOR DECORATION ~ HOME FURNISHING COUNSE

# The GIFT

## THE SILVER ANNIVERSARY

# BUICK



THE GIFT SUPREME—the gift that combines thrilling happiness, practical convenience and healthful recreation—the gift that makes Christmas last for thousands of miles—is this finest and most fashionable of motor cars, the new Buick with Masterpiece Body by Fisher. Make your family genuinely happy on Christmas day. Give them a Buick!

Buick

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM

# The Eveready Fidelity Curve *offer marvelous enjoyment*




When Christmas lists are being written down and the annual hunt is on for the most appropriate gift of all, give a thought to Eveready Radio Sets.

Whether your home is supplied with electricity or not, you can enjoy the beautiful reproduction of Eveready Radio, for Eveready Sets are made in both battery and AC models.

If your ear is critical, or if you have a musician in the family, Eveready radio reproduction will enchant you. Eveready performance has been proved scientifically, impersonally, by the Eveready Fidelity Curve. We show you this curve—see the opposite page—revealing to you the record of tests that show how each musical note is reproduced by Eveready Radio Sets.

This Eveready Fidelity Curve is a sure guide to radio enjoyment. When you hear these new sets your ears will tell you that here is unusually faithful, true and natural reproduction. And you may be sure that others — your family, your friends—will be as delighted as you are.

Three years of scientific research developed the new Eveready Battery Set. We sought the very best way to make a battery receiver that would give unusually true reproduction, and do it with greatest possible convenience and economy. This new set is really unique. There is nothing else like it on the market. It uses "High-Mu" tubes, which were originally designed solely for highest quality reproduction in custom-built sets. We ask you to judge it by your own ears, and by the Eveready Fidelity Curve.

Long development work lies back of the new Eveready AC Set, also. It is for homes supplied with electric current, and operates entirely on power from the light socket. Judge it, too, by your own ears, and from studying the Eveready Fidelity Curve.

To match these sets there is the new Eveready Speaker, which also may be used with any good set, just as Eveready Sets may be used to operate any good speaker. The ideal combination, of course, is an Eveready Set and Speaker.

Near you there is a dealer who has these new instruments on sale. Now, when Christmas is approaching, is the time for you to see him, look over the sets, see how handsome they are, and then sit down comfortably for the listening test. This dealer also has an unusually interesting booklet, "What the Eveready Fidelity Curve means to radio reception," illustrating and describing the various band and orchestra instruments and the human voice, and showing how faithfully each is reproduced by Eveready Radio Sets. See this booklet, hear these sets, before you decide what you are going to do about radio for Christmas.

NATIONAL CARBON CO., Inc.

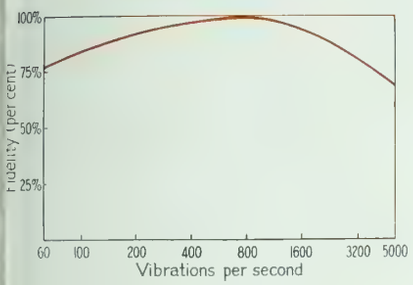
New York UCC San Francisco

*Unit of Union Carbide and Carbon Corporation*

**EVEREADY**
TRADE MARK
**Radio Sets**

# proves Eveready Radio Sets

## The Eveready Fidelity Curve *is the standard of Eveready Radio Reproduction*




Music and speech are vibration, and by scientific measurement it has been found that the important sounds in voice and music are included within a scale of 60 to 5000 vibrations per second. This includes not only the fundamental notes but also most of the important harmonics of these notes. See on the Eveready Fidelity Curve (above) that from 60 to 4000 vibrations per second are reproduced with an unusually high degree of fidelity. The weakening of the notes above 4000 minimizes the disagreeable effects of static and other high-pitched noises. Very few notes go below 100 vibrations per second, and broadcast transmitters themselves do not put on the air lower than 60 vibrations per second.

This curve shows the faithfulness with which the Eveready Set delivers speech and music to the speaker. It is essential that the speaker possess a high degree of faithfulness, for to the extent to which it may be deficient will the full measure of Eveready fidelity be diminished. The Eveready Speaker is recommended.

Below is a list of all the principal instruments and voices, with their lowest and highest notes in vibrations per second:

| | | | |
|---|---|---|---|
| Violin | 192 to 3846 | Saxophones | 52 to 1024 |
| Viola | 256 to 1280 | French Horn | 60 to 682 |
| Cello | 64 to 854 | Cornets | 140 to 960 |
| Bass | 32 to 427 | Trombone | 80 to 320 |
| Harp | 30 to 3072 | Tuba | 42 to 341 |
| Flute | 256 to 2048 | Kettle Drums | 85 to 170 |
| Piccolo | 576 to 4096 | Piano | 78 to 4096 |
| Oboe | 240 to 1365 | Soprano | 256 to 1024 |
| English Horn | 160 to 960 | Contralto | 170 to 682 |
| Clarinet | 144 to 1920 | Tenor | 144 to 427 |
| Bassoon | 60 to 640 | Baritone | 107 to 341 |
| Double Bassoon | 30 to 320 | Bass | 80 to 288 |



*The new Eveready Battery Set in wooden cabinets. Model No. 21 in mahogany, illustrated above. Model No. 20 in maple. Has the lowest "B" battery drain of any 6-tube receiver yet produced, as five of its tubes are "High-Mu," combining great amplifying power with minimum current. Price of either table model (without tubes), $85.*

*Eveready Speaker to match, $25.*

*Pedestal (for maple only) with ample battery space, $15 extra.*

### *Die-Cast Aluminum Cabinets*

The most modern of radio cabinets—Die-cast aluminum. Cabinet is everlasting, light, strong and is lacquered in green in a modern design with striping that reveals the aluminum like burnished silver. The whole protected by a transparent lacquer that prevents discoloration and resists scratching. This unusually beautiful and entirely modern cabinet is exclusive with Eveready.



*The new Eveready AC Set, Model No. 2, in die-cast aluminum cabinet, lacquered in green with striping in silvery natural aluminum.*

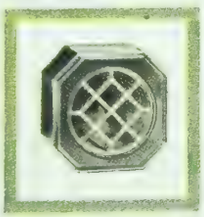
*Models Nos. 1, 2 and 3 have seven radio tubes and one rectifier, eight in all. All power is taken from the light socket.*

*Price, table Model No. 2, without tubes, $155. Die-cast aluminum supporting stand, finished to match the set, at $20 extra.*



*The new Eveready AC Set in wooden cabinets. Model No. 1 in maple—to obtain pleasing color contrast with mahogany or walnut furniture; also appropriate for association with Colonial and Early American furniture. Model No. 3 in mahogany—for those who prefer it. Price, table model without tubes — either maple or mahogany—$145.*

*Supporting stand to match, $10 extra.*



*At the left, the new Eveready Loud Speaker in die-cast aluminum housing, decorated in green lacquer, with natural aluminum striping, to match the Eveready AC Set Model No. 2. Price, $35.*

*At right, the new Eveready Loud Speaker. Model No. 1 in maple—to match either the AC or battery maple sets. Model No. 3 in mahogany—to match either the AC or battery mahogany sets. Either the maple or the mahogany loud speakers, $25.*



Licensed under patents and applications of RCA and RFL

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# NEW DECORATIVE POSSIBILITIES IN LIGHTING EFFECTS WITH THESE FIXTURES



## Lightolier

In establishing a decorative schem for your home and having it strik the exact note required for subtl and correct harmony with your fur nishings, nothing in all the worl offers the wondrous possibilities o Lightoliers. Designers and lightin engineers have contributed their ar tistry and skill to the developmen of Lightolier fixtures which ar gloriously decorative by day an beautifully effective by night. Indeed it is doubtful if in all the histor of decorative lighting for the hom there has ever been presented suc exquisitely beautiful effects as thos produced by these newest Lightoliers At your leading fixture dealer, in you city, and at prices to accommodat the most modest building budget Write for an informative brochure "The Vogue in Decorative Lighting, which will be sent upon request

LIGHTOLIER CO., 569 Broadway, N. Y. C.

Gentlemen: Please send me your new brochure "The Vo in Decorative Lighting," recently published by your staff.

*Name* _____

*Address* _____

*City & State* _____



# A happy modern version of the 'salle à manger'

— A DINING ROOM THAT IS DISTINCTLY SMART . . . MODERN, BUT NOT RADICALLY SO! — AND BEAUTIFULLY INVITING.

Modern homes call for modern furniture, and in this group of Dynamique dining room pieces you will find, certainly, 'quality in material' . . . a rare 'skill in workmanship' . . . and a 'calibre in design' as lasting as Chippendale! The table with its slim tapering legs and interesting surface and the chairs designed with the same delicate vigor are charming for the informal, intimate dining room or the small apartment. And the massive grace of the sideboard is accentuated by the play of wood against wood that the inlays and varied grains give.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON COMPANY
GRAND RAPIDS, MICHIGAN

© HNSON-HANDLEY-JOHNSON COMPANY, '28 REGISTERED U. S. PATENT OFFICE

**DYNAMIQUE CREATIONS**

# Christmas Gifts



*Your local jeweler will be glad to suggest gifts in Gorham Sterling*

*A set of silver* glittering in its sparkling symmetry . . . a radiance that dims the eye and sets the pulses throbbing wildly at the unexpected vision of a long-cherished dream suddenly materialized . . . the joyous splendor of the perfect Yuletide gift . . a beautiful expression of his love and admiration . . . a reflection of his thoughtfulness and keen anticipation of her secret desire . . . a gift that will be prized far beyond its intrinsic value . . the added thrill of vain attempts to break the charm of its attraction . . . His was a happy choice . . . of many things to choose from . . . vases, candelabras, compotiers, in a variety of patterns plain or richly embellished to suit the individual taste . . . an enduring remembrance she will be proud to display to her honored guests as a symbol of the happiness engendered by mutual appreciation . . . But what shall she give him?

# in Gorham Silver



What better way to pleasantly surprise him than with a lovely gift of practical everyday usefulness . . . what better means of gratifying a wish he may have many times expressed just to himself . . . to still the subtle longing for such sensible personal requisites a man unqualifiedly appreciates . . . and here it is . . . of Gorham Sterling Silver in alluring beauty that sends a tinge of unfeigned happiness to his cheeks . . . Her gift, the joyful visual expression of her love.

*Your local jeweler will be glad to suggest gifts in Gorham Sterling*

GORHAM

PROVIDENCE, R. I. NEW YORK, N. Y.

MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS







# Why not

WHAT finer gift could you think of than a distinctive pair of Andirons? Designs that are exclusive with the House of Jackson —they cannot be obtained elsewhere. Here you will find them in all of the period designs, many replicas of the Old World's most artistic and unique creations. Every detail of design, finish, height and metal—be it brass or iron or bronze—imbued with the same master craftsmanship that marked the efforts of those early artisians. All of them are reproduced here in our own shops and foundries by men who have plied their craft for years, whose forebears served as they are serving.



These gifts await your selection. Whether you choose Andirons with matched firesets, a shiny brass coal scuttle, woodholder, firebench or a host of other charming offerings, you will find the same stamp of distinction on all. At least, you will enjoy seeing them. But if you cannot visit our New York or Chicago displays we shall gladly send photographs of available pieces.

# FIREPLACE FIXTURES



*Georgian Period Fireset. Price $110. Others from $10 to $300.*

*A shiny, brazen Coal Scuttle is both decorative and useful. We have them in various sizes ranging from $16 up.*

*Italian design Andirons—antique gold and 16th Century iron finish. $150.*

*To catch the fire's glow and stem the flying sparks is this Louis-seize Screen, with gold trimming and decorations, $95. Others may be had from $22 up to $250.*

## WM. H. JACKSON COMPANY

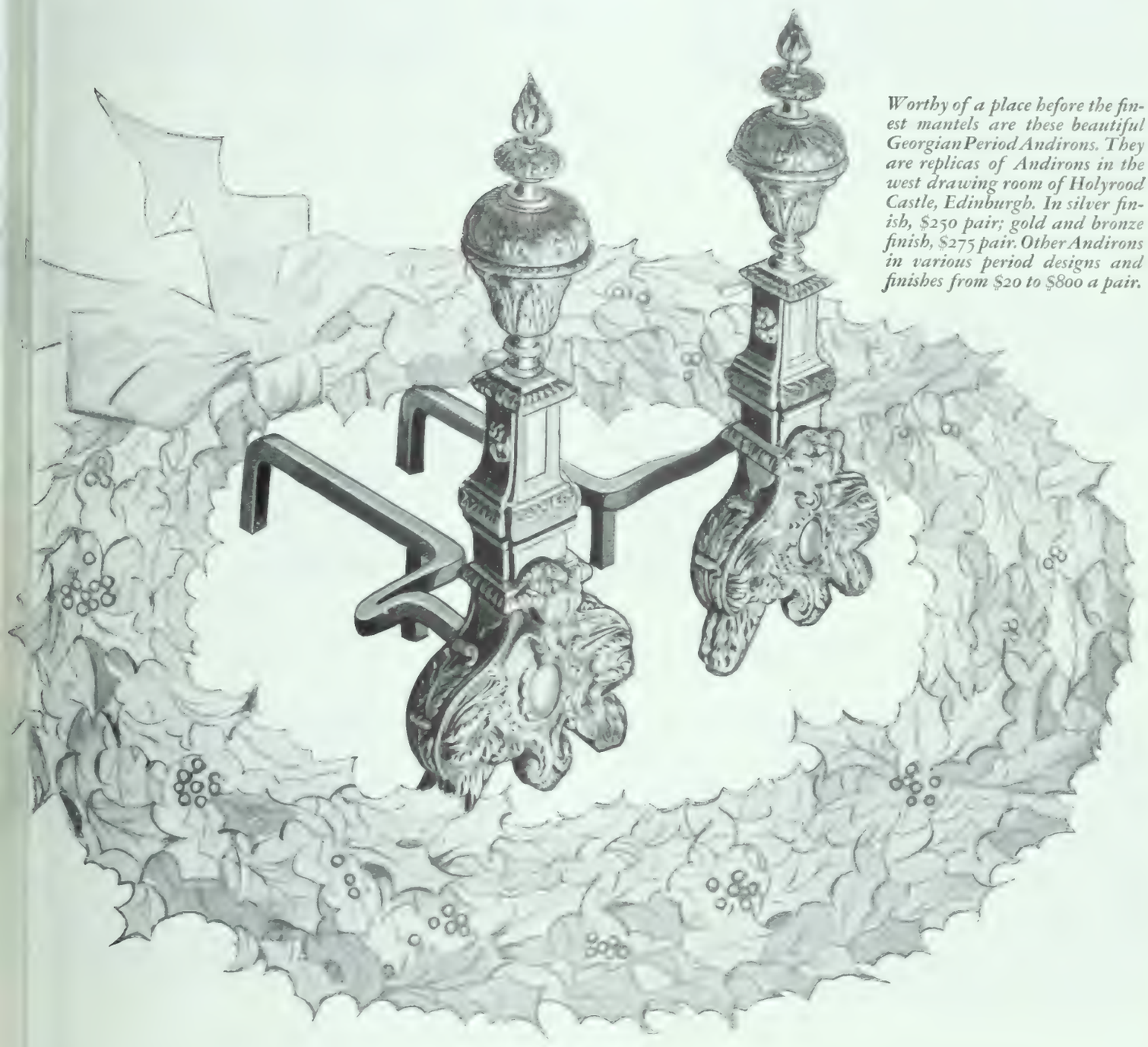
ESTABLISHED IN THE YEAR 1827

2 WEST 47th STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

THE OLDEST HOUSE OF ITS KIND IN AMERICA

# a gift for the hearth?



*Worthy of a place before the finest mantels are these beautiful Georgian Period Andirons. They are replicas of Andirons in the west drawing room of Holyrood Castle, Edinburgh. In silver finish, $250 pair; gold and bronze finish, $275 pair. Other Andirons in various period designs and finishes from $20 to $800 a pair.*

## WM. H. JACKSON COMPANY

ESTABLISHED IN THE YEAR 1827

2 WEST 47 th STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

THE OLDEST HOUSE OF ITS KIND IN AMERICA

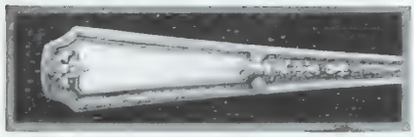


LOUIS XIV (*left*)
(*Matching flatware below*)
Coffee set, 3 pieces.....$200.00
Sugar and Cream..... 90.00
Waiter, 12-inch..... 55.00
Service plates, doz..... 500.00

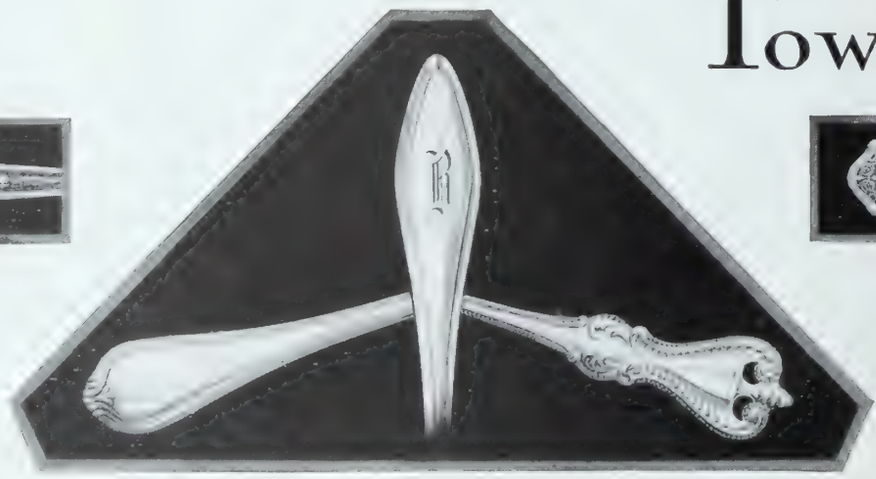
SEVILLE (*right*)
(*Matching flatware below*)
Tea set, 5 pieces.....$400.00
Coffee, Sugar and Cream 250.00
Waiter for 5 pieces..... 350.00
Sandwich plate, 10-inch 28.00
Bon Bon dish, 6-inch... 12.50



# Match your *Sterling Silver* with Towle *pieces*



LOUIS XIV
(*See matching dishes above and below*)
Tea spoons.....6 for $11.50
Dessert spoons..... 6 for 18.00
Cold meat fork..... 5.75





SEVILLE
(*See matching dishes above and bel*
Salad forks.....6 for $1
Butter spreaders.....6 for 1
Preserve spoon.....

PAUL REVERE
Butter spreaders.....6 for $13.50
Soup spoons.....6 for 21.00
Cream ladle..... 4.00

MARY CHILTON
Tea spoons..... 6 for $9.00
Table spoons..... 2 for 8.34
Pie server..... 5.75

COLONIAL
Coffee spoons.....6 for $ 8.00
Oyster forks.....6 for 14.00
Sugar tongs..... 4.00



LOUIS XIV (*left*)
(*Matching flatware above*)
Dishes similar to one in background:
For fruit salad, pudding, ice cream
(8½-inch)....$20 (12-inch).....$50.00
For sandwiches, cakes, baked potatoes
(9-inch).....$22 (10-inch).....$28.00
Compote for candies, nuts, etc..... 20.00
Bon Bon Dish, also for nuts, jellies, etc.. 12.50
Child's Cups.....$9 and 12.50

SEVILLE (*right*)
(*Matching flatware above*)
Bowl 10-inch.....$55.00
(with flower-holder, an attractive centerpiece)
Bowl without base, for puddings, etc... 35.00
Water pitcher..... 115.00
Goblet to match.....6 for 115.00



TOWLE—*Soli*

VIRGINIA CARVEL D'ORLEANS SEVILLE OLD COLONIAL LOUIS XIV MARY CHILTON



***Start your sterling*** silver service
Christmas with a Towle coffee or
pot, a sugar and cream or a three-pi
set. Here at the left are six lov
coffee and tea pots for your choi
Later on, you can add other pieces
any of these patterns.



VIRGINIA CARVEL
(*left—matching flatware below*)

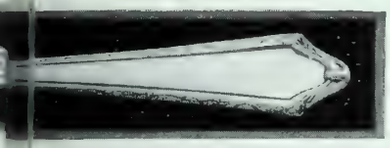
| | |
|---|---|
| Deep bowl | $43.00 |
| With flower-holder, an attractive centerpiece | $50.00 |
| Dish, for vegetables, small salads, desserts, etc. | $25.00 |
| Porringer, the baby's first gift | 15.00 |

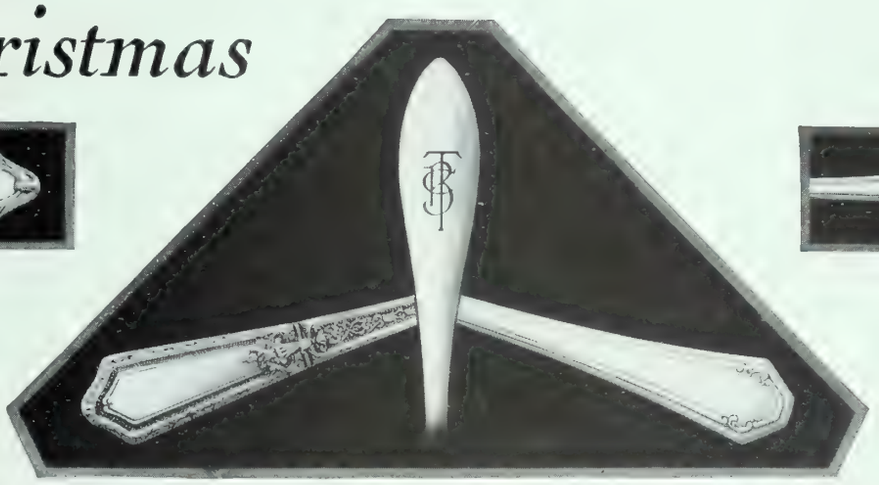
LADY CONSTANCE
(*right—matching flatware below*)

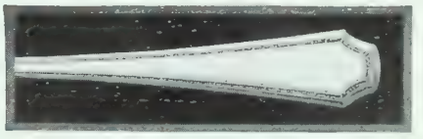
| | |
|---|---|
| Tea set, 5 pieces | $375.00 |
| Candlesticks, pair | 40.00 |
| Compotier, 9-in. | 38.00 |
| Sandwich plate, 10-in. | 25.00 |
| Bread & Butter plates, doz. | 100.00 |



# ...more Sterling. Choose from these lovely ...this Christmas







...IRGINIA CARVEL
(*See matching dishes above*)

| | |
|---|---|
| ...fee spoons | 6 for $ 6.50 |
| ...ster forks | 6 for 10.50 |
| ...ea set | 2-piece, 10.00 |

LADY CONSTANCE
(*See matching dishes above*)

| | |
|---|---|
| Bouillon spoons | 6 for $12.00 |
| Afternoon tea spoons | 6 for 7.50 |
| Gravy ladle | 6.25 |

D'ORLEANS

| | |
|---|---|
| Dessert knives | 6 for $24.00 |
| Dessert forks | 6 for 29.00 |
| Tomato server | 10.00 |

LA FAYETTE
(*Matching tea set below*)

| | |
|---|---|
| Ice tea spoons | 6 for $17.50 |
| Salad forks | 6 for 19.00 |
| Sauce ladle | 3.25 |

LADY MARY

| | |
|---|---|
| Sherbet spoons | 6 for $ 7.50 |
| Ice cream forks | 6 for 14.00 |
| Cucumber server | 5.75 |



SILVER IN A CHARMING NEW ROLE

These new pieces in the Elizabethan pattern (*right*), and the lovely buffet group (*left*) are designed to add beauty to the decorative scheme of your dining-room, living-room or hall. Interior decorators consider them particularly effective and correct wherever a handsome decorative piece is needed.

(*at right*)

| | |
|---|---|
| Flower jar, 9¼-in. | $ 90.00 |
| Jardiniere, 7⅝-in. | 100.00 |

(*at left*)

| | |
|---|---|
| Rose bowl, 9-in. | $65.00 |
| Candlesticks, pair | 65.00 |

(*Among other pieces not shown*)

| | |
|---|---|
| Pansy bowl, 8-in. | $50.00 |
| Forget-me-not bowl | 37.00 |
| Mayflower stand, 7¼-in. | 45.00 |



# ...Silver Exclusively

*If you let your friends* and relatives know which pattern you've chosen in Towle Sterling, Christmas, birthdays and anniversaries will help fill out your service with lovely new flatware, dishes and decorative pieces in a *very* few years! Ask your jeweler to show you the above Towle patterns.

***Sterling is so lovely*** in color and lustre that interior decorators are finding it more and more important in a purely decorative role. Vases, candlesticks, bowls are used singly and in interesting groupings. Your jeweler can show you charming new decorative pieces for the home by Towle.

La Fayette Tea and Coffee Set, 5 pieces, $475.00
Coffee, Sugar and Cream ..... 305.00



THE TOWLE SILVERSMITHS · *Newburyport, Massachusetts*
Member Sterling Silversmiths' Guild

# GIVE FURNITURE THIS CHRISTMAS ENDORSED BY "ARTS & DECORATION"

## *Now on display at leading furniture dealers*

GIVE furniture this Christmas—the most suitable and cherished of gifts. Give either the famous Berkey & Gay bedroom and dining room suites, or these charming living room pieces created by Berkey & Gay designers for the Grand Rapids Upholstering Company.

This group is selected and sponsored by Arts and Decoration Magazine—the national authority on the subject of interior decoration—an assurance of integrity in construction and style rightness.

All are created by Berkey & Gay designers, insuring authenticity of style. Made by the Grand Rapids Upholstering Company—a true guarantee of quality. Several pieces are upholstered in genuine Ca-Vel, nationally advertised "Velvets of Enduring Beauty."

The illustrations on this page show the twelve beautiful living room pieces. They may be had as a group, or selections of individual pieces may be made.

You may be sure that a choice of this entire group, or any number of pieces from it, will please anyone who is interested in bringing their home up-to-date.

Modern in trend, yet conservative in line and color, they harmonize perfectly with each other or when placed among older pieces of varying periods.

Yet surprising as it may seem the prices are actually lower than you are usually asked to pay for ordinary furniture having none of this distinction and endorsement.

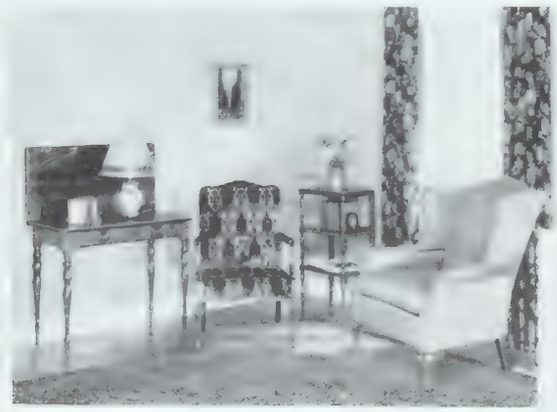
Leading furniture stores everywhere are now displaying this exclusive Arts and Decoration Group. Watch for their local advertising. Visit their stores and see for yourself what a varied assortment of gracious gift suggestions awaits your pleasure.

DESIGNED BY
BERKEY & GAY

MADE BY
GRAND RAPIDS UPHOLSTERING
COMPANY

UPHOLSTERED WITH CA-VEL

SPONSORED BY
"ARTS AND DECORATION"
MAGAZINE



*Console Card Table : Occasional Chair*
*Magazine and Book Stand : Wing Chair*
*Sponsored by Arts and Decoration Magazine*



*Nest of Tables : Sofa : Radio Bench*
*Mirror : Sofa Chair*
*Sponsored by Arts and Decoration Magazine*

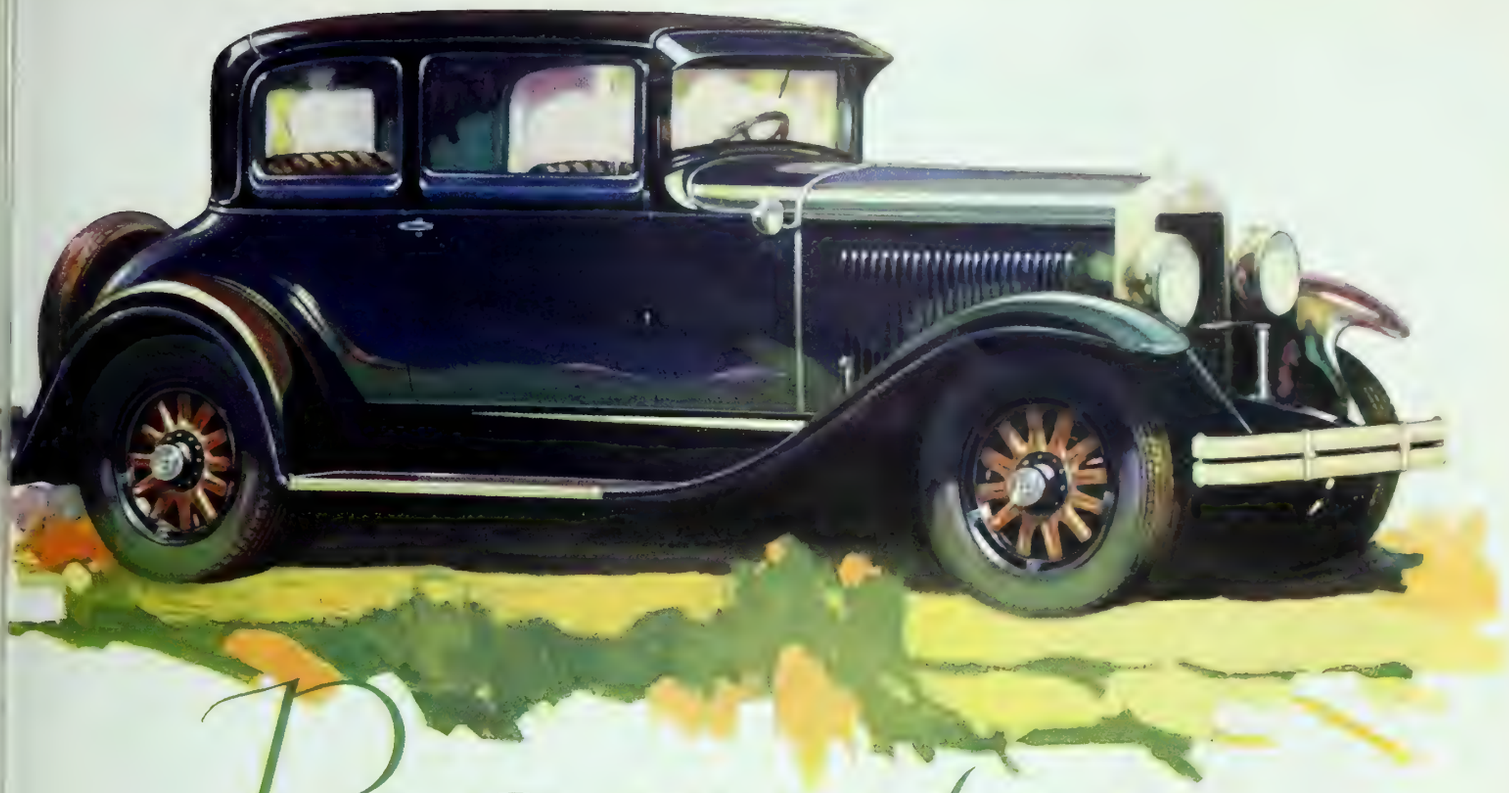


*Desk Chair : Highboy Secretary*
*Occasional Table*
*Sponsored by Arts and Decoration Magazine*

# Grand Rapids Upholstering Co.

*Living Room Division of the Berkey & Gay Furniture Co. Grand Rapids*

NEW YORK WHOLESALE SALESROOMS 115 WEST 40th STREET



# Beauty
# Smoothness - Swiftness

We have sought to embody in Graham-Paige motor cars qualities of beauty, smoothness, and swiftness to satisfy the most exacting. We invite you to drive one equipped with the Graham-Paige four-speed transmission (*two* high speeds—standard shift). For only personal experience can convey an adequate appreciation of its very real difference in comfort, and in performance. A car is at your disposal.




Joseph B. Graham
Robert C. Graham
Ray A. Graham

Five chassis—sizes and eights—prices ranging from $860 to $2485. Car illustrated is Model 619, four-passenger Coupe, with 4-speed transmission (standard gear shift) $1575. All prices f. o. b. Detroit.

# GRAHAM-PAIGE



# *These fragrant persuasions*

## for those who seek gifts that speak a tender message

*Which breathes her charm?* Which dares your tribute with a gesture frankly romantic? Shall it be Miracle, Asphodèle, Le Pirate, or Forêt Vierge?

A lovely queen of Europe chooses Miracle, a parfum . . . exquisite . . . frankly feminine and alluring.

For her who is lithe and wears her clothes with ineffable grace—Asphodèle. It is the gardenia as the poet would immortalize it—were he a master-perfumer.

Does your gift list include one who is capricious? . . Le Pirate is for her. For it captivates with spring-like daring!

But to her whom you see in the rhythms of sport clothes, give Forêt Vierge . . a joyous lilt for modern Dianas!

Happily . . for those who desire the assured welcome of Parfums Lenthéric, these distinguished odeurs come in flacons of many sizes. These vary from a graceful whisper at $5.00 to an eloquent message at $45 or more.

# Lenthéric, *Paris*

*Paris Salon:* 245 Rue Saint-Honoré (near the Place Vendome) + *New York Salon:* Savoy-Plaza Fifth Avenue at 58th Street

# "Reach for a Lucky when you crave something sweet

## *That's the easiest way I know to keep from getting fat"*

Florenz Ziegfeld




Florenz Ziegfeld, "Glorifier of the American Girl," and Jean Ackerman and Gladys Glad of Mr. Ziegfeld's new success, "Whoopee."

IGHT a Lucky Strike when you are tempted to eat between meals—they satisfy the craving or sweets and rich pastries. That's why thousands now reducing moke them constantly.

A year ago 20,679 physicians put nemselves on record in confirmation of the fact that Toasting makes Lucky Strike less irritating o the throat than any other cigarette. That's because Toasting removes impurities. Toasting also mproves the flavor of the finest obaccos. That's why the delicious oasted flavor of Luckies makes nem a delightful alternative for nings that make you fat. Avoid armful methods to reduce. This ay is merely common sense.

Men who keep fit have long employed it. They don't believe in resome, expensive ways. They o believe that Luckies do not hurt ne wind or impair the physical ondition—facts upheld by promnent athletes, who are in a position to know the truth.

When you are offered a sweet . . . hen it comes time for pies and astries . . . pass them by and take Lucky. Then you'll never miss weets.

*Reach for a Lucky instead of a sweet*

# "It's toasted" No Throat Irritation—No Cough.

©1928, The American Tobacco Co., Manufacturers

# Table Delicacies for House & Garden Readers



The finest homes
the fastest ships
and limited trains
serve
**POLAND WATER**

The best
always demand
the best



---

Enjoy*mint!*
after
eating–




*"They aid digestion"*

"ALWAYS GOOD TASTE"

---



*Tea or coffee—*
*it's best from Sherry's*

GROUND or liquid coffee . . . t
Sherry blend of tea—these an
other specialties of Sherry estal
lishments are all obtainable f
your home table.

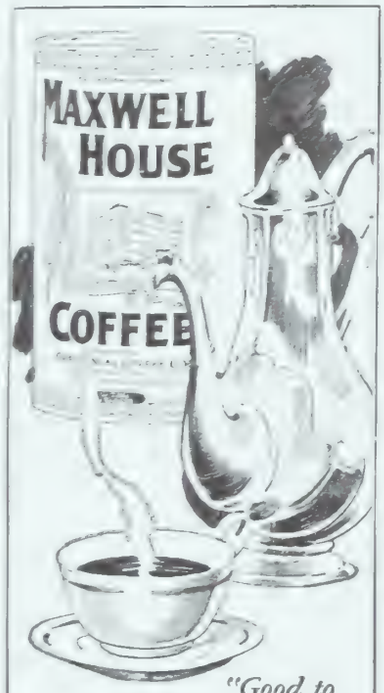
| | |
|---|---|
| Ground coffee | 1.00 l |
| Liquid coffee | .25 spl |
| | .35 pi |
| Sherry-blend tea | 2.00 l |
| (Individual bags) | 2. |

*Order in person or by mail*
*Prices do not include parcel pos*

*Dealers: Write for representation*

Louis Sherry
300 Park Avenue
5th Avenue at 58th and at 35th Str
and in The Waldorf-Astoria
New York

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*"Good to the last drop"*

No single coffee grown can yield it—this blended richness

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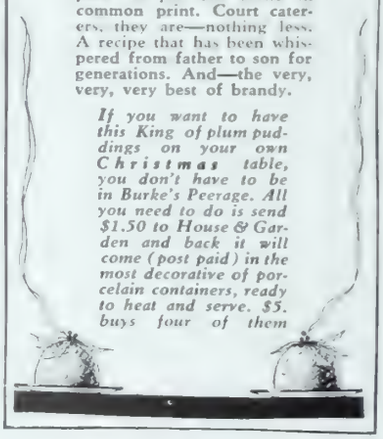
*That Christmas*
PUDDING

Other days may have light, frivolous desserts. But **Christmas** demands something utterly grand and distinguished — something you can sit back and be thankful *for* . . . In short, **Christmas demands** the world's plu-perfect plum pudding.

We sent out scouts to search for it—and the puddings they ate, if placed end to end, would reach from here to Windsor Castle. . . . One day, they came in with a look of solemn splendour on their faces. They'd found it —in England, of course.

It's made by a firm so famous that it were *lese-majeste* to put the name in common print. Court caterers, they are—nothing less. A recipe that has been whispered from father to son for generations. And—the very, very, very best of brandy.

*If you want to have this King of plum puddings on your own Christmas table, you don't have to be in Burke's Peerage. All you need to do is send $1.50 to House & Garden and back it will come (post paid) in the most decorative of porcelain containers, ready to heat and serve. $5. buys four of them*



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IMPORTATIONS




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Also the most complete line of delicious imported French non-alcoholic cordials including Crème de Menthe, Crème de Cacao, Apricot, etc. Made by Nuyens of Bordeaux—founded in 1802.

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Please send me booklet "Correct Cocktails and Other Delights" (No. 11)
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Address .....
My Grocer's Name .....

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# Your Service
*is it*
# FLAWLESS?



"NEVER do more than you are equipped to do with ease and distinction" . . . don't increase the number of guests if it will complicate the service . . . don't overtax the abilities of the cook with too many courses" . . .

These are just a few of the guides to flawless service which you will find—along with dozens of inspired menus, pictures of beautifully arranged tables, and scores of other suggestions which make up the fine art of entertaining—in that new book,

72 pages **"For The Hostess"** 25c postpaid

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FOR lunches or with meals—Pabst-ett is the ideal dairy product for children. It contains all the elements of milk—milk sugar, milk proteins, milk minerals, vitamins and **calcium** lost in cheese making. It is mildly stimulating to digestion — a valuable regulative. Spread Pabst-ett on bread or crackers—serve it in cooked foods—include it in salads. Children quickly develop a taste for this delicious, healthful food.

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(Also makers of Pabst Wonder Cheese)

# Table Delicacies for House & Garden Readers




*A New*
HORS D' OEUVRE
*from Virginia*



*Amber Brand*
DEVILLED
SMITHFIELD HAM

For Christmas festivities—what more delightful to serve than this new delicacy from Old Virginia?

DEVILLED HAM—made from whole Amber Brand Smithfield Hams, well aged, finely ground and seasoned with the purest spices!

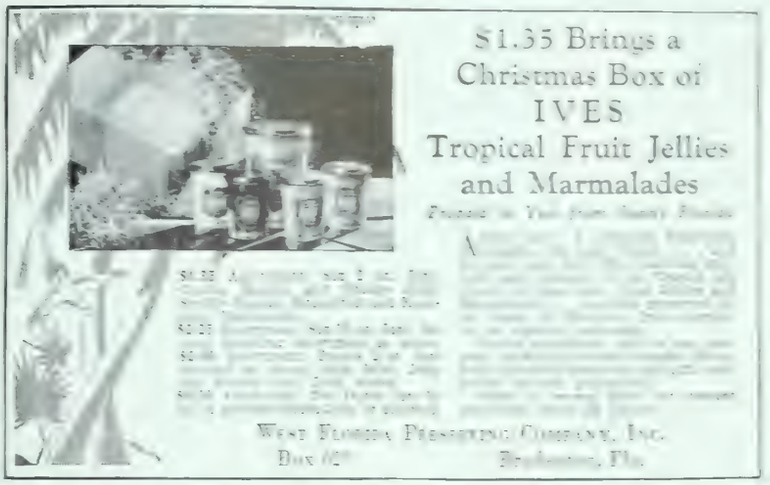
Appetizing Hors d'Oeuvre when served on saltine crackers. Also very fine as sandwich spread, and as stuffing for turkeys, chickens, ducks, etc.

*Order now for Christmas parties and dinners*

Case of six 4-oz. jars $6.50, postpaid east of the Mississippi River. Order now from House & Garden $1.50 for one jar or $6 for six delectable Devilled Smithfield Hams.

Have you tried our delicious Baked Amber Brand Smithfield Hams? They make most tasteful and welcome Christmas Gifts. In 6 lbs. and up—approx. $4.25 per lb. postpaid east of the Mississippi River.

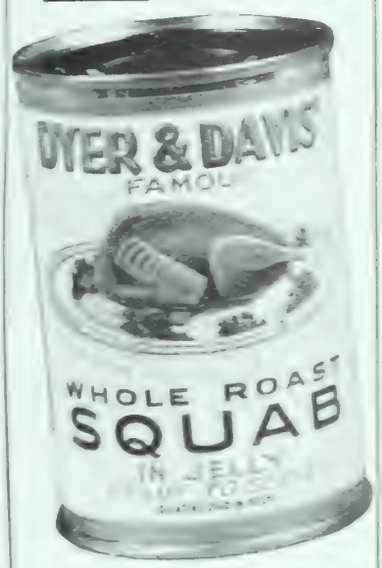
THE SMITHFIELD CO., INC.
Smithfield, Virginia



$1.35 Brings a Christmas Box of
IVES
Tropical Fruit Jellies and Marmalades
*Postage or Tax from Every Pound*

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Box 167 Pensacola, Fla.

*this* name




guarantees

*Send for Squab Sampler*

DYER & DAVIS
NEWFIELD, N. J.

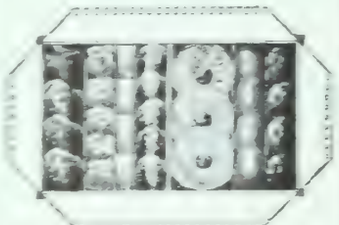
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CALIFORNIA

Glass bowl, rose, tan, lavender . . . this season's crop of persimmons preserved, complete, packed in a colored cellophane box.

Hand-molded specimen, light green, moist pale pink, creamy white, green tinge and rubies of golden pineapple, rows of translucent red grapes, green pears, and a bowed or round bright red cranberry conserve framed in everything.

For the Christmas dinner, or a gift, or as a refreshing change from spicy sweets, serve for tea, bits of glass fruits.

One pound of each, Fruits & Confits, Glass Fruits, Candied Ginger, Crystallized Orange Peel, Candied Lime & Lemon Peel, carefully packed, $2.50 postpaid in U.S.A.





No. 1
COCKTAIL



*Free Bridge Pad and Vermouth Cocktail Recipe sent on request*

MARTINI & ROSSI
NON ALCOHOLIC
Vermouth

Write W. A. TAYLOR & COMPANY
Dept. Fine Sherry
New York, N. Y.

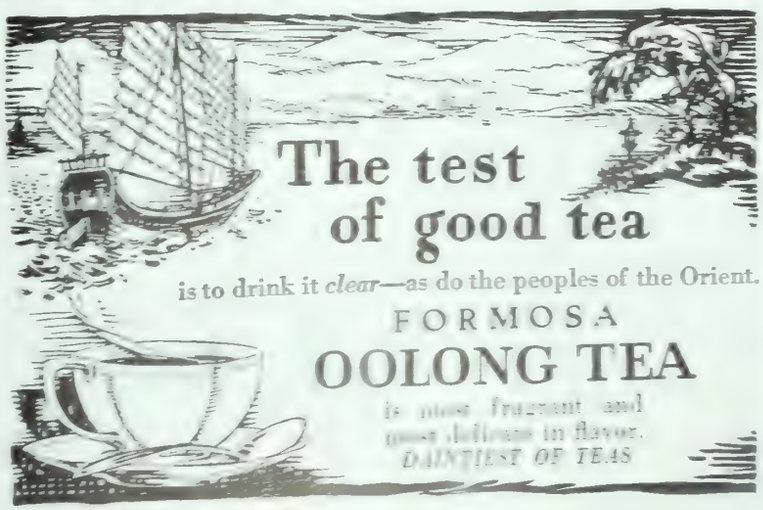
Your Menus — — *are they inspired?*

Do you know the subtle touches that change a familiar menu into a new experience? . . . Sliced avocado in the consomme . . . rose petal jelly sandwiches at tea . . . mint in the French peas . . . and so on *ad infinitum.*

Scores of such suggestions . . . delightful and surprising . . . dozens of menus that would charm an epicure . . . the trick of serving and even the training of servants . . . all these are waiting for you in that new book.

"For The Hostess"
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THE CONDÉ NAST PUBLICATIONS
Inc.



The test of good tea
is to drink it *clear*—as do the peoples of the Orient.
FORMOSA
OOLONG TEA
is more fragrant and more delicate in flavor.
*DAINTIEST OF TEAS*

*Fancy California*



CLUSTER RAISINS
*for the holidays*
5 LB BOX *for* $2
PREPAID

CUT THIS OUT AND MAIL

# AERO'S PRESENCE IS AN ASSURANCE





Put Aero, the National Radiator, into any setting —the setting will lose no portion of its charm. In this exquisite room is captured a measure of mellow Spanish atmosphere. Spain's lazy, balmy warmth is assured by the presence of the graceful, slender Aero Radiator. For the very design that contributes so much to the radiator's beauty is responsible for its outstanding effectiveness.

Aero Radiators and National Boilers, efficient in vidually, are doubly so united. New standards f heating comfort, convenience, and satisfacti are realized in homes warmed by National Produc

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MANUFACTURER OF RADIATORS AND BOILERS

*Nine Plants devoted to Sales and Service through these Branch Offices and Warehous*

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**AERO**
**THE NATIONAL RADIATOR**

Only insulated roofs and walls can stop the heat-stealing fingers of chill, dampness and piercing cold!

# Is *your* home *Safe* from winter's attack?



WINTER again . . . a bitter, cheerless winter that continually threatens your home with three destroyers of healthful living comfort—chill, dampness and piercing cold!

Every family wants a house that *stops* these invaders—that turns them back before they draw out furnace warmth and fill the home with bleak discomfort.

Ordinary building materials alone do not shut out winter cold . . . do not retard wasteful heat leakage through roofs and walls. Something stronger and more resistant to extreme weather is required—*insulation!*

Nowadays, a remarkable cane-fibre board, Celotex, makes it possible for every family to enjoy protection from cold and from sweltering summer heat as well.

Celotex has high insulating efficiency because it contains millions of tiny sealed air cells. The effect of insulation is familiar to every family that has a refrigerator—and Celotex is used to insulate many household refrigerators and thousands of railway refrigerator cars.

Celotex is economical because it *replaces* other materials—it builds as well as insulates! Celotex Standard Building Board is used for sheathing; for lining basements, roofs and attics in old homes as well as new. Celotex Lath gives new beauty to plastered walls because it is designed to eliminate cracks and lath marks.

No other material offers you as many advantages as Celotex. It reduces fuel bills, makes rooms quieter and gives you new living comfort and home enjoyment unheard of by other generations.

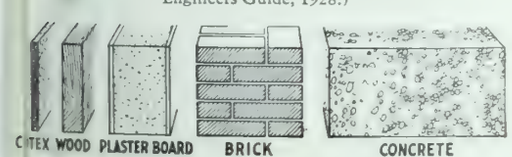
Ask your contractor, architect or lumber dealer for additional information on Celotex. Or write direct to us and ask for the Celotex Book, Year 'Round Comfort and Fuel Saving."

The Celotex Company, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. All reliable lumber dealers can supply Celotex Building Board and Celotex Lath.

CELOTEX
BRAND
INSULATING CANE BOARD

**Relative heat-stopping values**

Cross-sections show why Celotex is needed as insulation back of wood, brick, plaster and concrete . . . As a heat stop, Celotex is 3 times as effective as wood; 8 times plasterboard; 12 times brick; 25 times concrete. Data compiled from tests published by the American Society of Heating and Ventilating Engineers Guide, 1928.)




The word CELOTEX (Reg. U. S. Pat. Off.) is the trade mark of and indicates manufacture by the Celotex Co., Chicago, Ill.




*When you buy a house look for this sign . . . it is your assurance of greater home comfort*

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CELOTEX IS THE ONLY INSULATION MADE FROM THE LONG TOUGH FIBRES OF CANE

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*Individual Pieces*
*as well as complete schemes*

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Regent 8423

WHEN you are looking for gifts for difficult people (those who seem to have everything in the world) be sure to go to Alice Marks. There you will find unusual things that your difficult person can't possibly have seen. For instance, a leather traveling clock that runs for a year without winding (on an electric battery), a tortoise-shell paper and letter cutter with a perpetual calendar on its handle (it also comes in colors), a novel flask and cigarette case combination in tan leather, a small pencil with a flashlight equipment that enables you to see what you are writing in the dark, are but a few of her novelties.



HALF of the fun of receiving gifts lies in the expectancy with which one unwraps them. And when they are bound in attractive papers they are all the more intriguing. Amy Drevenstedt, who is well-known for her unusual paper napkins, wrappings and

MRS BUEL

*Antiques*
*&*
*Interiors*

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*57th Street*
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*Genuine Louis XVI arm-chair in fruit wood*

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*INTERIORS AND ANTIQUES*

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**Architectural Plans** **Decorative Schemes**

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An original Louis XV Provencal writing desk in excellent condition.

John H. Hutaff inc.

*Decorations* *Hangings*
*Furniture* *Antiques*

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OLD FURNITURE

WALL DECORATIONS

*Paire consols avec trumeaux, Louis XVI.*
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16 EAST 53RD STREET
NEW YORK

130 E. DELAWARE PLACE
CHICAGO



# DIRECTORY of DECORATION & FINE ARTS



No. 4471 Wiener Werkstaette Pottery Head, 10"—$7.00

REIA ROSENTHAL
520 MADISON AVE., NEW YORK CITY

shelvings, presents several new designs for Christmas consumption. Some of the patterns are quaint and demure in feeling, while others are in keeping with the 20th Century trend in decorative art. One pattern that is sure to be popular has a green ground. It shows a court page playing his fiddle, and an alternating single white flower. Any of these papers would look well with the customary red ribbon. Nine different designs, appropriate for Christmas wrappings, each sheet measuring 20″ x 30″ in size, come in an attractive tube, together with twenty yards of fibre tape in colors that match the various papers, and a dozen seals and tags.

MAPS have a special interest to the growing boy possessed of the exploring or roving instinct. Since Colonel Lindbergh's accomplishments are so well known and his picture so much before the public, it would seem especially timely to present the youngster with an original map outlining Lindbergh's trans-oceanic route.

CONTEMPORA inc.
16 West 49 St. New York
MODERN INTERIORS
by BRUNO PAUL and
LUCIAN BERNHARD

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PARK·AVENUE
GALLERIES·

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FOR THE ELITE

Over sixty per cent of the outstanding contemporary decoration on Park Avenue and Fifth Avenue was created by the Park Avenue Galleries.

277 PARK AVENUE
108 E. 48th Street
NEW YORK CITY



Pillow made of "Colonial" [illegible] Chintz. Background is light green with multi-colored floral design. Oval pillows have either Mt. Vernon or Washington medallion, as desired. $22.50 each. Square Pillows, with New York, Boston, Philadelphia or Chicago Medallion, are $15 each.

GLAZED CHINTZ. *Beige background with design in brown, blue and brown. Also in tan, red and blue backgrounds. 31" wide. $2.75 per yard.*

SATINS - DAMASKS
LINENS - TAFFETAS
TOILES DE JOUY
CRETONNES

Delightfully designed and colored Chintz offers untold possibilities in redecorating the home. This shop offers a wide variety of patterns in Chintz as well as other fabrics. Attractive pillows—lamps—shades—and individual pieces of upholstered furniture are some of the other things to be found here. We also make to order slip covers and curtains.

*The* CHINTZ SHOP
AGNES FOSTER WRIGHT INC.
431 MADISON AVE., NEW YORK

*The following shops are exclusive agents for Nancy McClelland French hand-blocked wall paper:*
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CINCINNATI, *1983 Madison Rd.*
PHILADELPHIA, *111 South 20th St.*
BARNSTABLE, MASS.

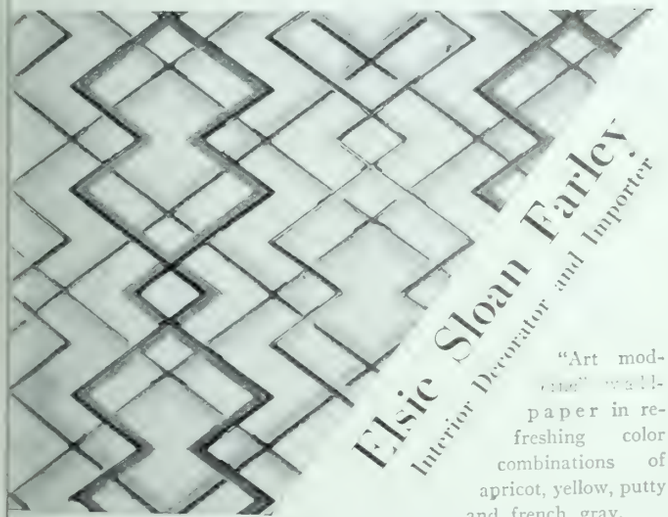


*Objets d'Art*
Brass Star wall sconce with candles [illegible] pr. $7.50 pr.
Glass holder for cut ivy or flowers, with brass base, $12.50.

*Specializing in Color*
Combining and Harmonizing any colors you want in your decorative scheme to make a perfectly tuned whole.

Emily Rockwood
*Interior Decorating*
*Specializing in color*
133 East 56 Street
New York

odern Wallpaper Shop



Elsie Sloan Farley
Interior Decorator and Importer

"Art modern" wallpaper in refreshing color combinations of apricot, yellow, putty and french gray.

435 Park Ave., New York City



The linen draperies in this panelled library have a green ground with orange pattern. One chair is covered in [illegible] and the other in linen. The colors are keyed to the Oriental rug. Miss Reeve will be glad to assist in any plans for winter decorations. Phone for an appointment.

*Ethel A. Reeve, Inc.*
17 East 49th Street NEW YORK *Plaza 0440*
Members of the Decorators Club

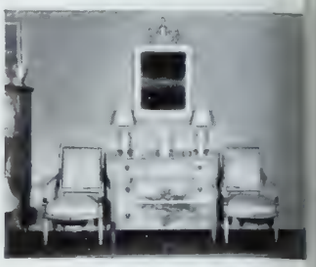
# DIRECTORY of DECORATION & FINE ARTS




DIANE TATE AND MARIAN HALL, INC.
Antiques and Interiors
44 EAST 57TH STREET NEW YORK
Telephone Plaza 4612

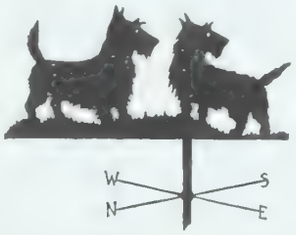

Amy Drevenstedt has designed such a map of handmade Japanese vellum paper which is available in four colors—sea green, blue, Chinese red, and tan. To obviate its becoming crushed this map, which measures 18″ x 24″, is packed in a tube that displays a facsimile of the map in a black and green design.

CHRISTMAS is a festive occasion to everyone and it is especially so to children home from school for the holidays. It is, however, sometimes a bit trying for the busy mother who has Christmas shopping to attend to besides her regular household duties to entertain her children's guests. The Party Factory at Saks-Fifth Avenue solves such problems quite simply. It relieves the harassed mother of all responsibility if she so desires, or will do as much or as little as she designates. For instance, it will plan a party, whether it be for a small or a large group, from decorations, food and favors down to the entertainment. Hired professional entertainers

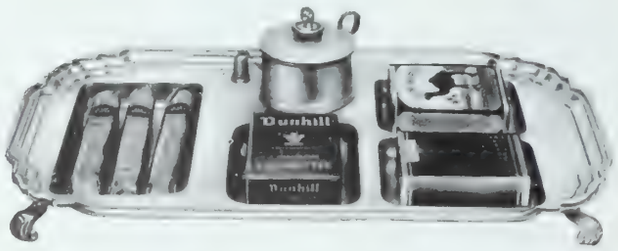



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*and*
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Interiors, French Antiques
Lamps and Shades
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TODHUNTER
119 East 57th Street. New York
*Workers in Metal*




WEATHERVANES
*Unusual designs in black silhouette at moderate prices. "SCOTTIES" (shown above) is 36″ long, rustproofed, ball bearing, complete with compass points, ready to install; $42.00. Others from $25.00.*
*Illustrated catalogue upon request*



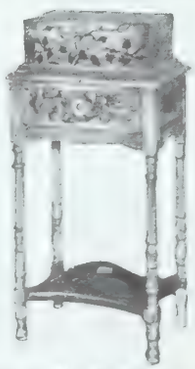

*A very fine Silver After Dinner Smokers Tray*
MODELLED FROM A FINE OLD TRAY AND ADAPTED FOR ITS PRESENT USE, THIS MAKES A MOST ATTRACTIVE ADDITION TO BE USED WITH THE FINEST OLD SILVER. THE LAMP CAN BE LIFTED AND PASSED AROUND. IT IS 9″ WIDE BY 14″ LONG AND EXQUISITELY MADE.
CRICHTON &CO. LTD.
EXPERTS IN OLD ENGLISH SILVER
636 Fifth Ave. NEW YORK at 51st Street
*Write for the Crichton Portfolio of Gifts*

CHICAGO WASHINGTON BOSTO



A gift that anyone would welcome into the home because of its adaptability to any scheme of decoration. Hand carved teakwood coffee or smoking table 12″ x 18″ x 19″
$30
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DISTINCTIVE AND USEFUL GIFTS



*From The Original Closet Shop*



*From The Original Closet Shop*



Reproduction, antique metal (Verte), unique Chinese decoration in \$50.00. Patent tie Shaker in
The CLOSET Shop
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Give Furniture this Christmas
—and let your good taste be reflected in the selection of thi
American Empire Mahogany Side Chair—reproduced from a
Antique originating in Virginia. Richter Furniture possesses all the charm and grace of the pieces from which it is adapted—and is at the same time appropriate for the modern home. Send for booklet illustrating other delightful gift suggestions. Sold through your Architect, Decorator or Dealer.



RICHTER FURNITURE COMPANY
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Its clean, clear, golden purity . . . its ability to resist both heat and cold, to *improve* as well as *protect* engine performance . . its enduring "body" . . . these are sound reasons for the ever increasing popularity of Texaco Golden Motor Oil. Sold today in every State.




Wherever you see the Texaco Red Star with the Green T drive in for Texaco Golden Motor Oil and the *new* and *better* Texaco Gasoline.

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Texaco Petroleum Products

TEXACO GOLDEN MOTOR OIL



*Armstrong's Embossed Inlaid No. 6030. . . . Accolac process provides a finish that resists dirt, simplifies cleaning, and has a rich, satiny sheen.*

# How to Recapture Living-Room Cheer

## *A happy idea for the woman who plays hostess to a family*

GOOD ideas are worth copying—especially when they concern that all-important family affair, the living-room.

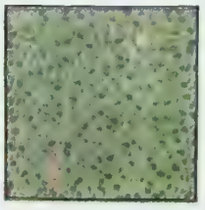
Above, you see pictured such a room alive with good taste and good cheer. This room is also alive with a good idea—a happy idea that makes evenings at home a real pleasure.

The cheer and charm of this room—now so evident—was once quite elusive. A rearrangement of furniture would capture it—for a while. New draperies would bring it back—for a while. Even refinished walls failed to drive dull care away permanently.

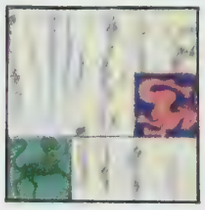
Then in one day . . . between breakfast and tea time . . . good cheer returned to stay. For the woman of the house made the floor part of the picture, made it contribute color and sparkling interest, made it add to the comfort and coziness that families just can't help liking.

She saw the idea in an advertisement like this. She saw the floor itself in a linoleum store near her home. She was surprised—as you will be—at the little money it cost, at the quick and botherless way the floor could be laid right over the old boards (cement over a lining of builders' deadening felt).

Today she has an Armstrong Linoleum Floor of permanent built-in good taste and good cheer—one that family can even dance on without its showing wear, one that is easily kept new and good looking because of its dirt-resisting Accolac lacquer finish—a finish you can *dust* clean.



*Embossed No. 6052*



*Arabesq No. 9300*

# Armstrong's Linoleum FLOORS

*for every room in the house*

### *More Good Ideas*

And they're all worth copying—and easy to copy too. They represent the best practice of leading decorators. They are clearly described for you by Hazel Dell Brown in her new book, "The Attractive Home—How to Plan Its Decoration." Model rooms are illustrated in full color. Contains a "Decorator's Data Sheet" and an offer of the author's free service. For your copy just send 10 cents to cover mailing costs. (Canada 20c.) Address your request to Armstrong Cork Company, 912 Mulberry St., Floor Division, Lancaster, Pennsylvania.

*Look for the CIRCLE A trade-mark on the burlap back*

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$47.50
Replica of ancient Gothic Oak Cabinet from Belgium, hand-carved with ecclesiastical designs and figures; lock and hinges wrought-iron. 45 x 20 x 16½ inches over-
1. Compartment interior 17 x 14 x ½ inches. Special..... $47.50

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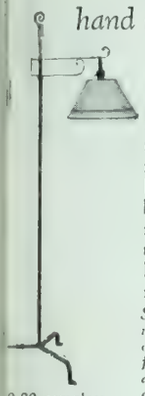


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*is this attractive hand wrought iron Bridge Lamp and Shade*



Finished in black, rusty, antique vermilion, green or blue. Adjustable bracket, with Parchment shade. An unusual value, specially priced for Christmas.

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this is the name of a new desk designed to meet the demand of the small apartment, my lady's boudoir, or the intimate little sitting room in a large house. The slant top and Cabriole legs of this small desk are reminiscent of the early 18th century but the rich color with gold leaf decorations is quite modern. Price $90.

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Either for its own decorative merits or to conceal a door, radiator, or some necessary but not handsome object, a tastefully selected screen is a necessity in almost every room.
The Bonne Biere—Price $50.
Siege of Arras—Price $100.
Can be ordered through your local Decorator. (Illustrations upon request.)

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*No. 236 Chippendale Screen*
These window shades printed in delightful colors and various designs, are also used for wall panels and screens.
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Queen Anne Wing Chair, covered in new Barto linen damask trimmed with gimp and antique nails—down cushion, finest construction.

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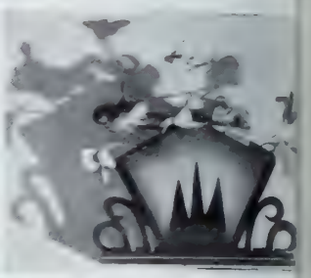
*impressions*

GEORGE FAWCETT

Gables


ductions as pieces worth having. The decorative treatments found here are varied and interesting, one of the French bedrooms being particularly pleasing. This has the walls painted a pale mauve with cream woodwork. The window hangings and bedspreads are of [illegible]-ta in a warmer tone, with petaled ruffles of the same material for a border. Two small armchairs are upholstered in an old fabric with a cream ground and a mauve stripe. The carpet is egg-plant in color and completes the restful color harmony.

THE wares of the Alice Foote MacDougall Coffee Shops are well known to all. The Italian china and pottery, basketry, copper and iron pieces are gathered from many market places and the holiday season finds her shops well prepared with a wealth of desirable material. Pottery water pitchers of unusual forms in soft colors make welcome gifts. Majestic peacocks of Cantagalli pottery, in different colors and sizes—soft yellows, blues and greens —are a decorative note on a table or cabinet. A fruit compote, of

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Everyone wishes their table to be gay at Christmas time! This hand-forged iron Flower Holder, in a strikingly modern design, will prove a delightful decoration. It is 6" high and 8" wide. Base in three finishes; Black, Green or Rusty iron. Metal flower container in Chinese Red or Jade Green lacquer finishes. An excellent gift article, too! No. 545. Sent postpaid for $5.50

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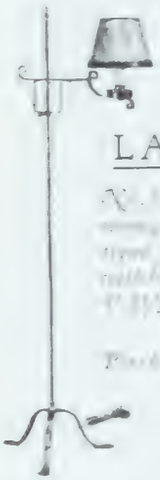
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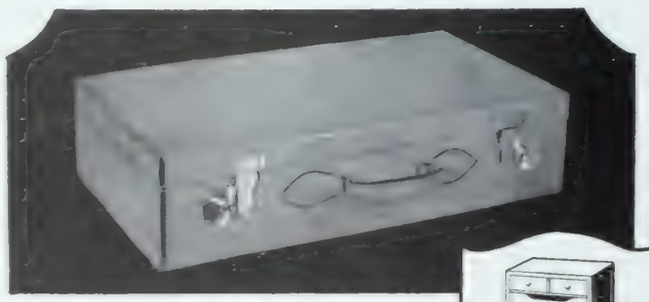
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LAMPS

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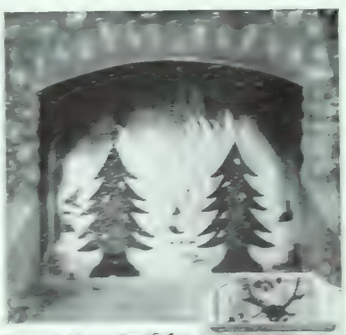


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AMIDST the wealth of modernism that surrounds and sometimes swamps one these days, it is refreshing to remember that good pieces of period furniture still exist and serve to decorate the houses of discerning people. The New York Galleries, a firm specializing in painted bedroom pieces, carry only antiques and good reproductions of period designs. Excellent copies of old furniture stand side by side with true antiques. And to enhance the effect, pieces of varying period styles are mixed together. For instance, a 19th Century Italian vanity table, delicate and graceful

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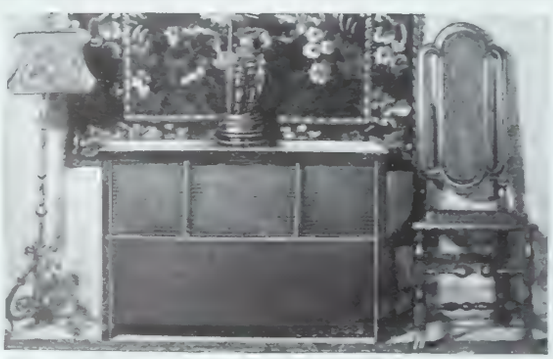
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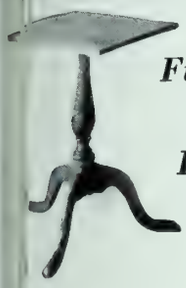
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in line, stands next to a Hepplewhite armchair without striking a jarring note. Italian and English pieces of the same century mix well, while especially happy is the combination of early American furniture with the pieces of Provincial France.



THE International Polo matches this year give added interest to the etchings of Paul Brown which are now on view at the Robertson Deschamps Gallery. These fine prints make splendid gifts for they will serve to recall the high moments of the games. "Defense" and "Games End" (7″ x 10″) are two of the polo series, the latter being remarkably expressive. Coaching prints are ever indicative of the holiday season and make attractive as well as appropriate gifts for a man's room. The charming old Georgian Inns are the background of many of these prints. Effective also are the colorful prints of horses and illustrations of episodes of the chase which are also available at this attractive shop.


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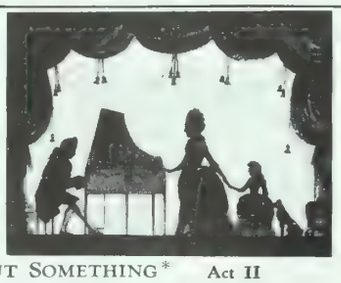
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*Before*

from old daguerreotypes, faded photographs, tintypes, snapshots, etc. They make treasured gifts to your relatives.
These little pictures "Before and After" show what we may do for YOURS.
Valued originals should be copied or restored, if only to provide against fire, loss, damage, or fading.
Also Portraits Painted on Canvas
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*After*

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A WONDERFUL GIFT
*for* Weddings *or* CHRISTMAS



Italian Pottery Electric Table Lamp—15″ high. The simulated parchment shade and lamp are *hand painted.*

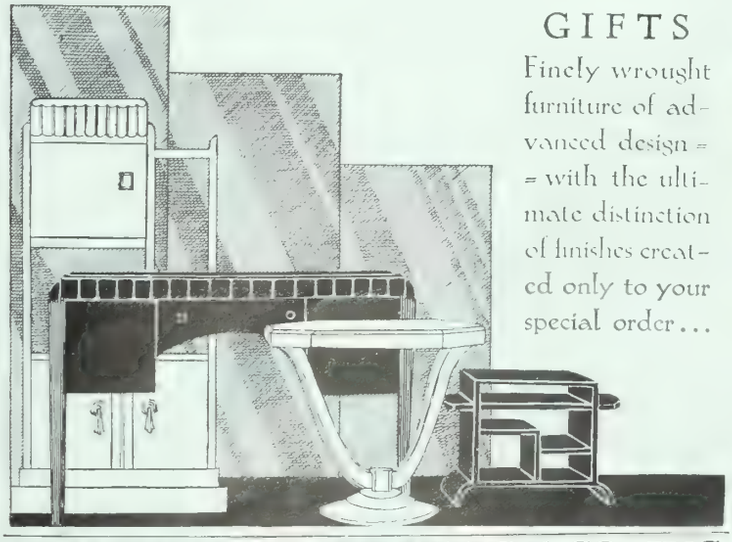
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# DIRECTORY of DECORATION & FINE ARTS



## GRAFFITO VASES for LAMPS

THESE [illegible] vases make [illegible] lamps. The [illegible] are [illegible] and the colors [illegible] and fully assorted as a matter of [illegible].

[illegible] of quiet tapestry-like [illegible]. Graffito lamps harmonize with any type of decoration.



[illegible]

ALICE FOOTE MacDOUGALL
6 West 48th Street, NEW YORK

---

BLACK and white etchings fit in well with the decoration of most rooms and are deservedly popular for presents. Good landscapes are safe gifts, if one is not sure of the artistic taste of the recipient. And for boys, and those men who are still boys at heart, there are a number of decorative clipper ships and sailing vessels. Carl Wimpff has a fascinating series of old clipper etchings,—"Placid Waters," "The Comet," "Lightning."

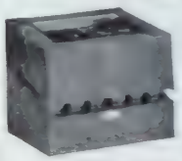


FOR younger children, and it is well to realize that it is never too early to stimulate an artistic appreciation, there are Eileen Soper's juvenile paintings. "The Swing," "The Tug of War," "Whip Tops," are representative of her style. And Morgan Dennis has several dog prints which will appeal to the dog lover. His Irish terriers in particular will endear themselves to the hearts of the most frigid. These are, of course, only a few suggestions, but the Robertson Deschamps Gallery will be glad to solve your gift problem for young and old alike.

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[illegible]



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[illegible] Neat every purse-[illegible] and has yet found. Runs in [illegible] matches. Same style container as [illegible] slightly larger. $6.50 ([illegible] cigarettes).

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## CHRISTMAS GIFTS

*that are appreciated for many a day.*



### The Solitaire Table

The Solitaire Table at the right for [illegible] writing, [illegible] or cards, can be set [illegible] Made in a [illegible] of

*Colonial Ducc*

[illegible] to match your [illegible]



### The Solitaire Tray-Table

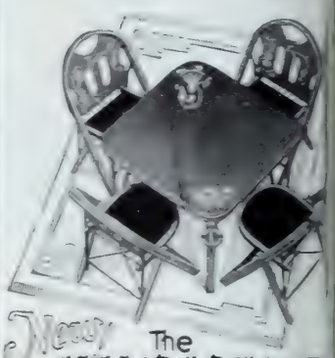
[illegible] a [illegible] convenient [illegible] for [illegible]. Adjustable [illegible] and [illegible] for [illegible] [illegible]. During [illegible] it [illegible] [illegible] [illegible].

*Write for Descriptive Folder and Full Particulars.*

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**Old Saybrook Connecticut**

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Meet The

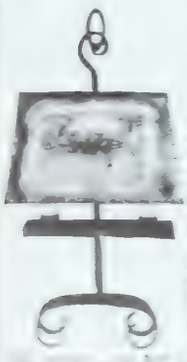
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To Yourself or Friend



[illegible]

[illegible]

$[illegible]

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House & Garden has recently published a collection of the loveliest houses that appeared in the last five years of the magazine.

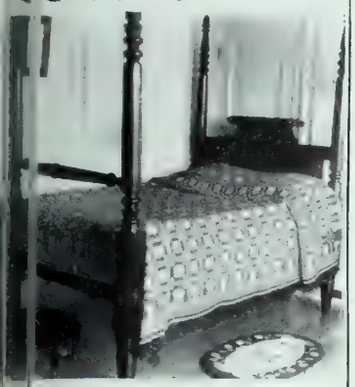
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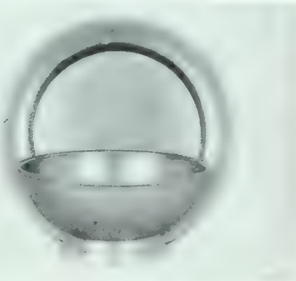
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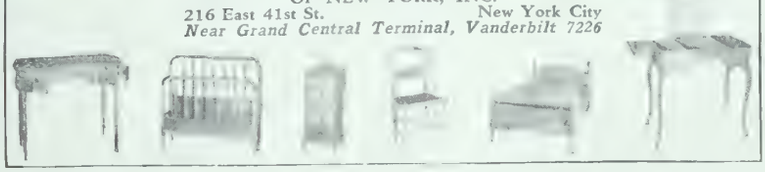
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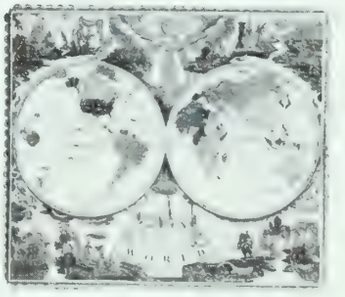
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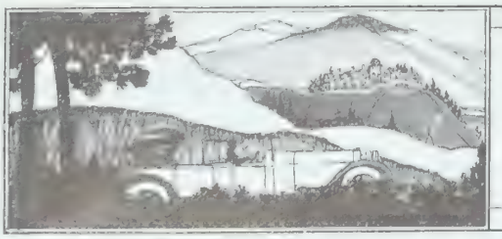
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Norway-Mediterranean, June 29, 1929; $[illegible]
**FRANK C. CLARK,** Times Bldg.,

# see Death Valley . . . this winter!

## Neither brush nor pen adequately express the sublime grandeur of the *lowest spot on earth!*



*Death Valley, 300 feet below sea level, from Dante's View, 6000 feet above*—Painted by Hanson Puthuff

's a colorful day's motoring from Los Angeles to Death Valley under Southern California's mellowy nter sunshine, for the Mojave Desert is unending in cination and interest all the way to Olancha. Here the gh Sierra country opens. *Turn sharp right for Death lley!*

You cross the ancient Coso mountains and silent, rched valleys of untold mysteries . . . and miseries of neer days. Finally, come the massive Panamints! Death lley, stretching north and south into the haze of great tance, lies ahead, guarded on the east by the solemn neral Range. Roads are good all the way—and safe. r, you may make the trip practically all the way by train.

As much as three hundred feet below sea level—the west spot on earth—and surrounded by mountains of arvelous hues and proportions, Death Valley has no unterpart as a scenic wonder. Its winter climate is de-htful; in summer, practically unlivable. Hotel accom-dations are excellent.

Another alluring winter day's desert outing is Palm rings, a mecca for world famous people. In fact, this entire vast, once-forbidding country, is all now of easy access from the Pacific Coast metropolis. Its vogue increases each season.

To the lure of Southern California's desert add groves laden with golden navel oranges, snow-capped mountains, flowers, golf on all-year greens, the placid blue Pacific, Old Spanish Missions, saddle sport on hill trails —and warm, energizing spring-like sunny days! Such is the Southern California that awaits you today—and all winter long! Can you resist such an invitation?

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*Mail the coupon now for a new book, "Southern California Through the Camera," which pictures just what you will see here, winter and summer. It contains 68 large pictures in gravure showing magnificent scenes, sports, social events. It is offered free.*

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# BERMUDA

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He carries only the fun of the city with him to these islands where the best of the old survives and the best of the new is found.

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Passports are not required for this nearby kingdom of beaches and caves, although Bermuda is a British colony. The pirates and privateers are gone, but pieces-of-eight are still found in the sands!

*For booklet, describing the exceptionally fine steamship service and hotels, address Furness Bermuda Line, 34 Whitehall St., New York; The Royal Mail Steam Packet Co., 26 Broadway, New York; any travel agency, or The Bermuda Trade Development Board, 250 Park Ave., New York (a Department of the Bermuda Government, which has authorized the publication of this advertisement).*

# Do you know . . .

# the largest railway system in America is *NOT* in the United States?

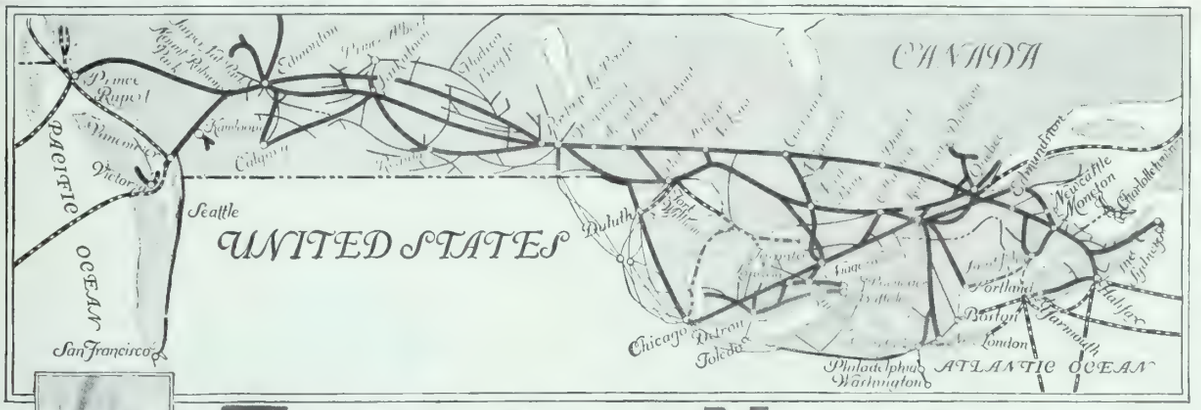
It is in Canada—the 22,681 miles of Canadian National Railways which span Canada from coast to coast.

And Canadian National is great, not alone in mileage and the vast expanse of territory which it serves, but also in the many and varied forms of transportation and communication which it provides.

Canadian National owns and operates a chain of distinctive year 'round hotels and summer resorts throughout Canada. It provides freight, express and telegraph service throughout the Dominion with connections to all parts of the world. Its steamships sail the seven seas. Its eleven powerful radio stations broadcast from coast to coast.

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*Canadian National steamships operate to all parts of the world.*

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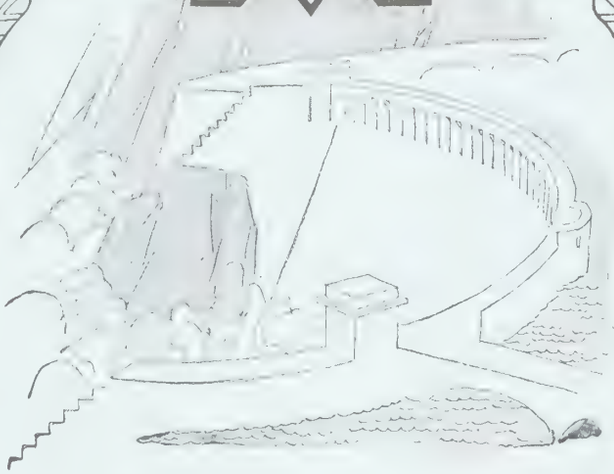
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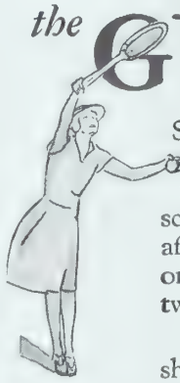
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Life in Miami *is* "gorgeous", for Miami itself seems to have been a happy afterthought of Providence for the recreation and delight of Man---so different is it from the remainder of the United States and yet so easily reached at so little cost to those who have acquired the sensible habit of exchanging for a while each year the unpleasant experience of a northern winter for its carefree, healthful life.

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November opens the Miami season,---come early and receive all of the benefits of a glorious winter under summer skies.

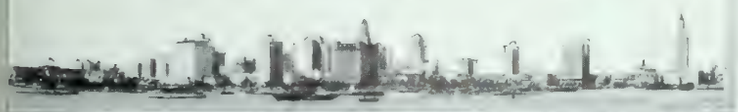
Miami's facilities for the accommodation and entertainment of visitors rank first in Florida. Economy for the tourist has been so carefully studied that today Miami offers more quality in entertainment at less cost than any other great resort. Miami's 1200 apartment houses, 136 fine hotels, and hundreds of furnished cottages will accommodate more than 100,000 tourists at one time comfortably and economically. Transportation is fast, modern and luxurious. Thirty-three hours from New York by train. A few hours more from the middle west. Palatial coastwise steamers from all eastern ports. The Highway of Palms down the east Coast of Florida is one of America's finest, safest and most beautiful motor routes.

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*For reservations, information and illustrated literature, address Chamber of Commerce, Miami, Florida.*

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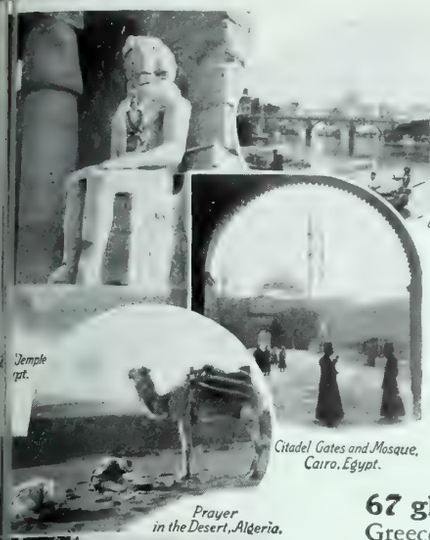
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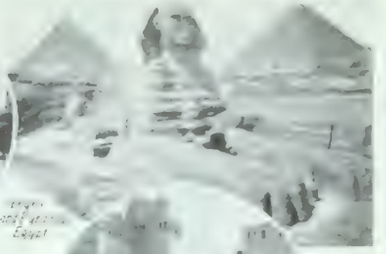
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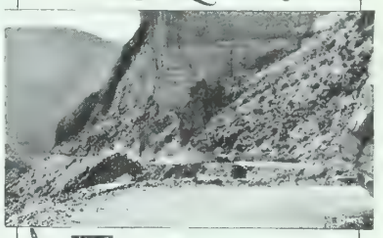
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(Seal) E. C. MacGowan, Notary Public. My Commission expires February 1, 1930.



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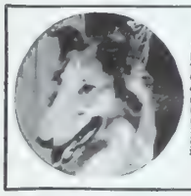
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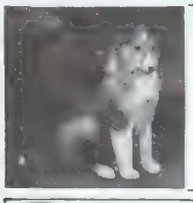
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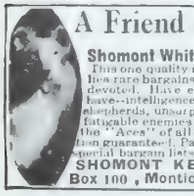
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## A DOG FOR CHRISTMAS?

By ROBERT S. LEMMON

IF THIS coming Christmas runs true to form its dawning will see the acquisition of brand-new dogs in countless households the country over. For the gift of a pup in the holiday season is no longer an experiment—it's a proven success, with just this proviso: that the dog be wisely chosen by the giver and sensibly treated by the givee.

It is obvious that the breed selected should be one that temperamentally and physically fits the household into which its representative is to go. Where personal predilections in this regard are known the problem is simple enough; otherwise, the giver's own common-sense will have to decide it. In reaching a conclusion it is well to remember that every breed has its own peculiarities of temperament as well as of appearance and that these are quite as marked as such things are among humans. Some breeds are sensitive, others headstrong or retiring or aggressive; some are gentle, others boisterous.

And then there is the matter of age. To give a really young puppy to either children or grown people who have not had considerable experience with other canine babies is never wise, to my way of thinking. Unless the recipient has real personal knowledge of the care and general treatment of puppies, he or she ought not to be given a pup of less than ten or twelve weeks' age—and often four months would be better.


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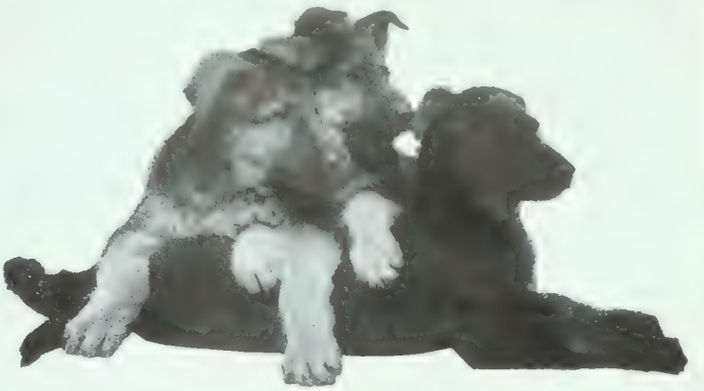
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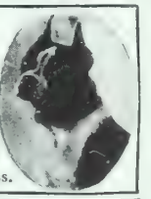
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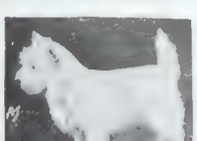


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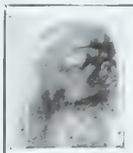


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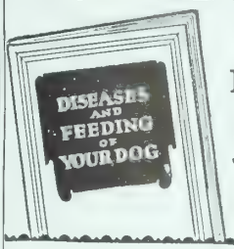
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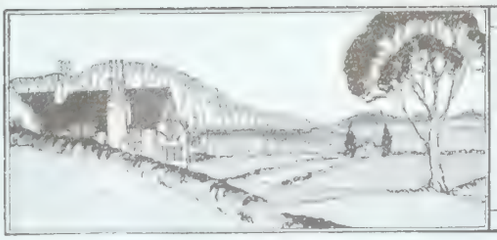


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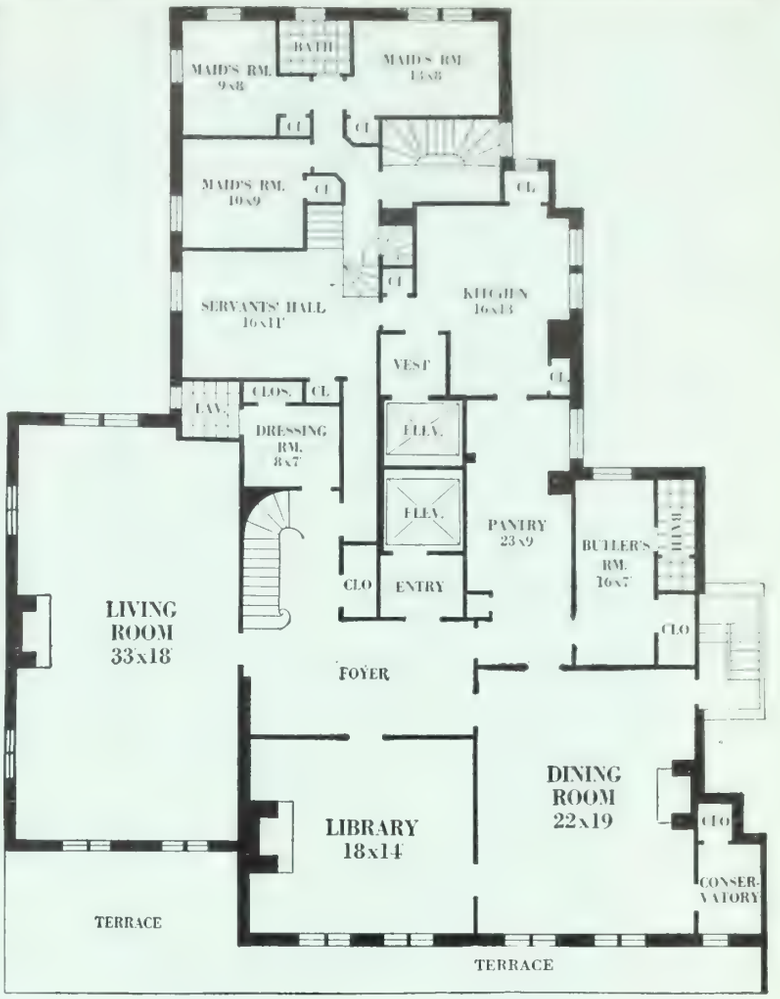


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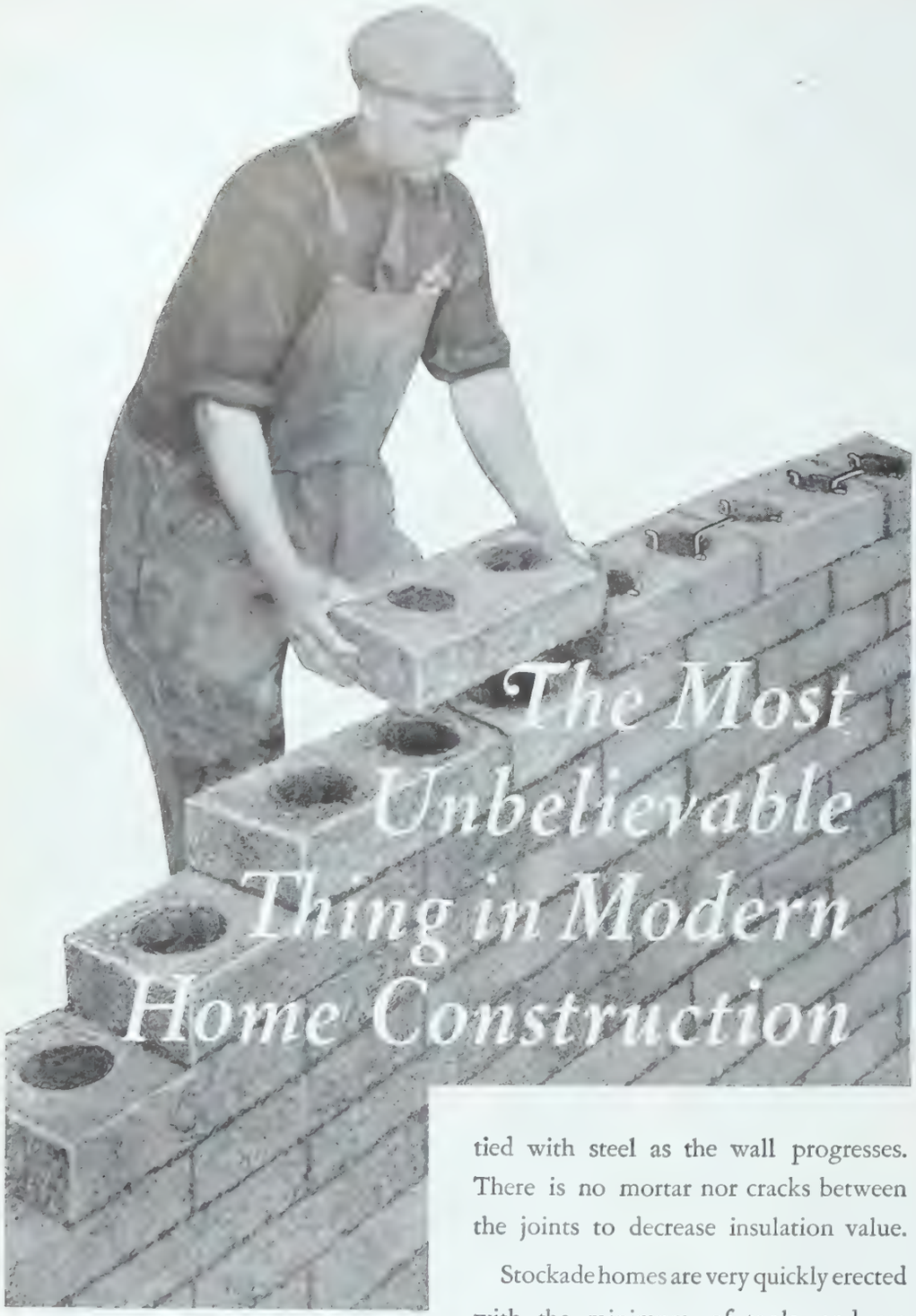
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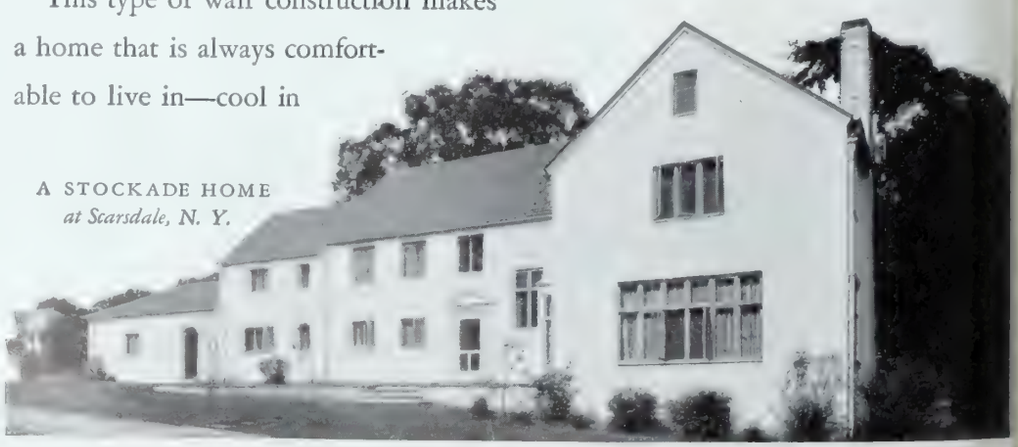
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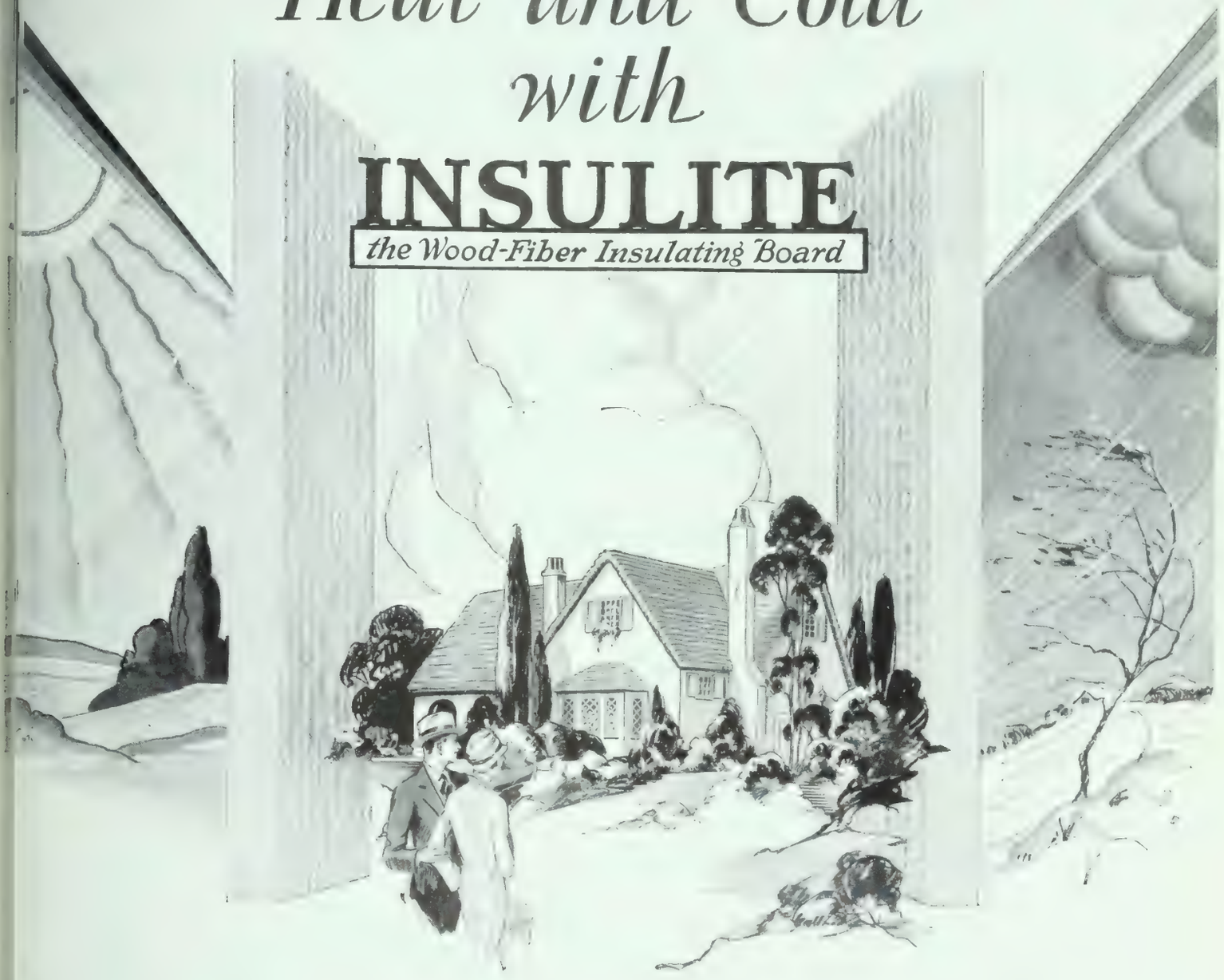
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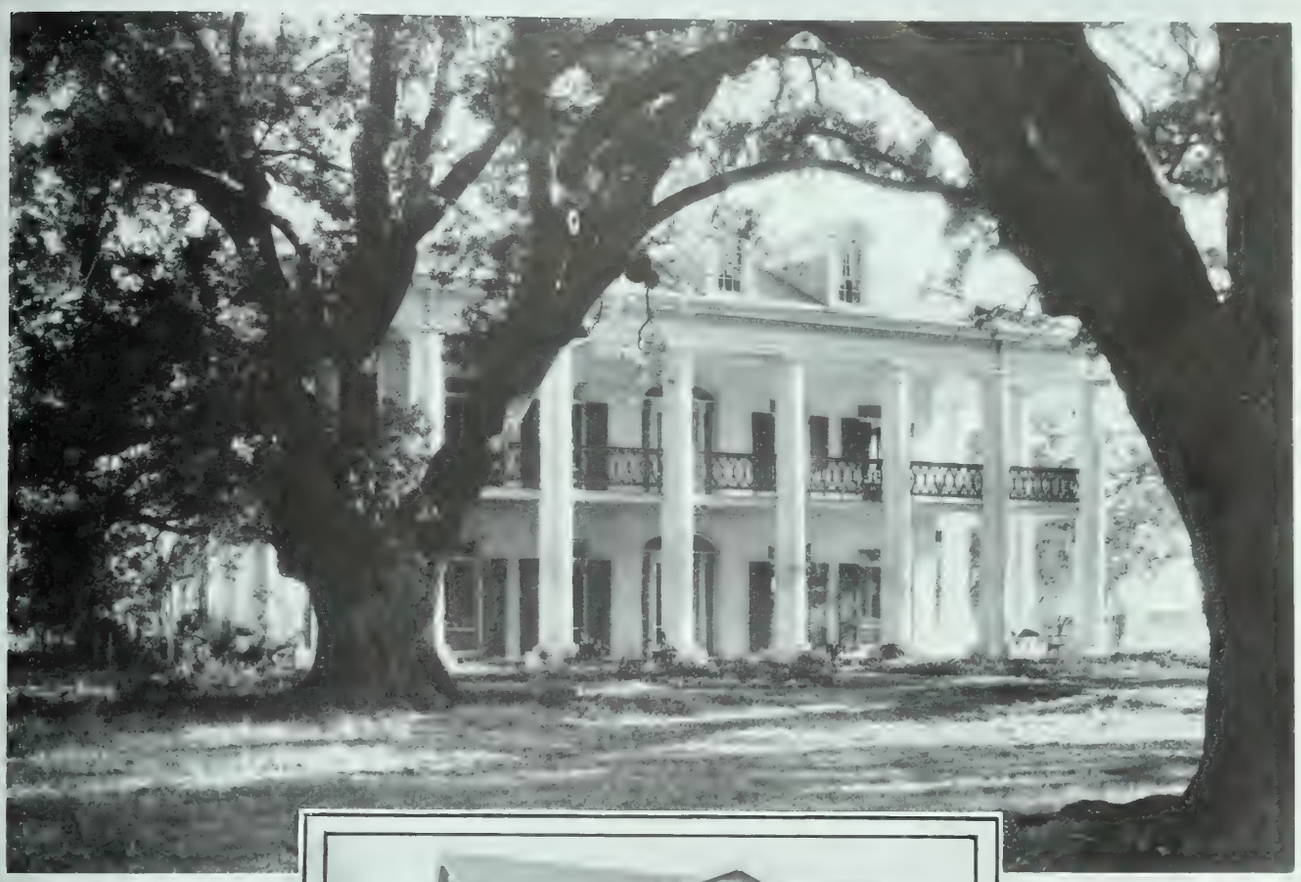
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# HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

AN erroneous notion has gotten abroad that the younger generation of matrons and husbands, having beheld the possessions of their elders and friends, are satisfied with the second rate. This strange philosophy goes thus—these younger people, starting their homes, suffer better disappointments and embarrassing disillusionments when they look upon homes in good taste. They are driven to believe that good taste is synonymous with a fat purse, that there is no use aspiring to the possession of the best things in life, because they can be afforded by only a few, and those few wealthy. Consequently, be good children and content yourself with the meagre, the inadequate, the shoddy, the cheap, the imitation, the uninteresting, the commonplace.

At this point the younger generation bursts like a shell. For the philosophy that pins the second-rate on them is based on a dense ignorance of this generation.

Once on a time young people married because two could live cheaper than one; today they are marrying because two can live more luxuriously than one. We are past the meagre days. We are beyond the pinch in the hour glass. The golden sands are bubbling; they no longer lie around flat in dreary wastes. The girl today who is bright enough to capture a husband, the young man who is ambitious enough to win the girl of his choice, will not be satisfied with negative living. The girl will see that her husband keeps on his toes and makes the money; the husband will see that his wife exercises that discretion in spending money whereby they can have the best.

It is the quality and the Heaven-sent gift of youth that it can dream dreams; it is the vital spark, the galvanizing energy of this generation that it aims high. And this quality, as anyone can witness in America, has brought about a lively transformation.

It was once customary to tell children to walk in their parents' footsteps, whereas today we see parents following the lead of their children. The grandmother emulates her granddaughter; the grandfather waxes angry if you show solicitude for his age and infirmities; the father has grown youthful again, and today it takes a trained eye to tell mother and daughter apart.

Let us take a concrete example in the world of these house and garden interests! When the Modernist taste was first brought to this country the elder folk looked on it with suspicion, but the younger generation, realizing that it expressed the spirit of their age, took it to their bosoms rapturously. If it is to succeed at all, this Modernist movement will be led by flaming youth.

The same is true of clothes, of gardening interests, of styles in architecture. The younger generation is not merely gazing upon the wonders of the world and sadly realizing that they can't have them. They are far too canny and wise a tribe for that. They are not eating out their hearts in discontent; they are not accepting the second-rate, the shoddy, or the poor taste. They demand the best and will have it. The angle of their ambitions is upward. Lindbergh flying into the sun is the symbol of their aspiration.

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*In Residences*

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# BULLETIN BOARD



*CANDLES in the Window.* It was the old Russia that began the custom of placing candles in the window on Christmas Eve, lest the Mother, searching for the inn, should lose her way. Russia of today, if reports are to be believed, would frown upon any such religious demonstration. If today you want to see candles in Christmas Eve windows as they were in Russia, you must go to Boston. And Boston, in its time, was the city ruled over by Tsar Cotton Mather, who forbade the celebration of Christmas. What a topsy-turvy world we live in! But may peace be on it and good will to men!

*TRADITION and Christmas.* Though the bright ones and sophisticated of the world may find the old-fashioned way of keeping Christmas a bit too slow for them, yet Christmas without traditions is a poor holiday. You simply can't be modernist about it. For one day at least you may forget to keep abreast of the times, forget contemporary life. Christmas should be as old-fashioned as you can make it. Be perfectly childish about it, for it is one of the few events of life over which you can be childish. It is the one supreme day of which the old order does not change nor give place to the new.

*EARLY American.* A protest has been raised against the exclusive application of the term "Early American" to the architecture and furniture of the original thirteen Colonies. What about the rest of the country? Why isn't the French of New Orleans just as "Early American" as the English of Georgia? Or the Spanish of the Southwest and California? Or the native Indian? Perhaps these sections were not sufficiently quick to take up the antique business. Tradition is carried on by substantial proofs. Their claim to the title, however, is just as legitimate as any that came out of Connecticut or Virginia. America was a large place to have been early in.

*SCORN for Henty.* Each generation of juveniles has its own literature and the books that enthralled one will certainly not satisfy another. We acquired this pearl of wisdom last Christmas. Several nephews had reached the romantic reading age. In the attic were heaps of books that we had enjoyed at that age—volumes and volumes of Henty—and these we generously (?) bundled up and sent along as our avuncular gift. We had expected whoops of joy and a vast amount of gratitude. Altogether those Hentys were going to make us the prize uncle. Imagine our surprise when they were received in polite silence. Henty, it seemed, was a back number. The contemporary generation had its own literary idols and we'd never even heard their names! And that, if you would know, is the sure sign that age is creeping upon us. This literary snub has made us cautious. There are quite a number of children this year we'd like to introduce to Slovenly Peter and Uncle Remus, and we just can't venture their wrath lest by so doing we make such a grievous mistake as we made with Henty.

## FOR THE NEW YEAR

Bring me not too much ease of certitude,
The safe necessity, the bland content.
I would walk often where spring winds are rude,
Where trees are lashed and golden petals spent.
For what if I have little wealth to count
Smugly behind a heavy door? If all
The wistful years are steps by which I mount
Beyond a cringing wall,
I shall drink still the old enchanting cup
Of dreams and laughter. I shall know the bright
Paths that have led me up and up
To the blue height.

So bring me maze of wood and reach of sea,
Wild Honeysuckles in some leafy spot.
A simple roof, a fire that leaves me free
To stay or not.
And time to read the yearning of a friend
For what I have to share.
And eager work, and hardihood to spend
The best of me without too shrewd a care.
Bring me the joy of flying clouds, the will
To meet the rain, to mate the starling's call.
Then let the old year reap his greedy fill.
Let the bells strike, let the blade fall.

ROSE HENDERSON

*SUNRISE in the West.* It is customary for him whose mental and physical horizons are bounded by apartment houses and setback skyscrapers to commiserate his commuting brother over the latter's daily necessity of arising and breakfasting at an hour more or less commensurate with the catching of the seven-thirty-three express. To such a man there is a fathomless misery about what he is pleased to term the cold gray dawn; his animadversions on the subject of alarm clocks, cold rooms and recalcitrant coffee pots have all the derisiveness of the effete sluggard.

To be sure, the path of the country commuter is not without its thorns, but it has many compensations. If there are hurried struggles with the matutinal furnace, there are also the rainbow scintillations from a trillion ice diamonds among the driveway shrubs; for every half-boiled egg on Monday morning there is the ineffable ease of a Sunday untroubled by thought of trains or office hours—ease, by-the-way, which only country living can provide to the full. And there are, day after day, the sunrise colors in the west.

They are elusively evanescent, those tints which mount to the zenith as though to peer over the eastern horizon and glimpse the still unrisen sun. Ashes of roses, lilac, pale gold, softest pink—like echoes of colors, swiftly changing. Eastward the morning sky flames; westward it merely warms. In the one is all the ardor of a fresh beginning; in the other, the cool, graceful retreat of night.

Verily there are more things in heaven and earth, O city man, than are dreamed of in your philosophy.

*THE Contributors.* Mary Martin, the writer of this month's article on Modernist interiors, contributed two articles on Silhouettes to previous issues. She is an ardent collector. Kem Weber, designer of the Modernist rooms, is well known on the Pacific Coast for his Modernist work and is fast attaining a national reputation. Jules Bloch, who designed the Modernist interiors contributed to the Little Portfolio, is a New York decorator. On the Pacific Coast, Charles Gibbs Adams is famous for his gardens. J. C. N. Forestier, who writes on "Little Landscapes in Faïence" was superintendent of the parks of Paris and has designed famous modern gardens in France, Spain and Cuba. He is author of *Jardins.*

*A CREDIT Note.* At the top of page 92 in November House & Garden appeared a photograph of a charming French dining room in the New York City home of Mrs. Harry H. Revman. The caption under the picture omitted to mention that the decorator of the room was Miss Helen Novak, other examples of whose work have appeared in previous issues of the magazine.

*ON the City's Soiled Hem.* On a squalid, litter-soiled knob that overlooks New York City's Harlem River a single White Pine defies the sordid commercialism which seethes about it as far as eye can see. Spared because its befouled eyrie chances to be of little value for garage, coal yard or shack, scarred and knurly and all but branchless, it is a crippled centenarian whose roots have struck so deep that they can still draw upon fundamental sources which not even Man's thoughtlessness has destroyed. Do any of the multitudes see it who daily hurry by on boat and train? A few, doubtless. And of these it may be that one in a hundred senses the days when the Pine was young and the sewerish river at its feet flowed clear and calmly to the sea.

*THE Farmer Looks Aloft.* From the days of its inception our bucolic life has discovered a psychonomic importance in those fleeting touches with the outside world which the enterprise of others has vouchsafed. The occasional post rider, the weekly stage-coach, the through train rushing toward some distant, half-mythical city—these have been successive and valued spotlights on dull days from which events were dated and plans arranged in a calling which of necessity kept a man's eyes rather incessantly upon the ground.

But today a new link has come into the farmer's chain of life, greater in some respects than all which have preceded it. The mail plane droning overhead has brought him a fresh sense of progress, a feeling of closer kinship with far places. For him it is supplanting the distant hoot of the Limited for the crossing; day after day, week upon week, it gives him a check upon the accuracy of the old plated watch in the pocket of his jeans. It straightens him from his labors with the soil, gives him reason to look aloft. And though he may be inarticulate about expressing it he is glad—glad to realize that his fields, after all, are not so irrevocably isolated.



# DECEMBER DAWN

*Lo[illegible] stars and an easterly wind, at dusk a shift of [illegible] and overnight the world is crystaled. Dim swamp and upland, forest and open meadow, lie silent beneath encasing ice. Then a glimpse of the sun through thinning clouds, and instantly King Winter's jewels flash their multicolored fires*



*The hair bracelet, richly mounted, was one of the smart adornments of women of an early generation. It may soon enjoy a revival in popularity*

# LOOMS AND "HAIR-LOOMS"

## *Our Forebears Took Their Mourning Seriously and Thus Added Quaint Items to Collectors' Temptations*

MARY MARTIN

MY first discovery of hair relics was made in a little jewelry chest of my father's—brooches and earring sets, rings, lockets and bracelets. They were beautiful objects to me and my joy was unbounded, a few years later, when I became the owner of two of the bracelets mounted with serpent heads done in gold with turquoise eyes and the tails making the other end of the clasps. The braided bands were made from Great-great-aunt Sarah's hair; she having died young in 1840 her nieces each received one of these bracelets as keepsakes. They were very scratchy to wear, but great treasures to own. Having them to whet my curiosity, I became interested in all varieties of memorial hair work, in the United States as well as abroad.

The earliest trinket of hair that I have found is the English silver gilt and crystal locket preserved in the Metropolitan Museum of Art. It is surmounted by a Marquis's coronet and the goldsmith's work is judged to be about 1750. The inscription inside the glass states the lock of hair belonged to Prince Charles Edward, the Young Pretender, who fled from England after his defeat at Culloden in 1746.

Many of the English hair keepsakes were embroidered in hair. A picture on this page



*In this English locket the embroidery is made of hair on silk. Around the temple are members of the family*

represents an entire family. It is worked on white silk and the old-fashioned writing on a yellowed piece of paper tells: "The large tree was my Father's hair, the small one my Mother's. Their children Mary, Phebe, Joseph, Frances, Eliza and two infant Samuels in the roof. My Grandfather and Grandmother Smyth's hair made the columns of the temple and the ground." There is no date but it probably was of the early years of the 19th Century.

As a rule the hair keepsakes were mourning tokens. Many rings and brooches, depicting a drooping figure leaning on a tombstone, were painted on porcelain with the finely powdered hair of the deceased. These look so much like the tokens painted in sepia and grisaille, which were popular at that time, that it is difficult to distinguish them without a good magnifying glass. The hair ones are extremely rare.

In a locket on this page, on the back of a silhouette painted and signed by Field about 1805, is the lock of the sitter's hair ar-



*A lock of hair was a common memento. Here it is fashioned as an ostrich feather and mounted on mother-of-pearl on the back of a silhouette*






*An 18th Century English locket, surmounted by a marquis's coronet and containing hair of the Young Pretender, who fled from England in 1746*

*Below the words "Death in Victory" is Lord Nelson painted in silhouette on jasper by Sir James Tassie and surrounded by sprays of the hero's hair*

ranged to resemble a patch of hair, held in place by little pearls. At the right is an ivory and gold patch box, made to contain a tiny silhouette painted and signed by Miers, with a medallion of braided hair on its cover. It was a charming offering for a belle of those sentimental days to give to her lover.

A locket of great historic interest is the memento of Lord Nelson. Below the words "Death in Victory" is a jasper ware medallion portrait of the great hero, signed Sir James Tassie. Beyond the circle of pearls the hair of Nelson is arranged to resemble palms of victory. An anchor of gold set with pearls completes the design, certainly made something over a century ago, as Nelson died in October 1805.

On the back of several Russian miniatures of the late 18th Century are interesting weavings of hair. One shows a striped design executed in three shades, gray, brown and yellow, presumably the hair of the little Princess and her parents.

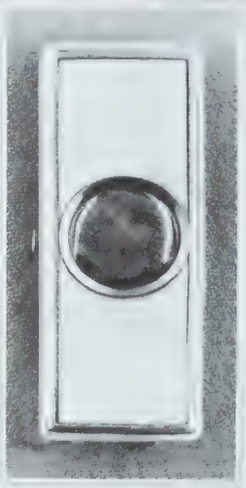
Another is a weaving of one color with the monogram showing in gold beneath the glass, while in a third the braided hair makes the background of the silhouette portrait, which is done in black and gold.

The earliest French memento with hair that I have found, is also treasured in the Metropolitan Museum of Art. A costly box, the gift of the late J. Pierpont Morgan. It is of tortoise-shell lined with gold, and on a chased silver disk surrounded with a gold border is a design of light brown hair. On touching a spring the disk flies up and discloses the miniature of an eye, which well-authenticated records state is that of Marie Antoinette. It was smuggled out of France during the Revolution in this cleverly made hiding-place. It can be inferred the hair is that of the unhappy Queen.

After the Revolution, during the First Republic, the fashion grew for all kinds of souvenirs and keepsakes worked in hair. An explanation for this growing art, can be found in the fact that the *perruquiers* (wig makers) who worked by the hundreds to make the elaborate wigs worn by the Court and the nobility during the reign of Louis XVI, were suddenly thrown out of employment by the mode of the straight unpowdered locks of the *citoyens* and the *citoyennes* of the period of the Revolution, the First Republic and the Consulate. Not alone the wig-makers were out of work, but the barbers too, who considered themselves much above the former. In a treatise on the subject written in 1718, one reads "A great difference must be made between the art of a wig-maker and the talent of a ladies' hair-dresser. The profession of the former belongs to the mechanical arts while that of the latter belongs to the liberal arts." How a fashionable hair-dresser was sought after and what tyrants they became to their patrons! Leonard, who dressed the hair of Marie Antoinette while she was the Dauphine, then Queen, discreetly dropped out of sight and later was in favor with Louis XVIII, who called him *le marquis*. The Duchesse de Chartres had made for herself at this time an elaborate hair picture, depicting pages from her life. In the foreground was a seated woman holding an infant, representing the Duke of Valois and his nurse. To the right was a parrot, a favorite pet of the Duchess, pecking at some cherries, and to the left was a negro boy page. The background was made up of the hair of her husband, of her father and of her father-in-law.

The aristocracy having disappeared, the hair worker catered to the *bourgeoisie*, supplying such utilitarian objects as brooches, chains, etc. The Directoire brought in more luxury and more sophisticated ideas and on page 69 are examples of that time. The one is a dainty mourning souvenir made of







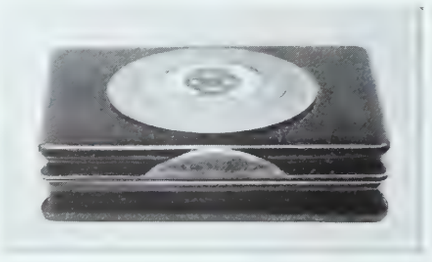




*(Top of page) A gold and ivory patch box, which contains a tiny silhouette by Miers and with a medallion of braided hair on the cover*

*The three lockets illustrated in this group show 18th Century Russian hair weaving as is was used for the backing and mounting of silhouettes*





*An early French example of hair decoration on a tortoise-shell box, The Metropolitan Museum of Art*

*To the left is a French love token or mourning picture worked in hair and framed in pointed tôle. To the right is a view of Napoleon's tomb at St. Helena, said to be made of Napoleon's hair*





*A Directoire mourning souvenir, showing the faithful dog tied to the tomb and an appropriate sentiment worked on the shield*

ry. On the shield beside the tomb the words *C'est tout ce qu'il m'en ste.* On the other side of the tomb ied the faithful dog.

Another is an engagement souvenir de on porcelain and probably dec- ted with the hair of the lovers. The nument is surmounted by two rts. On the shield are the words *nore, Fidelite, Constant.* A black g is chained under the tree and a icate wreath surrounds the whole. e medallion is set in bronze and ed into a leather case which is mped with a coronet.

To a few years later belongs the pular sheaf of wheat done in dif- ent colored hair and unted on porcelain; it o has a very fine hair eath located at the edge.

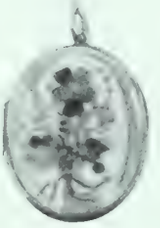
The Empire succeeded e Consulate and we find t Napoleon was devoted hair keepsakes, wearing his watch a chain made of e tresses of the Empress arie-Louise. In the collec- n of historical relics be- ging to the late J. P. nperauger of Paris, is a rtrait of Bonaparte done hair on ivory. It is an oval st picture, the shoulders nost square, the head turned slightly to e left, resembling the miniature of the rst Consul by Isabey. The face is painted sepia, while the hair of a chestnut shade said to be strands of Napoleon's own. he uniform, showing embroidery on the oels and the bandolier, is sprinkled with ely cut hair, almost powdered. Monsieur nperauger ascribed the picture to Isabey, o was giving drawing lessons to Hor- nse de Beauharnais during the time of e First Consulate. What more likely than t Isabey obtained some hair from Na- leon's valet and used it in this picture?

In the Napoleon Room at the Musée s Invalides is a frame containing a small k of Napoleon's hair, and labelled as ving been the property of the artist Isabey, oving that he did own some of it. The ture was so unusual, I regretted not ing allowed to have a photograph of it.

We must turn from this portrait of the ccessful young soldier to Napoleon, the mperor, a prisoner on St. Helena. A ung Corsican servant of his household, iovin-Natch Santini, sailed from there in 817 for Portsmouth. He brought news of e Emperor to his faithful followers and also brought a few keepsakes—locks of e Emperor's hair and an old coat, that Marchand, the head valet, had given him.









*In this French group is a floral locket of Mazureau's hair worked into the letter J, and a tiny locket of hair on ivory. Below is an engagement souvenir of the time*



He did not sell these souvenirs, although he was in dire need of money and many people would have willingly paid for them. He gave these precious relics to those who he knew were still loyal to his master.

When Napoleon made his will shortly before his death in 1821, he mentions under Paragraph 7 "My watch and the chain of the Empress' hair."

Paragraph 8: "I charge Marchand, my first *valet de chambre,* to take care of these objects and to give them to my son when he reaches the age of sixteen."

Under another division, Paragraph 2: "Marchand is to conserve my hair and of it is to have made bracelets with small gold clasps, to be sent to the Empress Marie-Louise, to my mother and to each of my brothers, sisters, nephews, nieces, the Cardinal, and a handsomer one for my son."

Paragraph 3: "Inventory of my belongings that Marchand is to give to my son. My two watches with the chain made of the hair of the Empress, and a chain for the other watch made of my hair, which Marchand will have made in Paris."

When Louis Philippe brought back the remains of Napoleon to Paris in 1840, a great wave of enthusiasm for the late Emperor ensued. To this period belongs the symbolical picture of Napoleon's tomb on St. Helena. It is made of hair on porcelain. One likes to believe it is the hair of the Emperor. The tomb is true to tradition "Six stone slabs from gun emplacements cover the tomb. A seventh was needed for the artillery officer's grave, but since it was not available at the moment, three glazed tiles were taken from the cooking stove of a new house. The governor would not allow the inscription 'Napoleon' to be placed on the tomb, but insisted upon 'Napoleon Bonaparte'. There was, therefore, no inscription."

The Willow is shown, from which at various times slips were cut and brought to this country. Senator John P. Hall of New Hampshire cut slips, brought them from St. Helena and planted them beside his home, now the Historic Institute in Dover, N. H. Many of the Weeping Willows in New England are known to have been grown from cuttings from this tree. There is also a large old Willow standing beside Washington's tomb at Mount

*French lovers of an older age were wont to have their hair made into an artistic engagement memento, such as this sheaf of wheat surrounded by floral sprays*



*The variety of forms hair jewelry assumed indicates the romantic imagination of our erstwhile jewelers. Brooches, earrings, bracelets, crosses and chains shown above were the usual styles made*



*Real beauty is found in some of this hair jewelry, as witness this bracelet of plaited strands of hair finished with a gold clasp and an onyx medallion. Courtesy of Mrs. William Van Alstyne*

Vernon, which was grown from a slip brought to this country from St. Helena by an officer in the United States Navy.

A connecting link between France and this country is the charming brooch which belonged to a family in New Orleans. It was made from the hair of Edouard Mazureau, a medical student from New Orleans, who died in Paris in 1836. After his death friends in Paris had this little pin made and sent it to his mother. She was the wife of Etienne Mazureau, who had been banished from France by Bonaparte because he said, "The Premier Consul is aiming at a crown." During his stay at French Cayenne, Bonaparte was crowned Emperor. It was after this exile from France that Etienne Mazureau, a young lawyer, came to New Orleans, in which place he was able to resume the profession of law, for at that time French was the general language of New Orleans.

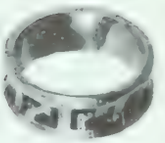
During this time of more leisurely existence, no parting, even for the living, was







*(Right) A French mourning picture made in 1865 by J. Audivert, who is still remembered as one of the most famous of the Parisian artists in hair*





*Mourning rings containing hair of the deceased were commonly given to relatives at funerals in this country. The group shows an assortment of them*

complete without the distribution of locks of hair, and we read in "The Exiled Bourbons of Scotland" that the Duchesse d'Angouleme performed this sentimental ceremony in 1832 for the benefit of "all the members of the Royal Family" (though they were soon to meet again in Germany).

Edouart, the noted French silhouettist, who worked in England and had the honor of portraying this exiled French Royal Family while in Edinburgh, made portraits in hair before he took up cutting silhouettes. His specialty was likenesses of animals and he made them of the hair of favorite pets. Although he must have made a considerable number of them in his time, I have never been able to find one.

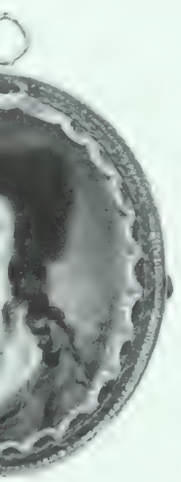
It was around 1860 that the vogue of the glooms and the horrors flourished most. Weeping widows kneeling at their husbands' tombs, little children praying in church-yards with Weeping Willows as appropriate backgrounds, were the gloomy subjects usually depicted, while more easily made mementoes were bouquets of flowers of all sizes, monograms and sleek clusters of the fat curls of departed loved ones. From almost everyone that died, some hair was taken to be made into a memorial. Outside the hair-dressing shops hung frames with samples of the designs and inside were books with pictures of designs that could be copied, or altered to suit individual tastes.

Dreadful as most of these were as art or ornaments, I wanted to find out how the work had been done, to talk with some one who had made them and who perhaps still owned the tools. Finally in Paris I was told of a man who made these souvenirs, and learned that he had a workshop in a Passage, one of those relics of old Paris, which, lined with small shops and teeming with people, are still to be found in parts of that great city. Instead of the tiny workshop with samples of his work hanging outside the door, I found him in an up-to-date hair-dressing and perfumery establishment with not a hair showing the work he had done during the War. Although orders poured in, sometimes at the rate of two hundred a week, he was obliged to discontinue business as he could get no apprentices to help him.

He said: "I was well known in my art. It was a real business. I had albums of designs for patrons to select from. I was able to get the glass plaques with tombs and crosses painted on them, to which I added the Weeping Willows and the emblems, all made of hair. These were put in handsome leather cases. Some of the frames for my flower pieces were of real silver, other designs in bronze. I did not go in for plain wooden frames: they were too ordinary, my patrons could afford better. Mais oui, my father taught me the trade. Can I show you the tools I used? I sold them all when I gave up the business. Explain to you how those emblems, those flowers were made? Impossible, that is my secret."

I fear he thought I was planning to set up in the trade myself. He said he was the last in Paris to do this work though there might still be some artists in the Provinces, but they were unknown to him. More inquiries brought forth the information that at the "Third Exposition of the Art of Hairdressing and the Perfumery

(*Continued on page* 134)



*This miniature of Mrs. Julian Ludlow, made just after the Revolution, was painted by the Irish artist John Ramage and mounted within a hair braiding*



*The Redmond family symbolized by hair in the form of trees—large trees for the parents and smaller ones for the children. By courtesy of Miss Emily Redmond*

# THE QUEST OF TRANQUILLITY

*Thoughts on the Strange Behavior of Children in the Presence of the Sistine Madonna and the Venus de Milo*

AT the end of that long gallery of the Louvre where the Venus de Milo stands and in that little corner room of the Königliche Gemälde Galerie at Dresden where hangs the Sistine Madonna you may witness an unusual phenomenon. Children can always be found there. All sorts of children from all walks of life. The smudgy-faced peasant rubs elbows with the clean little aristocrat. The tatterdemalion with the smartly dressed.

Their mere presence is enough to cause wonder. But even more wonderful is their behavior: no wriggling, no whispering, no uneasiness, none of the fidgeting and scuffing to which children are given when told to be very good. Of their own accord, apparently, they conduct themselves like little angels.

THE reason for this amazing transformation is not far to seek. It is the supreme quality of any great work of art that it imparts an air of serenity to those who behold it. Tranquillity issues from it with the overwhelming penetration and persistence of fragrance from a flower. In its presence the beholder must adapt his mood to this peace or else flee the place. Whatever stimulation, whatever exaltation may follow after a time, the first effect of such a great work is to impart serenity. The mind and the spirit are quieted, as though someone had lain a stilling hand upon the shoulder. The problem of the hour, the worry, the anxiety, drop away, as an old cloak slides off. Nor desire, nor ambition, nor want, nor need make themselves felt in the presence of this perfection.

Among children this is especially pronounced, for—although we may think of them only as roistering and noisy—children are very susceptible to tranquillity. They react more favorably and quicker to the tranquil parent than to the nervous and raw-edged. The tranquillity of a grandmother can work magic on them. That is why no guard need keep these youngsters quiet in the presence of the Venus de Milo or the Sistine Madonna. Moreover, they seek it (however strange this may sound) of their own volition. They are not told to go into such-and-such gallery and sit before such-and-such a picture; the attraction is as true and unerring as steel to the magnet. This is one of those things which are hid from the wise and prudent and revealed unto babes.

THE search for tranquillity in some form is the most important problem of our contemporary life. Amid the rush of everyday endeavor, in the combat of ambition with circumstance, in the gruelling persistence of necessity by which our lives are goaded, we dream of serenity as though it were a land that is far off. We yearn for it, we talk about it like men who are ahungered, we hope some day to attain it. Yet few of us are willing to start in quest of it.

We are unwilling to start seeking it, because we don't know where to look. We are fearful, we city-worn and work-tired people, lest when we find it we will be disappointed. That which we most need we are afraid of because it must be bought at a price, and the price is more than many of us are willing to pay.

Nor are we gaited for the same kind of tranquillity; the state that is tranquil to one will be nerve-racking to another. Each man must seek this perfection after the manner of his own heart. To some there is tranquillity in the quiet rural scene, and some find it on the restless sea. On some this peace descends when they are in the garden, on some when they are among books or pictures or listening to music. Some need to be alone before it comes to them and others want companionship. There is no one highroad to this blissful state—the ways thither cut across the rude and ugly heart of the world, through its turmoil and its noise and its bewildering complications.

Mere contrast does not bring serenity. The occasional exchange of the town for the country, the hilltop for the flatlands is not enough. It is not enough to give up a few entanglements, resign a few responsibilities, throw off a few of the cluttering encumbrances that surround us. This quest must be so direct, so simple and complete that it appears childish. Indeed that is what it is—we must seek tranquillity as children seek out the Venus de Milo and the Sistine Madonna. Nor shall we find it save in some place or object or condition that approaches perfection, the way those two supreme works of art, in their spheres, approach perfection.

THE Christmas picture as it has come down to us through the ages offers the perfect study in tranquillity. The Babe, the Mother, the wondering cattle, the adoring simple shepherds against the humble rustic background—of these commonplace things is it composed. The star that stood still, the angels who sang, the wise men who worshipped—with such uncommon elements is it embellished. But even with these the picture is not complete. The faith of a vast number of humanity holds that under these unwonted circumstances Divine Wisdom came down to dwell with men. It brought peace to the earth and good will between those who lived on it. Such faith, then, makes this first Christmas the very apotheosis of perfection and its remembrance the perfect tribute.

WHETHER we be tired or poor or defeated or entangled, whether we be brilliant as the star or beautiful as the angels or dumb as the cattle, simple as the shepherds or learned as the wise men, from it extends to us a serenity nowhere else to be found. In its presence the fidgeting of our ambitions and the scuffing of our necessities are stilled. Its quietude engulfs us and overwhelms.

What happens beyond that none of us can know nor needs to know. Perhaps there is nothing more to seek in this quest of tranquillity than that we bring to Perfection our imperfection, that we offer simplicity to Its wisdom, that we remain very still whilst It looks upon us and we look upon It.

RICHARDSON WRIGHT





George W. Hatton

# THIS YEAR OF GLASS

*Decoration seems to have entered a crystal phase and a brilliant era lies ahead of it. In this group the mirror is of gold and black, the pedestals composed of clear glass and metal rods and the vases of mirrored glass containing plume-like sprays of metal grass. Robert E. Locher, decorator*



*A graceful balcony on the home of Hunter Robbins at Flintridge, California, casts an interesting tapestry of shadows against the white stucco wall. Lutah Maria Riggs, architect*

# THE BALCONIES OF CALIFORNIA

## *Both Practical and Decorative Are These Open Air Living Rooms Railed in With Iron or Timbers*

HELEN ROLPH WREN

IT is fortunate for California that it was settled originally by a Southern people, and that its architecture from the very beginning spelled warm climates and spacious living. For to the Americas, the Spanish conquerors brought the semi-Moorish stucco building of Andalusia. Andalusian builders understood good proportion and their architecture was simple, due to the poverty of their native region, and the New World was doubly poor in materials. In Spain, with good roof lines and proportions as a basis, practically all the finer work was lavished on wrought-iron grilles which covered the windows of the first floor and formed the balconies of the second story. These balconies were charming features of the house façade and usually supported many pots of gaily colored plants. They were easy of access from the interior, and one stepped out upon them to view the life of the street or to breathe the air of the outdoors. Overhead braces, adding greatly to the effect of the whole, often steadied them. The black iron bars when seen silhouetted against the white of the wall gave a bizarre and interesting note.

But even wrought-iron decoration was difficult of execution in the New World, and the iron balconies were replaced by simple wooden ones which also had their counterpart in the Old World in the region of the Asturias and in the tiny patios of Toledo, as the builders knew. So the simple wooden-railed gallery run across the front of the house and roofed by the eaves, had its important place in California architecture. It needed to be sturdily built to hold the throngs which watched fiestas from its shade, and the corbels which supported it were of heavy masonry or thick wood and gave an appearance of architectural verity which was the basis of such building. In addition they gave cool shaded interiors to a region which often suffered from the glare of the sun. In Spain the carving of the spindles for the balcony received much attention, and intricate turning was evolved, while those of California were of necessity simplified. In California we also find the wooden balcony whitewashed, as was the rest of the building. But sun and rain soon took away the surface wash, leaving the rail and spindles a soft gray in color and lending to the pine wood a most pleasing texture.

Now, with resources at his com-

(*Continued on page* 124)



*Here the narrow, iron enclosed balcony outside a second story window is made an integral part of the decorative treatment of the entrance doorway. Mr. Jacques Vinmont's Los Angeles residence. Roland E. Coate, architect*



George Haight

*In California and the Southern States wooden galleries across house façades are widely found. Such galleries are useful not only to the floor they serve but for the shade they give. The home of Lionel Armstrong. Roland E. Coate, architect*



*(Left) The gallery on Mrs. R. B. Fudge's house rests entirely on heavy beams projecting from the house walls. These beams are specially treated to produce the textural effect of old hand-adzed timbers. Roland E. Coate was the architect*



*Cast iron lends itself especially well to use for balcony railings and ornamental supports. This balcony is on the residence of Mrs. G. G. Mayo, San Marino, California, of which Roland E. Coate was architect*



*The walls in this room are papered in a horizontally striped paper in gray-green, gray and yellow. The cornice is a series of projecting moldings painted the warm gray of the ceiling. Heavy linen curtains in brownish persimmon red are decorated with wool embroidery in varying shades of the same color*

*This scheme for a man's study is the second in a series of original decorating suggestions for seven rooms of a house furnished in the manner of today. Each room will be done in a different manner, all well served in the way of modernism. The articles in each case will be accompanied by illustrations, the sketches accompanying this article being done by the author himself. In the November issue a hall was by Paul T. Frankl was shown. A woman's bedroom by Lucian Bernhard will appear in the January number*

# HOUSE & GARDEN'S MODERN HOUSE

## *A Room Planned For A Man*

KEM WEBER

FOR a basis upon which to plan the decorative scheme of a room to be used by an American business man in his home, I selected an average size, well-proportioned interior, which had windows and doors located in a usual manner and did not offer any difficult architectural features which might have stood in the way of presenting the problem as simply and practically as possible. I have endeavored to create a room that incorporates in a small space the various essentials of a combination lounging, smoking and writing room for a man of discrimination. And in addition to the essentials here are also included many of the creature comforts which add so much tang and flavor to everyday living. Here also it has been my idea to provide a pleasant and appropriate background for an after-dinner gathering of men.

An unusual wall treatment gives character to the background. As the ceiling is fairly high it was possible to cover the walls with a modern horizontally striped paper, the colors being shaded gray-green, gray and warm yellow. This straight line treatment supports an atmosphere of distinction and restfulness. The horizontal note is found again in the cornice, which is composed of a series of four projecting moldings painted the warm gray of the plaster ceiling. Adding a completing touch to the background are curtains of heavy linen in brownish persimmon red, ornamented with wool embroidery in varying shades of the same warm color. On the floor is a hand-tufted rug patterned after a modern block design and developed in the various colors of the room, with gray predominating.

The furniture pieces have been selected both for comfort and for utility and are an attractive mixture of walnut and lacquer. The low table, which has been placed almost in the center of the room, has a top of rubbed black lacquer and its base and legs are finished a somewhat more intense red than the color of the curtains. Of red lacquer also are the frame of the desk chair and a smoking stand, the latter being fitted with dull silver trays for glasses and cigarette ashes. The desk, of highly polished walnut, is really a two-in-one piece of furniture, since at one end it develops into a bookcase with shelves lacquered gray-green inside. This feature is fitted with a novel built-in desk lamp having a slender silver base and a shade of interesting shape. The seat and back of the desk chair are covered

with horizontally striped linen in contrasting tones of green, black and red.

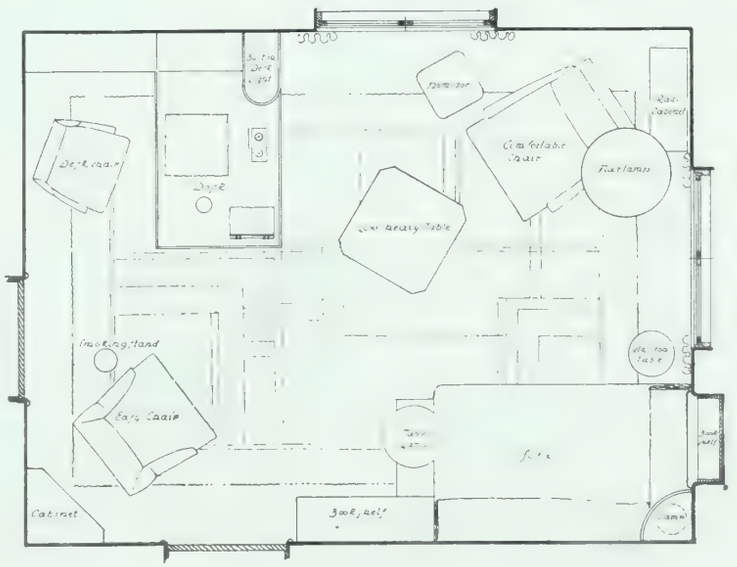
In the opposite corner on the same side of the room as the desk is a luxuriously comfortable overstuffed chair, with arms and visible woodwork of walnut finished a deep gray-brown. The chair is upholstered in a heavy gray material, a durable weave with a design in green, gray, yellow and black. A floor lamp with a metal base in dull silver and a shade made of thin silver loops over gray-green silk is placed conveniently behind the chair to provide a good reading light. Between chair and window is a humidor of walnut ornamented with a decoration of fine inlaid silver lines. This, of course, is lined with porcelain and at each corner of the top is a built-in ash tray fitted with a removable container. Behind this group and within easy reach is a radio case of walnut, the radio face being of black rubbed lacquer with dials and turnings plainly visible, in fact a part of the decorative scheme. Space for screw-drivers, extra wire and such playful accessories is supplied by appropriate cabinets built in at either side of the radio case.

Designed primarily for comfort is the low, overstuffed sofa in the opposite corner of the room, covered in a heavy rep in blending shades of gray, tan, gray-brown and dark brown. This is another two-in-one piece, as the bookshelves at the foot are so placed as to seem an integral part of the couch. Within convenient reach is a round occasional table made of three dull silver trays with narrow supports of highly polished black wood. Equally accessible is a recessed wall niche for books at the head of the sofa. A light is set below a quarter-round shelf painted gray to harmonize with the background. Additional space for books is found in the shelves at the foot, built on two levels.

I believe this room with its restful color scheme, its practical and comfortable furniture designed in the spirit of today, will fill the requirements of the average man who knows how to read a book, lead a conversation or relax in restful thought. Working with any other type of furnishings and decoration the achievement of such a room would have been practically impossible. This is said advisedly, although to many the term Modernism signifies only the *outré* in decoration; they regard the style being evolved as something new and rather startling, intended only to refresh jaded eyes satiated with the usual and commonplace. To some everything new is startling.

(*Continued on page* 162)






*A livable arrangement of furniture is one of the features of this room. Grouped comfortably around a large chair in one corner are a floor lamp, humidor and radio cabinet. The sofa, occupying another corner, is flanked at either end by bookshelves*

# ON COLLECTING FURNITURE

*Aphorisms That Paint the Many Differences Between the Veritable Antique and the Recently-Made Imitation*

CHARLES OULMONT

LET me begin with this little tale: a piece of furniture in two parts, the upper part faultless (I had better say, indisputable) with its inlay of flowers slightly upraised, its ambered patina making an ardent symphony of different woods blending upon a background of rosewood; the lower part, a table with four tapering legs, transition Louis XV—Louis XVI, and here no patina at all, a substance almost rough: "The legs are remade," affirms X . . . I study the piece, somewhat disturbed. He almost succeeds in convincing me. And still! . . .

Wishing to know the truth of the matter, I send for a cabinet-maker restorer: he studies it, touches the wood, turns over the piece of furniture, touches it again, steps back, approaches and declares: "Doubtless the veneer would have been worn off in parts, attacked by heat and humidity (probably one of those cursed hot-air radiators which destroy so many art objects), so the veneer has been done over, but the legs must decidedly be of the period. By carefully scraping this modern veneer, one would eventually find a certain patina, and all the painful impression of a modern or faked piece of furniture would disappear." I accept the proposition of this skilled workman. And when the legs of the table appeared, deprived of their false modern ornamentation, it was impossible to doubt of their being Louis XVI. Besides, a drawer which it had not been possible to open before the restoration of the piece, gave way—and inside could be read the signature of the master cabinet-maker Schlichtig.

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Above all, don't imagine that in order to believe in the authenticity of any piece of furniture or chair, one must see it dirty, fatigued, aged; for aged is not the synonym of antique. Here, just as with paintings and statues, the more unquestionable the piece, the fresher, brighter and more brilliant will it usually be. It is dull wood and wrinkled marquetry which should put you on your guard.

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Likewise, the more sober a piece of furniture appears as to line, bronzes, keyholes, and all that is not precisely cabinet-making, the more fearlessly you may affirm, if it is in itself fine, that it is the work of a master cabinet-maker. Observe, for instance, furniture by Jacob, or certain secretaires signed by Roussel, by Nicolas Petit, by Dubois, by Denizot, or by R.V.L.C. which stood for René Victor La Croix. How many times have we noticed the superfluous later addition of gilding, of bronze mountings and gilt feet, to furniture which subsequently gained a hundred percent on being brought back to its primitive austerity. Till now it had resembled the new-rich, or rather "parvenus," and thereby lost all right to the privileges of ancient nobility.

It is therefore rather through the sense of harmony than through technical research, that you will be instructed upon this delicate point, all the more so as these additions are often not modern in themselves, but taken from furniture of the same period as the piece repaired.

Note that only true worshippers stop before pieces of furniture of this quality, which have no tinsel about them; the others doubtless find them too "modest" for their taste, not sufficiently seductive.

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In addition, let me remark upon all that concerns bronze and copper. Start from the principle that almost all rich ornamentation is of a later date than the furniture itself. Thus you will avoid mistakes. Also, more than one piece of furniture, which appears to be modern or faked, often gives this false impression on account of all its glittering trimmings. Clear these misleading incongruities away and you will immediately understand that this piece of furniture is unquestionable.

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There is another sort of furniture which one should distrust, but from the opposite point of view: ancient bits put together, the whole constituting a formidable fake. Doubtless every detail may be old, and yet the object as a whole is false, absolutely false. How often do you not hear antiquaires proclaiming: "Yes, yes, this is old —just turn it over." And they support their statement by a learned and plausible demonstration. Yet this is no occasion for confounding *the whole* with *parts*. What does it matter to us to know that each of the legs of a table, that the back of a chair, a panel of a chest of drawers, are of the period of Louis XV or Louis XVI, if the chair, the chest of drawers, the table, are the work of a modern cabinet-maker?

With regard to those who say: "How do you expect that so much furniture could ever have resisted through so many years without giving way?" console them speedily by answering that the cabinet-makers of olden days knew their handicraft sufficiently well to guarantee their work against the gradual wear of centuries.

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What you must absolutely avoid (both as to furniture and paintings—or even jewelry or furs) is the *à côté*, the neither good nor bad article—second rate. Such a one has only disillusion in store for you.

"Buy only the very best, if you can." This advice, supposed to be given by interested advisers in every trade, is on the contrary entirely wise.

And as we are now speaking of furniture, here is one proof in a thousand: a commonplace chest of drawers bought thirty years ago for a thousand francs (I am naturally not speaking of "a discovery," but of the average purchase) is hardly worth five times more today, whereas the first rate chest of drawers bought thirty years ago for ten thousand francs at most, is nowadays worth more than a hundred thousand. Even if it had appeared in those days, at once so remote and so near, that one was paying far too much for this piece of furniture, the fact of its enormous increase in value may now be discovered at a moment's notice.

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Contrary to what occurs in regard to paintings, in regard to furniture and chairs one may affirm that especially those made in France in the 18th Century continue to increase in price.

Don't buy either foreign or provincial furniture, unless you have a special taste for it and are indifferent to speculative or market values. Otherwise might happen to you what daily befalls those who, wishing to rid themselves of a piece of furniture in order to realize a certain sum, call in experts, then dealers, and having been assured that the piece is unquestionably of the 18th Century and not repaired, are amazed that they should be offered only an insignificant sum for it.

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I have not spoken of the furniture and chairs which one should most particularly distrust: those, to put it briefly, which are at first the most seductive, whose shape charms you by its originality, whose lines charm you by their unexpectedness. It would seem logical that it should be quite the contrary, would it not? But this is not the case. The fact is, this furniture and these chairs are made by hook or by crook, with old parts, with bits impossible to utilize otherwise. Ah! those low chairs with

(*Continued on page* 130)



# HOUSE & GARDEN'S *Christmas Gifts*

*There is no reason why the Christmas tree should not be trimmed in the modern manner with decorative objects that make unusual as well as practical gifts. Crystal is so much in the vogue at present that it is rightly used to embellish the tree in a way that becomes a 20th Century background. Its luminous glow ensures a delightful Christmas scene, much more so than conventional ornaments. A collection of Venetian glass fruit and vegetables which includes pears, apples, lemons and peppers, from Bendlo, sparkles colorfully. Tiny blown glass figures—a deer, an elephant, a pig, and a huntsman—add adornment. From Buchwalter. The swan and crystal balls of many colors are from Darnley as are also the salmon colored four ball paperweight and the brilliant millefleur paperweight. The glass obelisk, fifteen inches high, comes from Jones & Erwin. A Chinese dog paperweight of crystal from Long Sang Ti makes a practical gift. The swan of Baccarat glass is from Lord & Taylor. Addresses of shops mentioned on these pages will be found on page 118*



Robert Swarer

*Modernism invades the boudoir with a number of smart dressing [illegible] designed in the manner of today. In the upper background at the left is a gleaming lamp with a triangular base and standard made entirely of mirrored glass decorated with fine etched lines. The shade is pleated silver paper. From Buchwalter. Equally striking is the French toilet set shown in the foreground made of ivory inlaid with bands of silver and revealing an interesting mirrored glass. Lord & Taylor. Above the hand mirror is a fragile perfume bottle ornamented by swirling white lines. At the left of the lamp is a decorative jug that may be used for water or bath salts. It is clear glass ornamented with fine black reeding and comes also all in sapphire blue, or crystal with apple green reeding. Altman. At the left of this is a graceful perfume bottle of white porcelain, 9 inches high. Jones & Erwin. The bottle at the left of this row is cloudy blue fitted with amber stopper. Wanamaker. Below is a square black bottle with a jade stopper and at the right of this is a French bottle of engraved glass. From Altman. For addresses of shops see page 118*

# ACCESSORIES FOR THE DRESSING TABLE



Ralph Steiner

*The pewter of the Danish designer, Just Andersen, has much of the feeling of Jensen's silver. It is distinctly modern, with a sophistication far removed from the severity of early American types. Exquisite examples of this artist's craft are the two candelabra at the left above showing a fine regard for the curved line. More simple is the candlestick at the extreme left, measuring 8 inches high. Danish also is the fluted dish 9 inches across, and the cigarette box in the foreground with its inset lid ornamented with a gazelle handle. Danish pewter from McCreery*

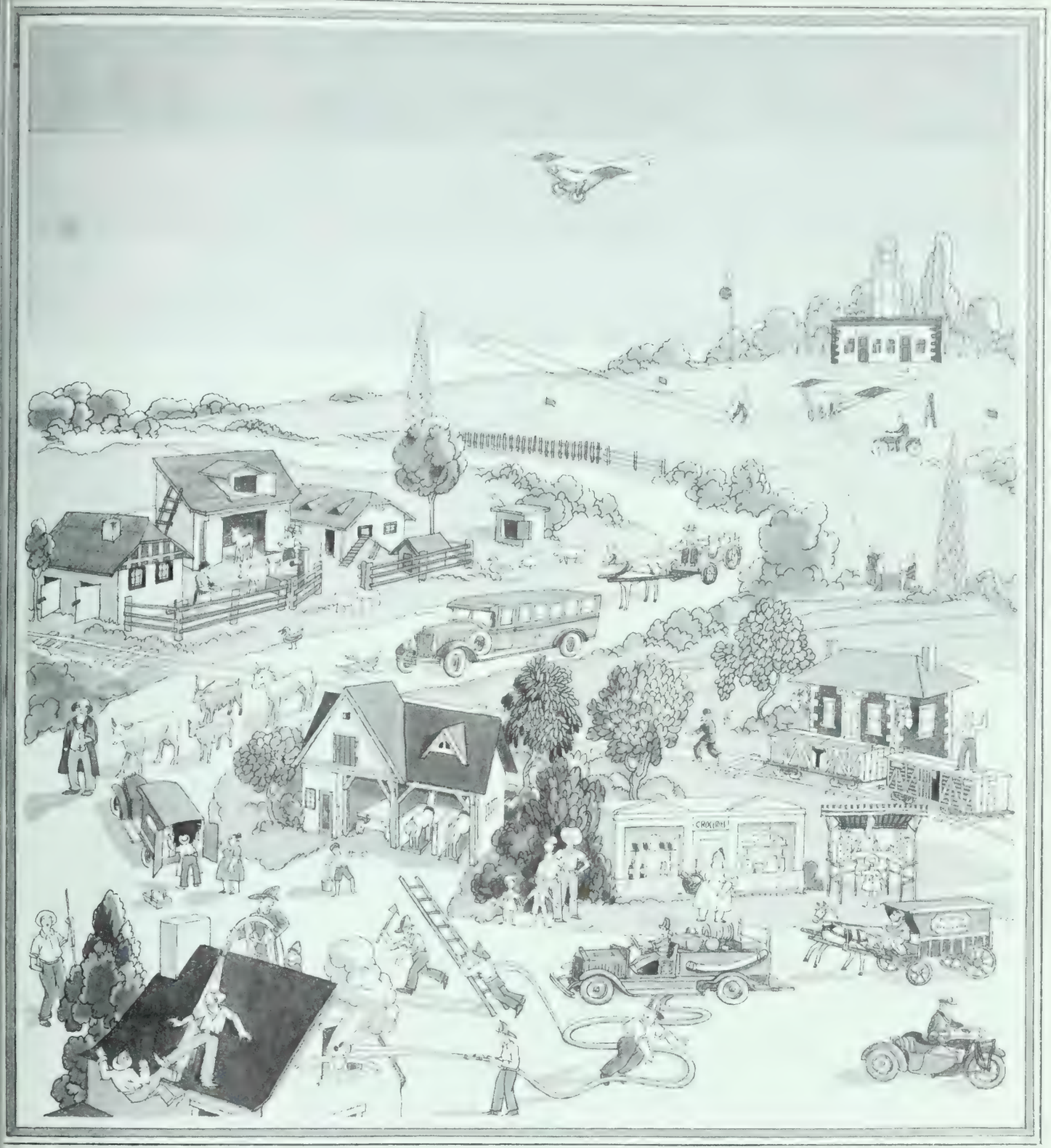
*More simple than the Danish pewter and more in the traditional manner is the well proportioned candy jar shown at the top of the page, its lack of ornament accentuating the beauty of the metal. This is of American inspiration and comes from Reed & Barton. Below it, at the right, is a tobacco jar of English pewter, ornamented with decorative engraving and fitted with an interesting cover. Below this is a small ash tray to match. Both from James McCutcheon. The candelabra at the right is pewter, designed along modernist lines, 6 inches tall. Reed & Barton*

# PEWTER FOR THE MAN'S ROOM




*Several types of [illegible] are found on this main street. At the extreme upper left is a doll house of Spanish design, 29 x 58 inches fitted with white enamel bathroom and kitchen fixtures and concealed electric wiring. Next is an English half-timber dwelling equipped in the same manner. Schwarz. Below these are two Colonial houses, approximately 27 inches high, the one at the left, of four rooms and bath, being completely furnished. Lord & Taylor. The sprinkler is of heavy metal, 18 inches long. Saks Fifth Avenue. Below it is a mechanical limousine, and a gasoline [illegible] gallons, 15 inches high. Schwarz. In the outskirts of the town is a small tea house, shown at the top of the page. This attractive toy with trellised porches on either side of the doorway and miniature garden furniture measures 30 inches wide. Just below it is a fire station, 13 inches long, with automatic opening doors. Both from Lord & Taylor. In the middle of the street is an electric traffic signal, 11 inches high that flashes three colors. Schwarz. Nearby is a most up-to-date traffic policeman, 8 inches tall. Lord & Taylor. The kindly lamp post which is shown in the foreground has an electric fire signal box attached, 12 inches high. From Lord & Taylor*

# TOYS COME TO MAIN STREET



*The playthings on these pages depict the activities of Main Street. Above is the country end showing an airport in the distance. This very modern toy comprises a complete equipment for a miniature airport—the two aeroplanes measuring only 7 inches across. The inter-city bus of heavy metal, 28 inches long, passes a thriving farm in an enclosure 22 x 35 inches. All from Schwarz. Just over the tracks is a collection of miniature wooden animals following a modern Pied Piper, a carved wooden man that whistles old folk tunes. Saks Fifth Avenue. The stable 25 x 21 inches contains a truck and two horses. Lord & Taylor. The young housekeeper will appreciate the well equipped grocery store in the foreground, 26 x 12 inches, while below at the right is the bread wagon of the town. Schwarz. Above this is a replica of a French grocery booth covered with a gay awning, 50 inches high. Saks Fifth Avenue. The electric freight train composed of an engine and five cars passes a well-built metal station, 14 inches wide, equipped with lights. Lord & Taylor. Fires have no terrors for this town owing to a fire engine that pumps water, 27 inches long. Lord & Taylor. The motorcycle cop, 8 inches long, is from Schwarz.* *For addresses of shops see page 118*

# TOWN AND COUNTRY IN PLAYTHINGS



Ralph Steiner

*Because the horse is a popular motif in decoration, House & Garden offers two pages of sculptured horses as suggestions for Christmas gifts. Made of such widely differing materials as glass and bee wax, they add a vigorous and colorful note to the decorative scheme. The horses on this page are thoroughbreds and, in the main, well behaved animals, while those opposite were designed in a lighter vein. In the upper left-hand corner is a reproduction of a Chinese horse of the Ming period. Of composition tinted green and yellow, it stands 16 inches high. Darnley*

*In the upper right-hand corner is another decorative Chinese horse of beeswax colored lacquer red. It is 8 inches high. Of the same type is the smaller caparisoned equine, also red, in the center of the page. Nancy Shostac. The prancers are of black blown glass, 6 inches high. Darnley. Exquisitely designed is the tiny bronze horse at the extreme left, measuring only 3 inches high. The pottery colts, in gray-green, are successful because of their vigor and simplicity. United Arts & Crafts, Inc. Addresses of shops mentioned on these pages are given on page 118*

## ''HORSES, HORSES, HORSES!''



Ralph Steiner

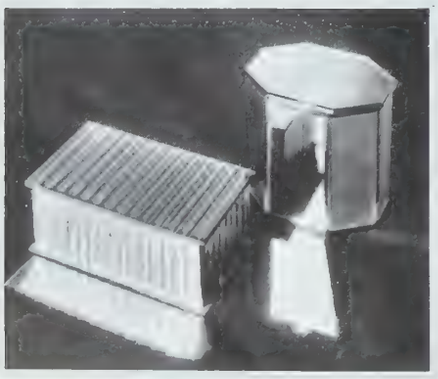
*On this page House & Garden launches an entirely new breed of equine—a race of wild horses from Vienna designed with but a single thought—a profound disdain of all things solemn. We are deeply grateful to these frolicsome potters for the manner in which they gambol with modernism. If these examples test your zoological credulity a bit, you will nevertheless want them for their color, glaze and refreshing design. The small horses shown at the top, of highly glazed pottery, ranging from 4 to 8 inches high, are without rhyme or reason and therefore desirable Well-designed, with a fine sense of motion is the horse ornamenting the ash tray in the center of the page which is made of highly polished brass. Accompanying this useful accessory is a small cigarette stamper in the same manner. The horses—or what have you—on either side are particularly frivolous examples, measuring 4 inches high, made of blue and yellow china. Below at the left is an inquiring white horse spotted in lavender, and the two belligerent ponies in the foreground are the vivid blue of Persian pottery. These horses are from Rena Rosenthal*

# "GIVE ME ANOTHER HORSE!"



*For a Federal or 18th Century English room, the table at the right, of Duncan Phyfe design, is an excellent choice. Mahogany with a panel of black satin in the top. Tiffany Studios. The side chair is in the same style. Erskine Danforth*

*Below in the center of the page is a fire screen, the panel of which slips out of the frame and forms a card table. The top is covered with a colorful map treated with a waterproof finish. The Washington Square Book Shop*







*Above are two cedar lined cigarette boxes of mirrored glass. The oblong one at the left is fluted on sides and top. The other is smooth and octagonal in shape. Dunlap*

*Designed along modernist lines, the pewter cigarette box above may be used in connection with the 20th Century card table shown on the opposite page. From Reed & Barton*

# A VARIETY OF CARD TABLES



*At the right is a graceful French provincial table of fruit wood with a turn top that unfolds to a sufficient size for bridge. The side chair, designed in the same manner, has a rush seat. Both pieces are from Lord & Taylor*

*Below in the center of the page is a card table for a 20th Century interior. It comes in satinwood or painted vermilion, or in coral and silver. The chair has a satin back and seat in a harmonizing shade. Courtesy Lord & Taylor*



*The thoughtful host supplies each guest with a cigarette lighter and ash tray. This set is silver plate with a simple, engine turned design and space for a monogram. Oxington*





*(Above) This charming small ash tray designed for a card room is a copy of Battersea enamel. It is 4 inches in diameter ornamented with flowers on a white ground. Wanamaker*

# GIFTS FOR THE CARD ROOM

# ENGLISH COUNTRY FURNITURE

## The Splendour of London Furniture of the Georgian Period Was Reflected To That of the Rural Districts

EDWARD WENHAM

DURING that great period in the history of English woodwork, when for purposes of illustration we designate it the mahogany or Georgian, there is a marked improvement in the technique of the provincial furniture of that country. This may in no small measure be attributed to the books published by the various London designers. In 1754 Thomas Chippendale's *Gentleman and Cabinet Maker's Director* appeared, the lead being followed by Sheraton's *Drawing Book* and Manwaring's *Cabinet and Chairmaker's Real Friend and Companion*. These and other works would naturally find their way to the provinces, where craftsmen would tend to reproduce the styles which were then in vogue in the London mansions. For this reason the same tendencies and characteristics between the appearance of these fashions and their adoption in the rural districts as were the case during the walnut period.



*technique of London makers. D. H. Farr*







(Continued on page 142)



Various types of Windsor chairs made during the latter 18th Century of ash, yew, and other woods. F. S. Vernay



A provincial chair adapted from design shown in Chippendale's "Director"



Above is a chair in the Chinese Chippendale fashion



The chairs above are advanced types of Chippendale



Variety of corner chair which was characteristic of the Lancashire section



(Left) Fine type of north country chair

(Left) 18th Cent., Yorkshire ladder-back

(Right) Welsh, showing Queen Anne influence





East Anglian yew wood chairs made by a village craftsman after a Sheraton style



Chair of Norfolk gridiron type. From W. F. Cooper



Simple provincial adaptation of the Hepplewhite wheel-back motif



*This scheme for a garden seat is from "Hints on Ornamental Gardening" by John B. Papworth, a famous landscape designer of a century ago*

# THE LURE OF OLD GARDEN BOOKS

## *Here Is A Fertile Field for Enjoyment by Book Collectors And Garden Enthusiasts Alike*

LOUISE BEEBE WILDER

COLLECTING old garden books is perhaps the most delightful by-product of the craft of gardening. A hobby of any sort is a boon to its rider, but to the gardener, who by his very nature is a born collector, none other offers such genuine and lasting satisfaction as the gathering together of the records left by his green-fingered predecessors. It fills his mind, as a proper hobby should, with pleasant musings and sends him on his way in an aura of happy anticipation. It leads him into dim old shops rich with the fragrance of dust and old leather, where other absorbed beings run their fingers along the faded bindings that rank the tiered shelves. But most of all it establishes close contact for him with the men and women who have loved their gardens and worked in them all down the years, allowing him to view his efforts in the light of their mistakes and triumphs, and through participation in their delight, increasing his own pleasure in garden tasks a hundredfold.

Not for a moment are these old books to be regarded as dead objects to be placed in cabinets and admired for their age or rarity. They are living documents, as instinct with vitality, as full of the freshness of young growths and buds, as redolent of the scent of earth and sap and blossoms as when they were written, and they have much to say to the speeding gardener of today, not only of the proper ordering of his domain, but of the peace and quiet that should be found therein.

The pen and the hoe have long been close associates. As far back, almost, as we are able to peer through the mists of the past we find man sowing and recording, experimenting and noting his successes and failures just as he is doing today. In an article such as this it is possible only to lightly scratch the surface of the great mine of interest that awaits the student and collector of these ancient works.

The early English herbals perhaps offer the most fascinating field for search and research. You will of course covet a *Grete Herball*, 1526, or a copy of the great work of Turner, physician and divine, who was

(*Continued on page* 140)

THE
INRICHMENT
OF THE
Weald of Kent.
OR,
A Direction to the Husbandman,
For the true Ordering, Manuring, and Inriching of all the Grounds within the *Wealds* of *Kent*, and *Sussex*; and may generally serve for all the Grounds in of that Nature: As
1 *Shewing the nature of* Wealdish *Ground, comparing it with the Soyl of the Shires at large.*
2 *Declaring what Marle, and the several sorts thereof, and where it is usually found.*
3 *The profitable use of* Marle, *and other rich manuring, as well in each sort of Arrable Land, as also for the encrease of Corn and Pasture through the Kingdom.*
Painfully gathered for the good of this *Island*, by a Man of great Eminence and Worth: But Revised, Enlarged, and Corrected with the consent, and by conference with the first Author.
By *G. Markham.*
LONDON,
Printed for *Hannah Sawbridge*, at the Sign of the *Bible* on *Ludgate-Hill*. 1683.

*Gervaise Markham and Thomas Tusser were two of the early English writers on gardening and their books are much sought by collectors. Tusser's "Five Hundred Points of Good Husbandry" is in rhyme*

Five Hundred Points
OF
Good Husbandry.
As well for the Champion or open Countrey, as also for the Woodland or Several, mixed in every Moneth, with Housewifery, over and besides the Book of Housewifery.
Corrected, better ordered, and newly augmented to a fourth part more, with divers other lessons, as a diet for the Farmer, of the properties of Winds, Plants, Hops, Hearbs, Bees, and approved Remedies for Sheep and Cattel; with many other matters both profitable, and not unpleasant to the Reader.
Also two Tables, one of Husbandry, and the other of Housewifery, at the end of the Book, for the better and easier finding out of any matter contained in the same.
Newly set forth by THOMAS TUSSER, Gent.
LONDON,
Printed by T. R. and M. D. for the Company of Stationers. 1672.

# A LITTLE PORTFOLIO *of* CONTEMPORARY ROOMS



Tebbs & Knell

*Five views of Modernist interiors in the home of Irwin D. Wolfe, Pittsburgh, Pa., comprise this Portfolio. In the vestibule, white walls form a background for the polished steel railing, a wrought-iron entrance door, seats of red lacquer and black leather and a standing lamp of polished, engraved glass with a wrought-iron base. Decorations by Jules Bouy*





*The master's bedroom in the Wolfe house has walls and ceiling in tones of yellow, illuminated with indirect lighting. The doors are beige. The main piece of furniture is a day-bed facing the fireplace. Forming part of this, at right and left, are two desks, with bookshelves behind them and a children's bench between. Chest of drawers is ebony and satinwood. Carpets and curtains are yellow*

*In the breakfast room the walls were plastered in three levels and then painted in four shades of green. The tables, chairs and china cabinet are painted in five tones of another green. The doors and linen curtains are in shades of café au lait, and the linoleum floor covering runs from beige to brown. A ceiling fixture of iron and glass completes this modernist composition by Jules Bouy*



Tebbs & Knell

*American walnut panels the walls of the living room, with pilasters in violet colored amaranth wood. Three shades of gray marble with a slab of black at top compose the mantel-piece. The draperies are violet taffeta piped with red and bordered with gold. A two-toned tête de nègre carpet covers the floor. Illumination is from four iron lamps which project light on the ceiling*



*The dining room is octagonal. Walls are silvered and its doors are in three shades of royal blue. An oak floor with blue stripes repeats the shade of the ceiling, which is in tones of light gray. The carpet is blue. Tables and consoles are wrought iron, and the chairs are covered in silver and blue leather. A modernist fixture, flush with the ceiling diffuses soft light. Jules Bouy, decorator*



*The Asters in their natural state are social plants, often growing in great masses. About a hundred and fifty species are found in this country. The variety shown above is the white-flowered A. paniculatus*

*(Below) In the red-purple of the New England Aster is found one of the finest colors in the autumn countryside. It is a vigorous plant that grows from around four to six feet tall and is well worthy a place in the border*





*One of the best of the recent hybrids is Climax, with rich lavender-blue, yellow-disc flowers over two inches across. It is a form of A. novi-belgii*

# THE LOVELINESS OF AUTUMN'S ASTERS

## *A Hardy Group of Fall Flowers Whose Native Beauty Has Grown Still Finer With Cultivation*

E. H. WILSON, V. M. H.

*Keeper of the Arnold Arboretum*

THE countryside of North America owes much of its autumn beauty to its Asters, Starworts or Frost-flowers, as they are variously called. From mid-August until late November, according to climate, dry hillsides, forest glades, margins of woods and streams are filled with starry flowers, white through varying shades of lavender and blue. The early autumn frosts that blacken Dahlias, Salvias, Cannas, Cosmos and other autumn flowers do not dim the lustre of the Aster. Above the brown and yellow tinted foliage of grass and sedge their fresh clear blossoms sparkle in the autumn sun. As brilliantly multi-tinted Maples give way to Oaks in scarlet and crimson, the Asters continue their display. For more than three full months of autumn these good-natured wayside and woodland herbs beautify the landscape with billowy masses of color tossing in the breeze.

The plants may be nearly prostrate or erect, vigorous and bushy and from three to six feet tall. Social in character and beloved by nectar-seeking butterflies, Asters are multitudinous in number and produce massed waves of pleasing blossoms. Although found almost everywhere in the cooler parts of the northern hemisphere, the genus is essentially American. About 250 species are recognized and of these about 150 are found in this country. Britton & Brown in their *Illustrated Flora of The Northern States & Canada* describe and picture some seventy-five species, while the last edition of Gray's *Manual of Botany* enumerates fifty-nine. In Bailey's *Standard Cyclopedia of American Horticulture* some twenty species of Aster with numerous forms are considered worthy of mention. A goodly number of these wild species are in themselves first-class garden plants, being perfectly hardy, luxuriant of growth and abundant of blossom. Possibly because they are native plants their improvement has been almost entirely neglected in this country. In fact, it was the garden enthusiasts across the Atlantic who first taught us the value of these and many another lovely native plant. When that great American botanist, Asa Gray, visited Kew Gardens he was greatly amazed to find that bed upon bed were filled with named species of American Asters and Goldenrods and enthusiastically remarked that he never had realized their garden beauty until he saw them growing there.

The charm of the Aster is not confined to any particular state or country; it is to be enjoyed almost anywhere and everywhere we may travel in this country—outside, of course, the arid zones. In New England *A. puniceus* about mid-August may be said to inaugurate the Aster season, its colonies of white through shades of blue to pinkish blossoms being abundant by the roadside in meadow and on the edge of woodland. It is easily recognized by its broad, dome-shaped mass of blossoms, its hairy stems and foliage, being from one to four feet tall. On its heels follows *Aster novi-belgii*, the New York Aster, one of the handsomest of all with rich blue blossoms and polished dark green foliage. A conspicuous plant, this is often six feet tall and its shades of blue are among the purest. In September *A. novæ-angliae*, the New England Aster, opens its more or less red-purple flowers. At night and in wet weather its flower heads swoon and infold. Like the New York Aster it is a plant of vigorous habit from four to six feet tall. These three are among the most common and luxuriant in places where good moist soil prevails. With them and also in drier heathy places the narrow leaved *A. ericoides* with white to bluish flowers is abundant, and on the edges of woods so too is *A. cordifolius* with its broad leaves and panicled heads of white flowers making a brave display.

In woodland and thicket the large-leaved *A. macrophyllus* with lavender and purple blossoms is conspicuous and with it the white-flowered slender stemmed *A. divaricatus*; near the sea the showy *A. spectabilis* with purple blossoms demands attention and in late September the handsome *A. patens*, with spreading branchlets and large blue flowers, dominates dry slopes and roadsides. From Maine west to British Columbia and south to Georgia and Texas the white-wreathed *A. multiflorus* holds court from August to November. In cooler places blue or violet flowered *A. laevis* is not surpassed by any other species and latest of all to bloom is *A. paniculatus*, tall, white-blossomed and unafraid of chilly nights or

(*Continued on page* 146)





*In the Aloe garden of W. K. Kellogg near Pomona, California, the lover of color finds plenty of interest. The rosette-like plants in the foreground are silver-gray brush Sedums; in the middle distance are dark giant Sedums with bronze-red leaves. The tall stalks are Yucca pendula*

*Another part of the Kellogg garden has coral red blossoms of Aloe maculata in the foreground with Mesembryanthemums massed beneath them. The plants in the left background are Cotyledons, whose leaves show better in the photograph opposite. Charles G. Adams, landscape architect*

# GARDENS OF ALOES



Vitoque Baker

*Early March brings the flowering peak of the Coral Aloes to nature a plant composition which is never without its variety and contrasts. Not the least value of the Aloe garden is its knack of making itself happy and enduring almost without care on the bare and rocky hillside*



*A close view of the Cotyledons shows their gigantic leaf masses in the center of the picture. Beyond them, at the right, are the bidery Scarlet Aloes (Aloe arboreus) which, from Thanksgiving until February, bear orange-scarlet blossoms not unlike greatly enlarged Kniphofias*

# VARIED IN HUES



*Under the fanciful title "Sea and Ships" the artists have created this little garden with its simulated trees and shrubs within faïence walls*

# LITTLE LANDSCAPES IN FAÏENCE

## *A New Type of Miniature Garden Which Emphasizes Art Rather Than Exact Fidelity of Planting Details*

J. C. N. FORESTIER

"NOTHING is more the child of art than a garden," says Sir Walter Scott, and even the smallest model of one may give us the nucleus of a dream. Thus there is more than obvious merit in these original, charming designs in pottery meant to suggest the idea of a landscape in miniature, and to give the mistress of a house something with which to exercise her skill in the way of different combinations of plants and flowers.

The custom of using flowers in the scheme of interior decoration has developed rapidly in France during the last few years. It has long existed in the Far East, where for several centuries the art of flower-arrangement had been considered of extreme importance; so much so, indeed, that the Japanese, for example, had and still have a well-established school of teaching a subtlety which might astonish us if we did not understand today how nearly our research in art and the disposition of the objects in our own rooms begins to approach the same quality.

A pleasant rivalry is arising between decorators and women of taste in regard to the most ingenious methods of arranging plants and flowers indoors. Beside the books written about Japanese bouquets (of which a very interesting study appeared in the *Transactions of the Asiatic Society of Japan*, of October 1889, reprinted June, 1906), a rather large number of English and French books on flower arrangements have existed for many years; one of the most recent, *The Art of the Bouquet*, by N. C. Clairoix (Comtesse de Comminges), speaks in its preface of Japanese bouquets.

Three young artists have chosen to add to all the vases, baskets and numerous bouquet holders, something a little newer, a little more ingenious; something which should be a real work of art, by its shape, its decorative value and its material. One day last spring the three found themselves together at the breaking of the winter frosts under the warm sky of Barcelona, the time of triumphant vegetation. There they first thought of collaborating in these curious and charming productions which would never have achieved beauty except by the perfection alike of their conception and their execution.

The idea was to create small landscapes in pottery. They did not pretend to make miniature models to be executed in natural size; they considered them merely as illustrations of gardens; objects where the architect, the painter and the potter, each according to his art, rivaled one another in bringing about the achievement of a work of high merit.

The painter Raoul Dufy, one of the trio, is already well known among artists of modern tendency. Another, Nicholas Ma Rubio, the architect, whom I had the pleasure of having with me as young confrère in the work at Montjuich in Barcelona and whom I thus induced, perhaps, to specialize in gardens, is remarkable for a talent both graceful and inspired. His Catalonian origin often manifests itself in his work, where sometimes we find examples of the curiously constructed "Safreig" —the water reservoir of Catalonia. The third one is the potter, Professor Artigas. He used to teach his most interesting art at the school of Fine Arts at Barcelona —now, alas, discontinued. He gave himself heart and soul to this work. He is a designer of pottery and also a potter, learned as an artist and such a master of his art's technique that he will accept from no one else his clay, paste or enamels.

The size and the complicated details of these garden-landscapes make their fabrication extremely difficult, since they must be baked, according to Professor Artigas' method, at tremendous heats. The oven and the preparation of the paste must be carefully watched; the least change in the high temperature of eleven or twelve hundred degrees centigrade would be enough to ruin the most patiently prepared article. His process is no secret; it is his way of following it which is his own—the exactness of his eye, the adroitness of his hand and his painstaking method of work.

One can see in the photographs which are shown here that it was necessary for

(*Continued on page* 126)





*The sea and sea nymphs are suggested in this example. Its tank is a reproduction of a "safrieg", as reservoirs are called in Catalonia. In the pools of these gardens the place of Waterlilies is taken by Duckweed*

*(Below) Another of the gardens has been planted within walls of simulated red brick with an outer terrace of grass. The decorations suggest the creation of the world and the beginnings of agriculture*



*Faïence was used for all the structural work in this little landscape garden with its wooden base. The tree is a small Taxus baccata, one of the Yews. Bull and picador decoration*



*A young Yew, Sedums and Pearlwort help to make up the planting list of an amusing garden called "Comedy." Twin flights of steps lead up on either side to a formal sunken area*





# A WINTER GARDEN IN WASHINGTON

MRS. FRANK B. NOYES

OUR transformation of a back-yard into a winter garden had a double inspiration. Both my husband and I are passionately fond of flowers and equally passionately we loathe the cold, and so the thought occurred to us that when we could not get away in the winter to gratify our longing for blossoms and warmth, we might have them both by converting a space behind the house, approximately thirty feet by ninety, into a greenhouse that would not look like a conservatory in any way but should appear—and actually be—a real flower garden. So for the last fifteen years, we have had a splendid winter garden of a kind that I think is still unique.

It adjoins the library, two windows and a door opening on it. The garden has a southern and eastern sun exposure, a very important factor, and is well screened by buildings on the north and partly on the west. We

*Though in the city and measuring only thirty by ninety feet, the glassed-in garden is tropical in its luxuriance and variety. The heating pipes are hidden on one side by Ferns, Lilies and Aspidistras, and on the other by a high Hibiscus hedge*



Tebbs & Knell

planned to enter the garden from this room, descending a short flight of steps and through a vine-clad pergola which covers the old brick walk of the former back-yard. From this walk the garden proper is entered and a flower-bordered winding flagstone walk traces its way back to the library where beneath the windows is another pergola, appropriately furnished with garden tables and chairs. At the end of the walk is a simple wall fountain which furnishes us with the pleasant sound of running water.

Ferns, Jamaica (Annunciation) Lilies and Aspidistras screen the hot-water pipes on the west wall and a high hedge of Hibiscus entirely hides the pipes and glass on the east side of the house. About fifteen feet from the southern end of the garden is a brick wall with a wicket gate in the center and in the space behind the wall is a screen of Bamboos, several types of Rubber-trees touching the roof and everywhere spreading wide branches, and a clump of Banana-trees from which several bunches of bananas have been cut. So today as one looks down the garden from the library windows, or from the pergola under them, this wall and gate with the spreading greenery give the

(*Continued on page* 132)



*Trees and vines have been freely used, some of them reaching to the glass roof of the garden. Numerous and varied flowering plants border the walk and give succession of bloom. Fresh ones are brought from a forcing house as needed*

# FRESH VEGETABLES UNDER GLASS

*A Greenhouse at Home Can Be Made the Source of Delicious Table Delicacies All Through the Winter*

F. F. ROCKWELL

TO anyone who has ever grown vegetables under glass, it is not necessary to emphasize their unmistakable superiority in quality. The amount of space necessary to produce the quantity required by the average family is small. They are more easily grown than most flowers. And yet there are many private greenhouses where not so much as a head of lettuce is home-grown, nothwithstanding the fact that it is much more possible to purchase really fresh flowers than it is to buy fresh vegetables, if one does not possess greenhouse space enough to grow all that is wanted of both.

Take, for instance, the matter of the humble little Radish.

I have seen served, at dinners which included caviar and champagne, Radishes that no self respecting maggot would have deigned to burrow into. Now a real Radish, fresh from the soil, is a tempting, delectable morsel. Its crystalline, crisp flesh has an inviting quality, even if it were not for the intriguingly pungent flavor. Few vegetables—or any other article of diet, for that matter—look so appetizing. But a Radish will begin to lose the keenest edge of quality before it is out of the soil more than thirty minutes; and unless it has been handled in such a way as to preserve its crisp freshness to the utmost extent possible, in an hour or so it will have become quite a different vegetable.

And how often have you bought Tomatoes, wrapped in tissue paper and fairly good looking, at a price you might have hesitated to pay for Alligator Pears, only to find them flat and tasteless when they were served! The most delicately wrought dressing does not render them fit to be passed around without an apology. But it is not their fault. They must be picked firm, practically green, to stand the long, long journey to market and to reach their destination in any sort of presentable condition. With what a different gesture you can serve the tender red slices of the fruit ripened on your own vines, under their warm glass roof, until the last particle of goodness has been developed under their smooth tender skins. And speaking of salads, do you know French Endive or Whitloof Chickory? Here is a winter delicacy you can grow even without a greenhouse, just in any ordinary cellar. As for fresh green Beans grown under glass—if you have never eaten them, you can have little conception of the sublime quality of which this very plebeian vegetable is capable. And so one might go through the list.

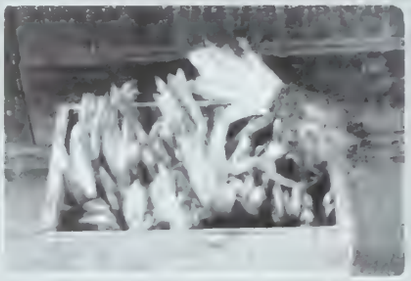
Let us assume that there is a small amount of greenhouse space available to supply such pleasures, and see what can be done with it.

In the first place, there is a general misconception on the part of those who have never attempted growing winter vegetables, as to the amount of room required. This is because, quite nat-

(*Continued on page* 156)



Hubert G. Hess



*(Below) Water cress and Parsley are edible-leaf plants which succeed in the greenhouses of Hubert T. Parson, **Elberon**, N. J. They are shown beside potted Freesias*

*Tomatoes as well as Beans grow luxuriantly under glass in cold weather. They are a feature of Mrs. George W. Perkins' garden at Riverdale, New York*



*Whitloof Chicory or French Endive ready for cutting. It has been sprouted in sand in a box placed in a dark, warm cellar*



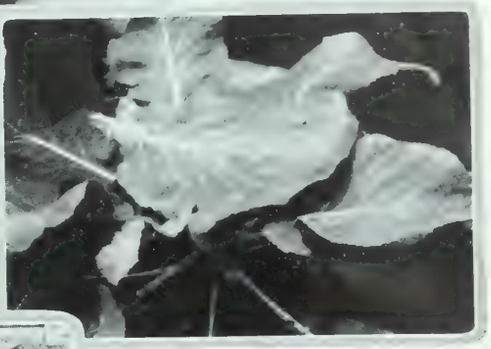
*(Right) Under protection of glass it is simple to have excellent and perfectly fresh New Zealand Spinach in winter*



*Cauliflower and Mint —opposite extremes in flavor and appearance, but friendly neighbors in the garden roofed with glass. The B. H. Borden greenhouse at Rumson, N.J.*







*A young Cauliflower beginning to head in midwinter. Perfect control of temperature and moisture conditions favors this desirable vegetable*



*In the case of the Cauliflower, the process of forming good heads is aided by bending a leaf down and thereby shutting off some of the light*

*(Above, center) Full formation of the Cauliflower heads is accomplished by tying the leaves together so as to form a quite complete enclosure*

*(Left) Radishes are growing here between rows of young Cauliflower—a space conservation lesson. Photographed in the Perkins' greenhouses*



*By judicious pruning and staking extra-fine Tomatoes are developed. The plants are grown on a slant so as to keep them away from the glass as they approach their maturity*

*Another method of training Tomatoes in the garden under glass. The plan of keeping them parallel to the walls and roof of the greenhouse saves much space and effort in harvesting*



*Raffia grass is used for tying Tomato vines to stakes. The use of such material is important in avoiding injury to the plants*



# TO ACHIEVE BEAUTIFUL FLOORS

*Today's Homebuilder Has A Wide Range of Choice Among The Many Good Flooring Materials*

ELIZABETH HALLAM BOHN

WITH unerring strokes Nature wields her lavish brush to color the passing seasons with ever changing harmony. Whatever the pigments on her palette, she applies them with an underlying proportion which man has wisely taken as a guide for balance and interest in his indoor backgrounds. The sky, whether blue or gray, darkens to more solid hues at the horizon, which blend into the even deeper shadows and restful earthy tones underfoot. Touches of bright color here and there stimulate the imagination. In the house of good taste this color relation prevails through all superficial whims of decorations. Ceilings shade to deeper-toned walls. The still darker floor subordinates itself to the bright notes of a colorful rug.

With the passing of the carpet, modern floor materials have assumed new individuality and interest. From Nature man has drawn not only color values but inspiration for texture as well. Rugged rocks against rough tree trunks suggest the introduction of a flagstone floor to add solidity and permanence to the informal plaster walls and hand-hewn beams of country hall or lodge. Or the soft green of springtime grass and the delicate lace of opening buds make a charming harmony to copy into a formal guest room. The refined beauty of grain in its fine maple floor is brought out by the delicate green of one of the new transparent stains, forming an appropriate background for the introduction of pastel rugs, in key with formal furnishings.

### A HERITAGE

To add beauty and atmosphere to floors of every type, the vision and skill of the modern craftsman has drawn on the rich architectural heritage of the past as well as on the inspiration before him in Nature's harmonies. The tiles of old Spain are translated into fine linoleum patterns as well as practical and lovely ceramic floorings. The exquisite oak floors of Versailles and Fontainebleau are rivaled by modern timbers and construction. For distinctive materials the tropics are combed for fine teak and exotic tigerwood while Science composes interesting synthetic tilings of rubber and cork. The tones and wearing qualities of paints are improved for the more modest floor so the cold north chamber can vibrate and sparkle with sunshine colors or the sun-bathed room can reflect the soft grays and rain-washed greens and drabs which go with Nature's quieter moods.

But beauty of color, exquisite grainings and appropriate textures are not enough. Home builders of this era of material perfection demand, in the floors they walk upon, the more practical characteristics of comfort, good wearing qualities and ease of upkeep to back esthetic considerations. So for the rugless room the wise architect or salesman will suggest a floor—possibly of wood, linoleum or rubber tiling—of high resilience, that blessed quality which lessens fatigue and strain. Floor temperature too receives consideration. Cork tiles are warm underfoot; elsewhere the cool surface of pottery tile may be grateful in the summer home. And the care of floors has progressed along with their development. The new appliances keep fine surfaces in perfect condition with but little effort.

### VARIOUS WOODS

In spite of the interesting architectural possibilities in other materials, wood floors in America have ever held high favor. Twenty-five years ago an architect of imagination laid the first teak floor in a Long Island home. Today thousands of feet of this beautiful wood are being used. The strong rich pattern of oak, the finesse of fine-grained maple—that superlative dancing floor—or mahogany, its open grain reflecting the light, contribute the desired quality of formality or informality to finer floors. Walnut, with its luster and warmth, will never clash with fabrics or hues while beech and birch stained happily, or in their own natural shades, blend into desired color schemes. And as all flooring is separated into different qualities, each kind may be had in a wide range of prices. Of the conifers, edge grain pine makes an attractive and fairly durable stained or varnished floor. By the magic transformation of paint it becomes an interesting and inexpensive part of the decorative scheme.

Architectural precedent determines more or less the laying of appropriate floors. The influence of early England, France or the Mediterranean shores is reflected in a surface of planks from six to fourteen inches wide. In appearance, these interesting floorings of oak, walnut or teakwood, with their mastic-filled crevices and their random pattern of "pegs", revert to primitive construction. In reality they reflect the highest type of floor designing. For they are of veneer, cleverly made on a frame backing to prevent twisting or curling. Appropriate to woodwork of refined or delicate character come the satin smooth floors in narrow strips while parquetry effects and inlaid borders collaborate with interiors of more involved and varied detail.

The permanent beauty of fine surfaces rests on the kind of treatment given to penetrate and protect the grain and take the wear. The finish serves as an elastic binder, building over the wood fibres a protective sheen so dirt cannot work in. Paste filler of the shade desired, rubbed into open grains of such woods as oak, ash and chestnut makes a smooth and permanent surface on which to apply the final stain, varnish or wax. Though not absolutely necessary on the close-grained woods, the filler gives to them an added hardness and makes for a more even shade of color, should stain be desired.

Before finishing an old floor, it must first be made tight, level, smooth and clean to let the grain and markings come to life and renew the beauty of the wood, through the removal of all old finish. Or if the old floor is scarred beyond redemption, it may be covered with an ingenious ready finished flooring, waxed at the factory, ready to put down and use the same day.

As a final dressing, there is one finish which never disappoints. The lustrous film of protection built into wood by waxing grows lovelier with use and years. Worn spots may be touched up without detection and a well waxed surface shows neither scratches nor heel marks as it interestingly reflects the gleam of firelight or the play of light sifting in from the out-of-doors.

### TILE EFFECTS

From Holland and Flanders and the old homes of France and England come designs for mellow-toned tiles, riding the present color vogue to deserved popularity in appropriate settings of sun porch or even living or dining room. Inspired by their chromatic charm, the linoleum manufacturers have created patterns which capture even the texture of hand set tiles.

Formal effects of marble, too, have been brought by linoleum into the realm of floor possibility for the home. Indeed one of the most interesting of modern floor developments is the metamorphosis of the kitchen oil cloth into a bird of paradise. Plain, restful colors are an ideal background for rugs while designs and tiled effects are inlayed or printed where more intricate surfaces are desired. A nursery floor shows

(*Continued on page* 138)



Frances Benjamin Johnston

# "THE QUARTERS"

*Adjoining a fine old Georgian mansion at Fredericksburg, Va., built in 1790, were the slave quarters, which now have been restored and given a touch of dignity in the entrance door to make a small dwelling for Miss Kate Doggett. A further description of the house is found on page 162*



*The low brick and clapboarded cabin shaded by its group of splendid Elms is seen in this picturesque view through the ranks of Hollyhocks in the adjoining garden. A brick-walled garden shaded by an old Lilac is a feature of "The Quarters"*



*At one end of the living room is a deep bay hung with flowered chintz, with windows looking out on the court. The floor which is of mellow-toned old brick is laid in a herringbone pattern and covered with Oriental rugs in rich colors*

*From the side a door opens on the walled garden court. Here quaint dormers break the eaves and [illegible] over the whitewashed brick of the wall. Cast-iron vases and benches of a by-gone generation give an authentic air*

*In keeping with the unpretentious character of this old cabin, the living room walls are finished in rough plaster and the decorations kept to gay flowered chintzes and well-chosen pieces of old English furniture that lend the room dignity*








PANTRY
KITCHEN
LIBRARY
ENTRY
LIVING ROOM
24'6" x 17'0"



S. H. Gottscho

# WHERE HOUSE AND GROUNDS UNITE

*An informal entrance should mark an easy transition from interior to out-of-doors, as does the portico of Mr. Dyer's house. At either side of the steps are low plantings of dwarf Juniper. Against the whitewashed brick walls stand slender Cedars and at the right is a spreading clump of Laurel*

# The GARDENER'S CALENDAR for DECEMBER

*This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.*

## FIRST WEEK

THIS is the time of year to give a final boost to the evergreens, broad-leaved as well as coniferous—especially those which have been planted within the past few months. It is of vital importance to make sure that they do not start the winter thirsty, lest spring find some of them in sorry condition. Consequently, get out the hose or the big watering-can, if the ground has not been well soaked by a timely rain, and give it a thorough drenching before hard freezing weather arrives.

And when this has been done, take up some of those pots of Tulips which have been making outdoor preparations for bloom indoors and bring them into a moderately warm cellar. As soon as the leaf points show, give them more light, and when the bud stalks appear put the pots in a sunny window where, with due attention to watering the soil, they should come to full flower perfection.

Another worth-while bulb scheme is the growing of Hyacinths in specially shaped glass vases in which the motive power is supplied by water. It is a perfectly feasible plan if a few rules are closely followed: keep the jars in a dark, cool place until the roots are several inches long, never let the water do more than barely touch the bottom of the bulb, and let the bud get well started before giving it warmth and light.

While you are in the cellar starting the Hyacinths, it may be well to look and see how the Dahlia tubers are getting along. Shriveling and mildew are the two extremes to guard against—the former indicating too much warm, dry air, and the latter insufficient ripening or packing while wet.

## SECOND WEEK

THE real freeze-up is imminent now—another way of saying that it is time to bank up leaves and soil around the outside of the coldframes so as to exclude as much of the cold as possible. This will help, too, in checking that seepage of winter surface water which sometimes gets into frames set in a low place and does considerable damage.

This is about the last chance, too, for bringing indoors the leafmold, humus, loam and sand which will be wanted for the spring seed flats. The chances are that when the time comes for the first sowings there will still be enough winter left to make it difficult or impossible to get good soil from outdoors. The supply gathered now can be sifted and mixed in the cellar as you have opportunity during the next two or three months, so that it will be in readiness for use early in March.

Now that the furnace season is well under way it is well to remember that coal gas is one of the most insidious of house-plant enemies. It is difficult to keep all the rooms completely free of it at all times, for little lapses are likely to occur even in the best regulated family furnaces. The menace of the gas is a very real one and is worth all kinds of effort and memory jogging to eliminate.

To help maintain the indoor garden's health the wise owner keeps and uses a fair-sized rubber bulb sprayer—preferably one with an angle nozzle which makes it easy to get at the under sides of the leaves. One of these implements is ideal for watering the soil in individual pots, for spraying foliage with water to cleanse and freshen it, and for the application of liquid remedies for aphis, etc.

## THIRD WEEK

IF you are carrying any hardy seedlings through the winter in outdoor flats, be sure that they are provided with surface drainage. In most flats the soil level is somewhat below that of the box rim—a condition that is perfectly harmless when the soil within is free of frost and therefore able to let rain-water through, but provocative of trouble when cold weather blocks this normal outlet. To safeguard the situation, better tilt each flat slightly and notch the lower side down to the soil level. This will obviate drowning by winter rains and the formation of cakes of ice around and over the devoted heads of the young plants.

These outdoor flats need some sort of protecting mulch, of course. Dead Oak leaves are a good covering material, and so are evergreen boughs. Where neither of these is obtainable and recourse must be had to some mulch which has a tendency to mat down too closely, good results are to be had by first stretching wire netting a couple of inches above the soil and placing the mulch on top of it.

The Strawberry bed should be mulched, too, preferably with salt meadow hay. Strawberry plants are easily injured by frost heaving, although they are otherwise perfectly hardy. So give them a moderate covering and rake it off in the spring as soon as the ground has thawed.

On all of these outdoor mulches it will be necessary to lay something to prevent the material blowing away when there is no snow to hold it in place. Old wire netting is good for this; lacking it, try small tree branches laid flat so as to anchor the mulch quite securely.

## FOURTH WEEK

THERE are so few outside jobs which can be done now that the gardener with a little time on his hands sometimes wonders what to do with it. If he is wise he will forget all about the great open spaces and apply his constructive ambitions to indoor work which has a bearing on spring's activities.

Among these inter-season tasks is the building of wooden bins for supplies of humus, fertilizers, lime and such other bulky materials for garden making as need to be kept conveniently at hand and yet protected from the weather. The size of these bins is proportioned to the quantities of materials to be stored, of course, and they should be fitted with hinged tops. Naturally, they are to be placed in an outhouse or other convenient shelter.

Besides this foresighted work there is the thorough cleaning of all garden implements and the coating of their metal parts with heavy oil as a preventive of rust during the idle season. While you are about it, you might include under this head a sharpening and general overhauling of the lawn mower; if it's like most mowers, it is in need of such attention after an exceedingly busy season.

There is more of a Christmasy thought in the small living evergreens which in the last few years have come into considerable prominence as improvements on the traditional idea of a Spruce chopped off at the butt and nailed on a couple of crosspieces. They are a real improvement, too; but don't think they will last forever in the warm, dry atmosphere of the house. The first indication of brittle, falling needles should be the signal to put the tree outdoors where it can live normally until planting time next spring.

*OLD DOC LEMMON SAYS—"It's allus been my idee to take the seasons 'bout as they come an' not do more kickin' ag'in the weather than is just nachurly human. Ye see, a man can't run them things, anyway, so whut's the use gittin' all het up?*

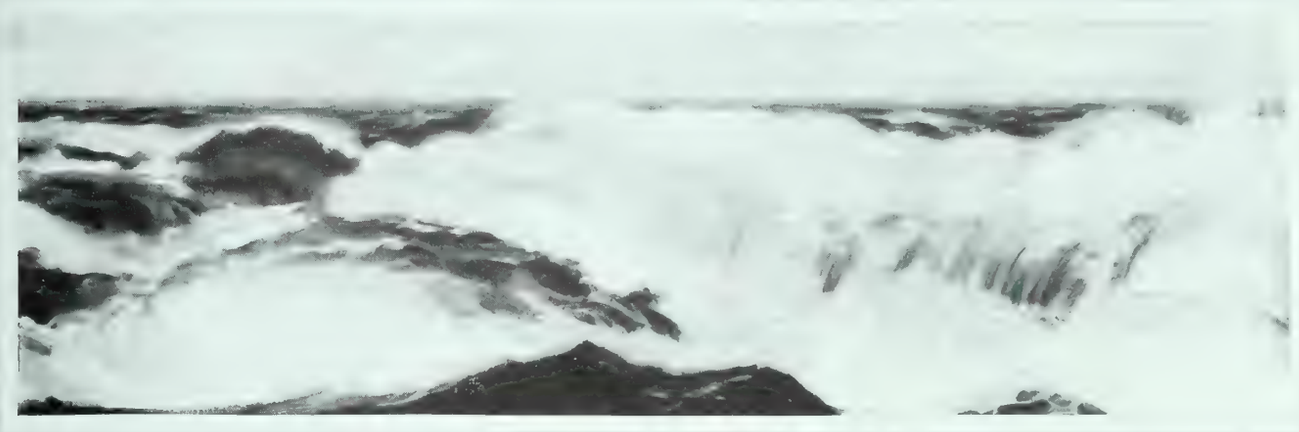
*"So, I ain't got the same feelin' 'bout snowstorms thet some folks hev. Up here in the back-country there's them thet hates snow an' them thet's seed so much of it they ain't got sperit 'nough left to hate nor nothin'. Some ways ye can't blame 'em much, mebbe, for there ain't no argyin' ag'in the extry work thet a real storm makes.*

*"A lot depends on the kind o' storm ye git. I h'ain't no use for the warmish, squashy one thet comes in on an east wind an' covers ev'rythin' with a foot o' slush. If it's goin' to snow, I want it to snow right an' have a real nip-winter out o' the nor'west, swoopin' 'round the corners o' the house an' pilin' drifts ag'in ev'ry stone wall thet cuts acrost the line o' the wind. Once she gits a-goin', the farm takes to cover—hosses stompin' in their stalls, chickens huddled in the wagon shed, cattle warm an' smelly along the row o' stanchions. Even old Shep forgits thet he's a watchdog an' curls up in the straw at the back o' his kennel for a long sleep.*

*"It's at times like this thet ye're glad to hev a tight house an' a good Franklin stove with plenty chunks o' birch piled 'longside it. Whut if ye do hev to shovel out a path to the barn tomorrer mornin'? There's worse things than swingin' a shovel in a world thet's all white an' cold an' sparkly—'specially when ye're thinkin' 'bout it in the old settin' room rocker with your stockin' feet broilin' slow an' comf'table-like in front o' the fire."*

# CLAM CHOWDER

## *meaty, juicy clams fresh from their sea-swept beds*



Clam Chowder! Famed soup at the seaside resorts—a sure magnet to every appetite that delights in the tang and zest of sea-born flavor! But there's no need now to journey to the shore to enjoy this soup in its true estate. For Campbell's is the real Clam Chowder, with all the fresh, tonic invigoration of clams direct from the sea.

✓ ✓ ✓

For this rich, tempting chowder, selected clams are cut small and combined in their pure delicious juice with diced potatoes, red-ripe tomatoes, fresh herbs and condiments. Many people find it especially attractive prepared with milk or cream.

Enjoy this delicious Clam Chowder today. On the label you will see also a full list of the 21 different Campbell's Soups. Consult this list frequently and vary your menus by selections from it. So easy and convenient! 12 cents a can.




LOOK FOR THE
RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



*"Every gift is in reality great if given with affection."*—PINDAR

*LET INDIVIDUALITY* be your slogan this year when it comes to the giving of gifts. Let your gifts be such as inspire delight at your thoughtfulness—and originality of choice.

An achievement to be striven for! And it is yours to fulfil, simply by a wise selection of the fascinating *Futura* pottery by Roseville.

Yes, this year give Futura. What personality there is in these modernistic shapes! With charming artistry they speak the bold language of today —these dashing vases, flower bowls, candlesticks, wall-pockets, jardinieres and hanging baskets.

The lucky receivers of such gifts will revel in their exquisite, soft tints and their interesting flares and angles. And perhaps you will want a vase or two or a bowl for your own! A selection awaits you at leading stores. Remember, it is Futura pottery by Roseville.

*If you want to know the story of pottery, ask us to send you a copy of the free, illustrated booklet, "Pottery".*

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY


# CHRISTMAS SUGGESTION FOR THE DRESSING-TABL



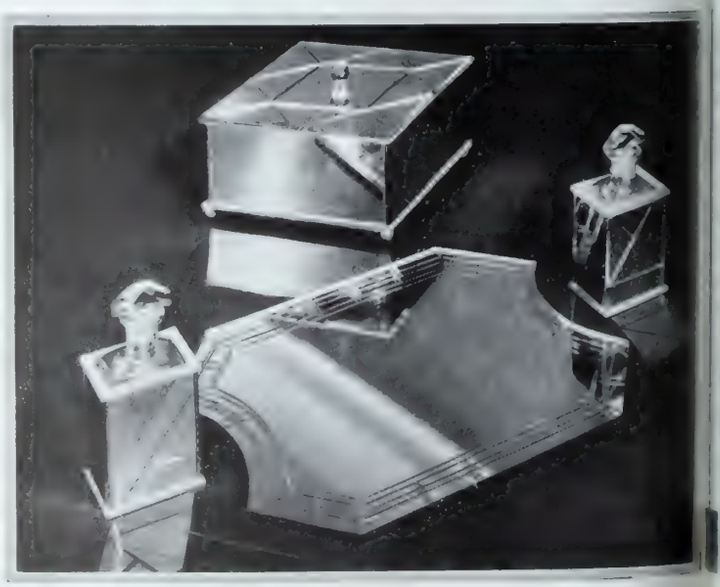
*A ribbon shade tops this dressing table lamp. Lord & Taylor. Mirror and powder box. Macy*

*(Below) Mirrored bits make this lovely set—cigarette box, tray and match box. Stern Brothers*

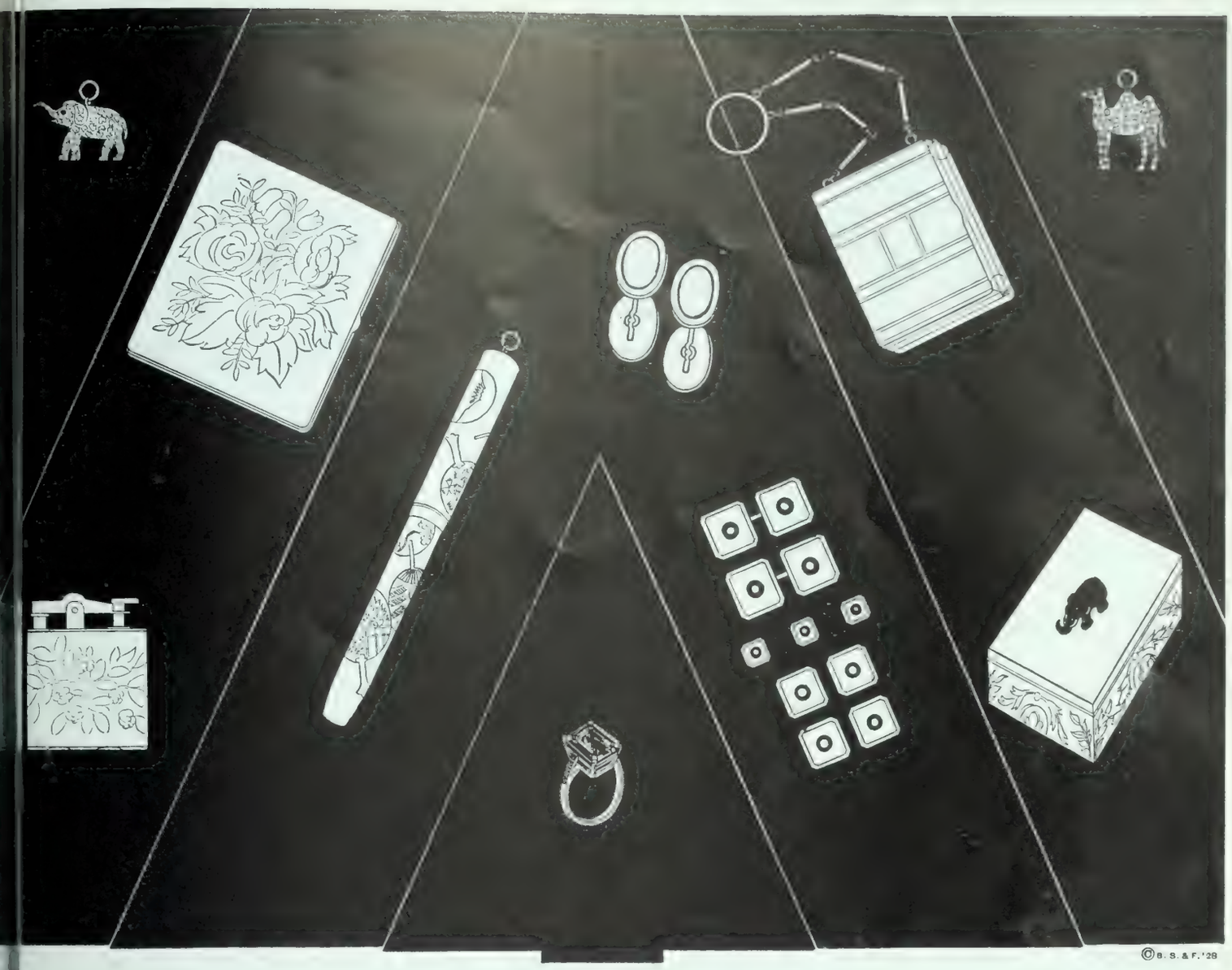


*A heart-shaped sachet bag of quilted pink organdie decorated in a tiny flower design comes from the Cape Chintz Shop*





*Tray, toilet bottles and a musical make-up box are mirrored. From Darnley. Addresses of shops mentioned above will be found on page 118*




*re is a gift that kings and lovers and wise men have given since time began. It is a gift as as the veins of the Earth . . . . On all high days and holidays—especially Christmas—gift of jewelry is a gracious gesture. A dignified, beautiful way of saying "Merry Christmas".*

| SUGGESTIONS FOR WOMEN | | | GIFTS AS ILLUSTRATED | | SUGGESTIONS FOR MEN | | |
|---|---|---|---|---|---|---|---|
| *Letter openers with enamel figures of Colonial times* | *As low as* | $ 6. | *Cigarette Case, petite point* | $ 40. | *Combination Knife, Key and Pencil* | *As low as* | $ 60. |
| *Necklaces, fancy stones—coral, jade, amber, crystal, lapis lazuli, etc.* | " | 15. | *Lighter to match* | 23. | *Combination Knife and Pencil* | " | 28. |
| *Bar Pins and Brooches, semi-precious stones* | " | 10. | *Fountain Pen, Japanese lacquer applied, in gold or silver* | 20. | *Key Containers—1, 2 and 3 keys* | " | 20. |
| *Bracelets, fancy stones* | " | 20. | *Tourmaline Ring set in platinum with diamonds in shank* | 425. | *Bill Clips* | " | 12. |
| *Under-arm Bags* | " | 50. | *Gold Cuff Links with enamel circle outline* | 28. | *Gold Knives* | " | 15. |
| *Cigarette Cases, enamel* | " | 90. | *Dress Set, Mother-of-pearl, whole pearl in black enamel* | 85. | *Link Buttons in gold* | " | 15. |
| " " *silver* | " | 25. | *Gold Vanity Case—powder, lipstick and Mirror* | 145. | *Dress Sets* | " | 40. |
| *Stamp boxes with jade figures* | " | 25. | *Cigarette Box, silver top with jade elephant ornament, glass bottom* | 50. | *Key Chains* | " | 8. |
| *Lighters, silver* | " | 20. | *Diamond Paved Platinum Animal Ornaments, Camel* | 210. | *Compact Cases for traveling* | " | 180. |
| " *gold* | " | 125. | *Elephant* | 215. | *Buckles and Belts—silver—gold—platinum* | " | 9. |
| *Toilet Sets in silver* | " | 160. | | | *Canes, Wallets, Hip Cases, Cigarette Cases* | " | 7. |
| " " *in gold* | " | 1160. | | | *Traveling Clocks* | " | 25. |
| | | | | | *Watches* | " | 65. |

# BLACK STARR & FROST

*JEWELERS IN NEW YORK FOR 118 YEARS*

TH AVENUE, CORNER 48TH STREET, NEW YORK • • • PARIS • PALM BEACH

ENTERTAINING WOODEN TOYS



# Let Christmas 1928 be long remembered

HAVE you been waiting for a suitable occasion to give your home some new furniture? Then grant that pleasure to Christmas 1928. The Hathaway Collection of rugs and furniture has been carefully selected to make your choosing a pleasure. And so reasonably priced that even modest incomes can easily afford this long remembered gift.

Easy Chairs. Davenports. Lamps. Rugs. Desks. Secretaries. Occasional tables. Beds. Colonial reproductions. Complete groups for living room, dining room or bedroom.

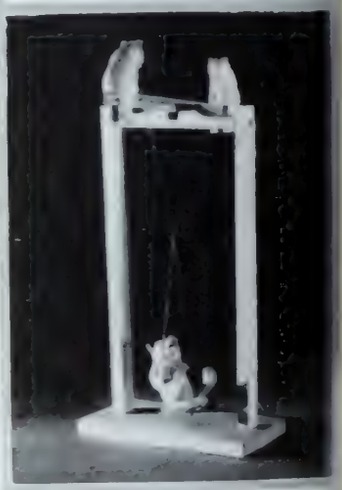
HATHAWAY'S
51 WEST 45TH STREET
NEW YORK





The upper floors above ... Pied Piper

... and a ... gay toy








# This Christmas Morning!

ON her gift table Christmas morning no present will gleam more richly than «Treasure» Solid Silver—or delight her quite the same. Taste and distinction are welded into every piece, and the patterns are designed to fit into the smart modern dining rooms of today.

What a perfect gift would be the «Early American Style» 3-piece Tea Set shown below! Price $223.00. Or perhaps a Sandwich Plate ($36.00) or Bread Tray ($42.00) or Water Pitcher ($100.00).

Then there is the delight of being able to select a gift in dozens and half dozens in the flat silver, and still keep well within the limits of your Christmas budget! And it's so pleasant to finish out sets in the patterns that people have chosen for themselves.

Listed below are a few suggestions. A moment at your Jeweler's and he will attend to everything.

| $10.00 *to* $22.50 | | $6.50 *to* $9.50 | | $1.75 *to* $5.00 | |
|---|---|---|---|---|---|
| 6 *Teaspoons, Reg.* | $12.50 | *Gravy Ladle* | $6.50 | *Lemon Fork* | $1.75 |
| 6 *Butter Spreader, Flat* | 15.00 | *Cold Meat Fork* | 6.50 | *Jelly Server* | 2.75 |
| 6 *Dessert Forks* | 22.50 | *Preserve Spoon* | 6.50 | *Cheese Server* | 3.25 |
| 6 *Bouillon Spoons* | 14.50 | *Salad Spoon, Serving* | 9.00 | *Sugar Spoon* | 3.25 |
| 12 *Coffee Spoons* | 13.00 | *Salad Fork, Serving* | 9.00 | *Sugar Tongs* | 3.75 |
| *Steak Set, 2-pc.* | 10.00 | *Tomato Server* | 9.50 | *Pie Server* | 5.00 |

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*Silversmiths • Creators of Distinctive Tableware*

GREENFIELD • MASSACHUSETTS

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STERLING 925/1000 FINE




With the increasing vogue for lampshades of parchment comes an increase in preference—in exacting selection.

Where hitherto a parchment shade passed as such, there is no longer haphazard acceptance. A present-day shade must essentially show the art of a master creator and stylist.

Accordingly, discriminating persons have come to regard Shades by deSherbinin as the embodiment of this lampshade perfection.

You will find them in the better shops everywhere; look upon the shade frame for the deSherbinin Hall Mark reproduced below, to be sure of obtaining the finest.

de Sherbinin inc.

116 East 27th Street New York City


# ADDRESSES OF SHOPS

ALL the gifts shown on pages 79 to 87 and on pages 112, 114 and 116 of this number may be obtained from the shops listed below, which unless otherwise noted, are located in New York City. As we do not purchase any of the articles which are shown in the Christmas Gift portfolio, we strongly urge readers to communicate with the shops at an early date so as to ensure receiving the articles on time.

B. Altman & Co., *Fifth Avenue & 34th Street*

Arden Studios, Inc., *460 Park Avenue*

Benello Bros., *581 Madison Avenue*

Buchwalter, Inc., *747 Madison Avenue*

Cape Chintz Shop, *Hingham, Mass.*

Darnley, Inc., *395 Madison Avenue*

Erskine Danforth Corp., *383 Madison Avenue*

Jones & Erwin, *729 Madison Avenue*

Long Sang Ti Co., *570 Fifth Avenue*

Lord & Taylor, *Fifth Avenue & 38th Street*

R. H. Macy & Co., *Broadway & 34th Street*

Jas. McCreery & Co., *[illegible] West 34th Street*

Jas. McCutcheon & Co., *Fifth Avenue & 49th Street*

Ovington Bros. Co., *437 Fifth Avenue*

Reed & Barton, *4 Maiden Lane*

Rena Rosenthal, *[illegible] Madison Avenue*

Saks & Co., *Fifth Avenue & 49th Street*

I. A. O. Schwarz, *[illegible] Fifth Avenue*

Nancy Shostac, *822 Lexington Avenue*

Stern Bros., *11 West 42nd Street*

Tiffany Studios, *391 Madison Avenue*

United Arts & Crafts, Inc., *47 West 47th Street*

John Wanamaker, *Broadway and 10th Street*

Washington Square Book Shop, *27 West 8th Street*

# SUCH FASHIONABLE JEWELRY MAKES EXQUISITE GIFTS!



**JEWELRY always has been a favored gift. Never was the finer jewelry so popular and so widely given as today. Among those with an appreciation of the beautiful, the designs shown here in gold and platinum set with diamonds and other precious stones, are the mode. Your jeweler has these exact pieces or he can quickly secure them for you.**



Fostoria

Reg. U. S. Pat. Off.

*This brown and white label indicates genuine Fostoria . . . which is absolutely practicable for serving hot as well as cold foods.*

# Fostoria

## FINE CRYSTAL AND DECORATED GLASSWAR

INTRODUCE your new Fostoria at the traditional family dinner, if it is your turn to entertain this year. When the table is set in the most up-to-date way, it sparkles with glass!

LINEN: *One of the decorative new linen damask cloths*, creamy hue or white.

FLOWERS: *Tiny chrysanthemums or yellow roses* in an Amber Fostoria bowl.

CANDLES: *Cream or ivory in Amber sticks. And the following pieces of* FOSTORIA DINNERWARE: Fostoria service plates, etched Amber; footed tumblers, etched Amber, or Crystal, Amber footed; soup bowls, etched Crystal or etched Amber; platter and vegetable dishes, etched Amber; Relish tray and salad plates, Green or Azure; dessert service and after-dinner coffee cups, Amber or Azure. The necessary silver.

You may like to vary the colors of Fostoria for different courses of the same meal. Or you may prefer the entire service in one color. Either style is smart.

Genuine Fostoria is now made in Dawn, Azure, Orchid, Amber, Green and Crystal, plain and etched. A wide assortment of patterns and pieces. And prices are very reasonable.

A complete dinner service of Fostoria is a most handsome Christmas gift. A breakfast set or a luncheon service, or single pieces of Fostoria are charming tokens of your thoughtfulness. Many other suggestions in "The Little Book About Glassware" (free). Address, Dept. H-12, The Fostoria Glass Company, Moundsville, West Virginia.



Gears that Never Clash
Brakes that Operate
at the Touch of a Toe

# *Found Only in Cadillac-Built Cars*

No Steering Strain or Shock
Features Assuring Safety
and Peace of Mind

WOMEN are making the delightful discovery that the New Cadillacs actually transform the entire operation of driving. They find they can handle them with an amazing ease—that they can drive or ride with a grateful sense of new security.

Always eager to be numbered among Cadillac owners, their enthusiasm has been redoubled. They realize Cadillac has held steadfastly to higher and higher standards and that all attempts at rivalry with it only serve to emphasize its uniqueness.

Gears shift at the touch of a finger, without pause, without clashing—an exclusive improvement of priceless value. New brakes, the most effective ever developed, require amazingly little pedal pressure. There is no steering strain, vibration or shock. A new type of adjustable front seat quickly brings clutch and brake pedal within easy reach. Security-Plate Glass removes even the remote hazard of flying glass fragments.

The central outstanding fact in motoring today is that those who want the highest type of smooth unruffled riding and driving *must* turn to Cadillac or to the new Cadillac-built LaSalle, or the new Fleetwoods on these chassis. Were others capable of producing them, the price would be prohibitive; for, unlike Cadillac, they could not command the huge buying power of General Motors.

The New Fleetwoods . . . *In addition to 11 refreshingly beautiful Fisher bodies for the new Cadillac, there are 12 exclusive custom models, Fleetwood designed and Fleetwood built. Nothing in motordom remotely approaches these exquisite examples of specialized craftsmanship. Cadillac-La Salle dealers welcome business on the General Motors' Deferred Payment Plan. Your present car accepted at full market value; pay balance out of income. The new Cadillac is priced from $3295 to $7000—all prices f. o. b. Detroit*

CADILLAC



## *A boon for a breathless ag*

Bridge . . . tea . . . dinner . .

theater . . . shopping . . . settle

ment house . . . golf . . . correspon

dence. . . . It's a mad but merr

whirl. And sometimes even Youth

likes to sit down and rest for

golden moment. . . . At which

times a really *good* cigarette i

like the Dawn of a New Day




© 1928, R. J. Reynolds Tobacco Company, Winston-Salem, N. C

# *Modern Youth seeks the* **SPIRIT OF TODAY**

YOUTH—with its innate instinct for seeking new pleasures—has discovered the joy of decorating the table. And as a foundation for the new silver, the stylized flowers and the modern crystal, the new linen damask tablecloths and napkins of Irish and Scottish weave are being chosen by the younger social leaders everywhere. No other table covering can so superbly contribute to the modern feeling in decoration. The simplicity of the single underlying lustrous tone of color, with its shadow woven damask design, is completely in the spirit of today...The new Irish and Scottish cloths of linen damask, executed in many delightful designs and in many lovely shades of color, are now on view at your favorite shop. You will find that their prices are less than their reputation implies.



## LOVELY LINEN

DAMASK TABLECLOTHS & NAPKINS

*impressively correct*

THE SPIRIT OF TODAY IS VIVIDLY PRESENT IN THE NEW IRISH AND SCOTTISH WEAVES



# -mas marks the spot where the tragedies occur

IT MAY look like comedy from the side-lines when Emilie, who dreamed of a diamond bracelet, gets a set of antique andirons instead. Actually, it's tragedy—one of a thousand Christmas tragedies of wasted hopes and wasted money . . . .

But dry those tears, and we'll tell you how to effect as many happy dénouements as there are names on your gift-list. Silver—solid silver—delights everyone. And there are gifts in International Sterling priced from the $2.75 that you intend lavishing on Cousin Edmund to a sum that would impress even Emilie. Let your jeweler tell you more!

+

*A hunting dog is depicted in the mounted enamel center which gives this pattern its name*—SPORTSMAN. *Four pieces,* $80.

+

VARSITY *is notable for its mannish simplicity. Five pieces, encased in pigskin,* $76.





*A lady's [illegible] with silver underwear, daring lavender satin, in a separate compartment. But on the train, it reveals warm tweed accessories in the most modern of patterns*—VENTUROUS. $184.



# . . . but dry those

# INTERNATIONAL

SEND FOR THIS CATALOGUE DE LUXE

Dresser sets—Men's—Women's—A showing of mirrors in actual size, as well as illustrations of other dresser pieces and complete cases and traveling sets. This 18-inch brochure . . . a beautiful fascinating thing . . . will be sent to you for 5oc—it costs us $1. Or if you prefer, we will send the name of the nearest jeweler where you may see the silver itself.

We will also send "Correct Table Silver—Its Choice and Use" (approved by Elsie de Wolfe) for 25c.



*Fourteen-piece hand-engraved manicure set in sterling, as delightfully ribbed as you go program. Fourteen pieces, in a bag of red morocco, $252.*



*Comes complete with this case, in the Chantilly pattern, or would be a pleasant thing to set with the manicure to make the ultimate gift luxurious. Price, $285.*



*It's very, very fancy, comes in cozy pouch of an elaborate brocade pattern. Monogram in a curlicue all-over manner. The mirror alone, $6. With comb and brush, $16.*



# tears, here is

# STERLING

**FINE ARTS DIVISION**
*Meriden, Connecticut*

INTERNATIONAL SILVER CO., Meriden, Conn.

H & G 1255

*Please fill my order for the following:*

| | Check Item |
|---|---|
| "The International Sterling Dresser Silver Pattern" (Chantilly) | ( ) |
| Name of jeweler where I can see Dresser Silver Pattern and select (no charge) | ( ) |
| "Correct Table Silver—Its Choice and Use" (Chantilly) | ( ) |

Name _____

Street _____

City _____



## "My early American highboy and Tom's beloved new radio—"

"THERE'S not a piece of wood in the house that isn't the better for VERNAXING! I started with a ten-cent trial size, and now I'll never be without a big dollar bottle.

"Of course I have the confidence of knowing that since a great expert like Arthur S. Vernay perfected it, and uses it for his own splendid collection of antiques, it *must* be good for my scattering of old pieces mixed with new!

"Then, too, it's a busy woman's ally. My grandmother had plenty of servants to rub-rub-rub. My mother got it done somehow, too. But I've just time for a 'lick and a promise'—and I don't always keep the promise!

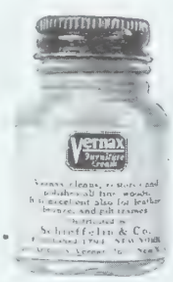
"VERNAXED furniture has the rich, lustrous glow that used to come only from tiresome, steady hand rubbing—a natural lustre, not a hard, glazed polish. And though I may leave VERNAXING till the last minute before company comes, there's no tell-tale, varnishy smell and my hands are as smooth as if it had been a hand cream, not a furniture cream.

"VERNAX*, in fact, has made my reputation as a housekeeper!"

You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture.

**Vernax** *Furniture Cream*

Sold through Department, Hardware, Drug and Furniture Stores —60¢ and $1.00 a bottle.




Distributed by Schieffelin & Co. for Arthur S. Vernay, Inc., New York

*Your Trade Mark

Laboratory of Schieffelin & Co. A-15
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Enclosed is 10¢. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

*Name*.....

*Address*..... *City*.....*State*.....

*My dealer is*.....

*Address*.....




*In the example above much attention has been paid to the decorative treatment of gallery railing and the supporting beams. Authoritative Spanish are the details of timber ends. The Hunter Robbins House, Flintridge, California, John Byers, architect*

# THE BALCONIES OF CALIFORNIA

(Continued from page 74)

mand, the architect has again taken up the consideration of the iron balcony, and delightful shapes are being originated in wrought-iron. As in the time of the Andalusian builders, almost the sole ornamentation of the Californian houses of today lies in the handsomely wrought and admirably placed balconies which grace the façades and cast fanciful shadows on stucco walls. Sometimes the iron is painted green, and with the matching green of the shutters seems to invite one into interiors carefully excluded from the too-fierce southland sun.

The patio came to California unchanged from its European predecessors, and in it we find the arcaded galleries of the second story or the simple lintel construction of heavy beams, as in the Mudejar wooden galleries—and, less often, the use of wrought-iron. These patio galleries, with fountains and tropical growth below, give an excellent seclusion and even in the heart of a noisy city are as removed from the world as the little galleries hung like birds' nests on the walls of the Alhambra in Granada or the courtyards of Seville.

Typical of Italy, yet with its counterpart in Catalan Spain, is the gallery loft built under the eaves of the house and variously used. In Italy it always seems gala, a place of flags and embroidered insignia from which to watch endless pageants. In Spain it was thronged when a victorious toreador made his passage through the city. Or often its use was for ventilation, to keep the lower rooms cooler, and in the country as a store room for the produce of the farm. It gained much in picturesqueness in those regions from being gaily festooned with drying corn or with bright yellow pumpkins. In California today makes an excellent sleeping porch, an if pageantry is dead, there are s the Sycamores and Oaks to silhouett against the sky or Pepper trees cross one's vision with drapery fern-like leaves.

California architecture has recentl profited by the influence of t French, as best typified in the hosp able buildings of the early Louisia settlers. Yet it keeps a Californ feeling in the contour of the hou So the French cast-iron, as well the wrought-iron they used equal well, has come into prominence in t decoration of California hous Charming two-storied balconies o cast-iron throw lacy shadows agai white walls, and slender posts su porting iron fretwork range alon side the heavier masonry supports the Spanish and Mexican houses a lend an elegance and charm to building which it perhaps lacked the past, regulated and excellent line and contour though it undoub edly was. And in the newer bui ing there is something quite typica ours, typically Californian, whe ever it had its inception. It is ind ative of the life here, basically stur and splendidly balanced as our ear architecture taught us, but no long primitive, no longer the building the hacienda and the rancho, b suited to living refined by mode convenience to a pattern which allo of a little more decoration, a li more embroidery than could quite conceived in the early days of N Spain. And reflecting the life of Ca fornia, changing with it, adapting self here and there, but always intrinsic part of this out-of-doors li ing will be the useful balcony.

# Antique

RECREATING THE SPIRIT & ART OF THE EARLY SILVERSMITHS





THE craftsmen of the past wrought with patient hands objects of silver which even today are not surpassed in beauty of outline and character of design.

Wallace designers, in the same inspired way, have perpetuated the beauty of the finest antiques by adapting their designs to meet modern needs.

And so the "Antique"—so named because its basic features are unquestionably old—has been created. It is, however, essentially a modern pattern. Correct simplicity, massive weight, a rich velvety surface and charming shapes combine to make Antique the ideal pattern for either "period" or modern surroundings.

Antique is but one of many Wallace designs from which you may choose. You may see them at your jeweler's—or beautifully reproduced in our booklet "The Wonder of Sterling Silver." May we mail you a copy? Address R. Wallace & Sons Mfg. Company, 612 Wallace Park, Wallingford, Conn.

*Antique Tea Spoons are $27 the dozen; Dinner Forks $51; and Dinner Knives $45. The Tomato Server is $10. The 6-piece Tea Set shown above is $625; without the waiter, $400.*




## WALLACE STERLING SILVER

# LIMBERT *furniture*
*by* VAN RAALTE *CRAFTSMEN*

People can have seen the mark of Van Raalte Craftsmanship during fourscore years and more — may have noted it discussed by lovers of furniture art.

This Limbert crest of quality has been a tradition since 1889. It stands for all the things cultured people expect and demand in furniture. Examples: good taste — authentic design — rare and beautiful woods artfully used — skillful, enduring craftsmanship.

Your search for the right kind of furniture will be shortened if you remember to say Limbert to your dealer. Let us send you the Limbert Hostess Book, an absorbing little volume on fine furniture and hospitality. Address your request to Dept. G, Holland, Michigan.

**Charles P. Limbert Co.**
Holland and Grand Rapids, Michigan




Trade Mark

*Write for this interesting booklet on furniture and gracious dining.*

*in beautiful homes*






*Two kinds of pot holders have departed, each for ballasting in washing. A Euphorbia simulates a Palm tree. The other plants utilized are Sedums and Sempervivums*

# LITTLE LANDSCAPES IN FAÏENCE

*(Continued from page 98)*

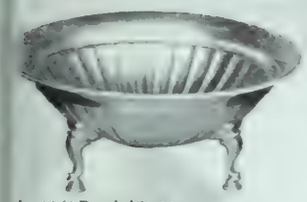
these little drawing room gardens to have walls which are capable of holding earth. It is on the surface of these clean supports that the painter draws his decorations in which he leaves his fancy free to follow whatever design pleases him. The potter prepares the artist's palette with enamel pastes. They are the same stanniferous enamels which were once used by the Arabs, and belong to the oldest faïences of Europe. Only—and this makes the great difference—Artigas bakes at between eleven and twelve hundred degrees centigrade, where the ancients used from eight to nine. Another difficulty which comes from the fact that the enamels for color decoration must be amalgamated with the foundation stratum, is that the painter's drawing or decoration is not made upon an already baked surface but upon the simply prepared *couche de fond*. The decorator is thus obliged to cover the rough earthenware of the walls by quick strokes of a brush charged with enamel powder. It is impossible for him to make changes. He must be perfectly decided about his drawing in advance, since he is obliged to throw it with a sure free hand directly upon this difficult material. He may also use the cameo idea, engraving his designs upon two layers, super-imposed in enamel colors, a process little employed but which produces a delightful effect.

One does not use any mass of plants in these little landscape gardens; the growing material plays what one might call a secondary part. A small Euphorbia takes the rôle of a Palm tree; other shoots, that of great Pines, etc. One finds also Sedum, Sempervivum, young Taxus and Thuyas, and the Sagina (Pearlwort). Really, the designs do not necessitate many shrubs. Very few, indeed, are used to make an amusing garden. Socrates, says Lucien, wished only for a plane tree, a flowery lawn and a fountain on the shore of Ilissus.

We repeat that no one should imagine that these small ornamental gardens, destined for a table or console in the hall, are intended as models in relief made to show the projects of real gardens to people easily convinced by plans. Everyone has seen such models; and there exists a well-known one, made for Madame de Pompadour at Bellevue, now at the *Cartes de la Bibliothèque Nationale*. Nor are they banal imitations of the Japanese miniature gardens, which are intended to reproduce Nature exactly but on an infinitesimal scale, a scale which emphasizes this exactitude in every small detail. At the Anglo-Japanese exhibition given in London in 1910 were shown two of these tiny gardens sent by the town of Kioto. They had been designed and executed especially by the famous school of Shiba, long celebrated for these works in miniature. All the furniture, all the accessories for the tea-house were scrupulously reproduced from the real objects. The stones of the famous temple of Kioto, with the polish of a thousand years, the Pine trees, the Cedars, the small bushes of real antiquity reduced by pinching of the buds, the Cherry trees, the Glycine, the favorite flower of the Japanese, and other flowers, planted according to the different seasons.

It is not such precision which one expects to find in the pottery landscapes of Ma Rubio, Artigas and Dufy, but details complete in themselves, though simplified. An expression, rather, of a garden which is reduced from reality; or better, a revocation by the movements of the artists' clever hands, of old, traditional forms to be found in our Western gardens.

# GLEAMING CHRISTMAS SILVER



No. 1365 Bowl, $40.00
Sterling Silver



No. 108 Candlestick, $10.00
Pewter



No. 1000 Candlestick, $19.00
Sterling Silver



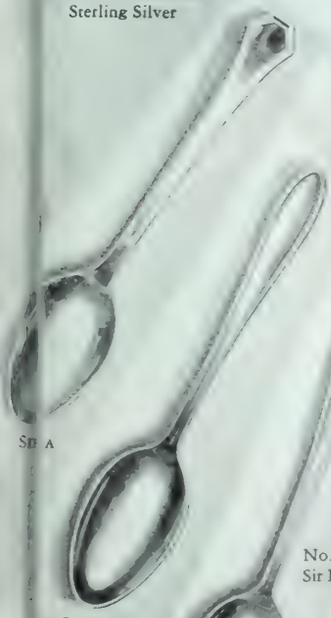
No. 106 Candelabrum, $10.00
Pewter



No. 25 Cigarette Box, $12.00
Pewter



No. D1000 Coffee Set, 3 pc., $105.00
No. D1000 Waiter . . . . 45.00
Sterling Silver



SIR A



SIR LANCELOT
Silver Plate
Tea Spoons
*Set of Six*
Sir . . . $3.75
Lancelot . 3.75
Galahad . 3.75



SIR GALAHAD



No. 4070 Ice Tub . $13.00
Sir Lancelot Ice Tong, 5.00
Silver Plate



6 No. 50 Cocktail Cups - $50.00
1 No. 1020 Waiter, 20-inch, 140.00
Sterling Silver



No. 4072 Beverage
Shaker . $30.00
Silver Plate



FRANCIS FIRST



HEPPELWHITE
Sterling Silver
Tea Spoons
*Set of Six*
Oxford . $13.50
Heppelwhite, 11.50
Francis First, 16.50



OXFORD

*YOUR* gift must be beautiful—for she loves beauty. It must be something that can be *used*, rather than merely admired. It ought to be something that will last and give pleasure after many Christmasses have come and gone . . . Then the gift you seek is Sterling Silver, Silver Plate or Pewter by Reed & Barton.

The name Reed & Barton stands for more than a hundred years of careful workmanship; for art and skill developed through steadfast adherence to high ideals. Sterling Silver, Silver Plate or Pewter by Reed & Barton has lasting character, quality, and value. Ask your jeweler to show you the pieces illustrated here.

TAUNTON, MASS. REED & BARTON NEW YORK, N. Y.

REED & BARTON

TAUNTON, MASSACHUSETTS

STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE



# Patrician

IN THE latter part of the Eighteenth Century, when Josiah Wedgwood was making history in the Ceramic Art, there came to his Etruria potteries leading artists of the day, to contribute their skill in the creation of beautiful designs. It is inevitable that many of their works should have been lost; it is fortunate that some of their patterns have survived, and of these none is more exquisite than *Patrician.* Inspired by an ancient frieze and developed at a time when the classic influence was dominant in England, *Patrician* has the simplicity and dignity characteristic of that school without, however, its conventionality. The decoration, of a color with the ware itself, is in low relief under the glaze, producing charming effects of light and shade. Made exclusively in Queensware, the rich cream color and graceful shapes of the pieces lend a perfect background to the beauty of the pattern. It is indeed appropriate that the title *Patrician*, once applied to the noblest classes of the Roman Empire, and so expressive of the aristocratic ideal, should be given to this exquisite design. It may be had in open stock.

*A copy of our illustrated historical booklet "C" will be sent upon receipt of four cents postage.*

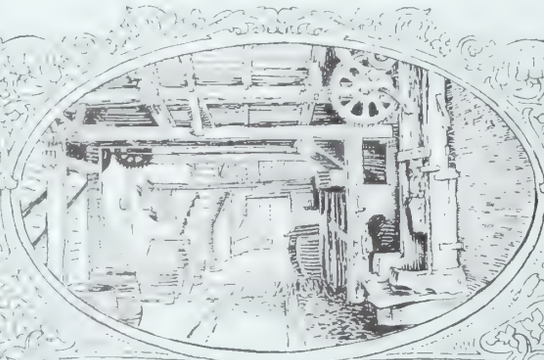
Mark on China




**Josiah Wedgwood & Sons, Inc.**
OF AMERICA
255 FIFTH AVENUE · NEW YORK
*WHOLESALE ONLY*
Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queen's Ware, Etc.
WEDGWOOD







*Old Crushing Mill, Etruria Potteries*

# PACKARD



. . . . "Gules, a cross lozengy between 4 roses or. A pelican in her piety."

So, in the language of Ancient Heraldry is described the Coat of Arms and Crest of the old English Packard family, first transplanted to the new world by Samuel of that name in the year 1638 via the good ship Diligent from Windham.

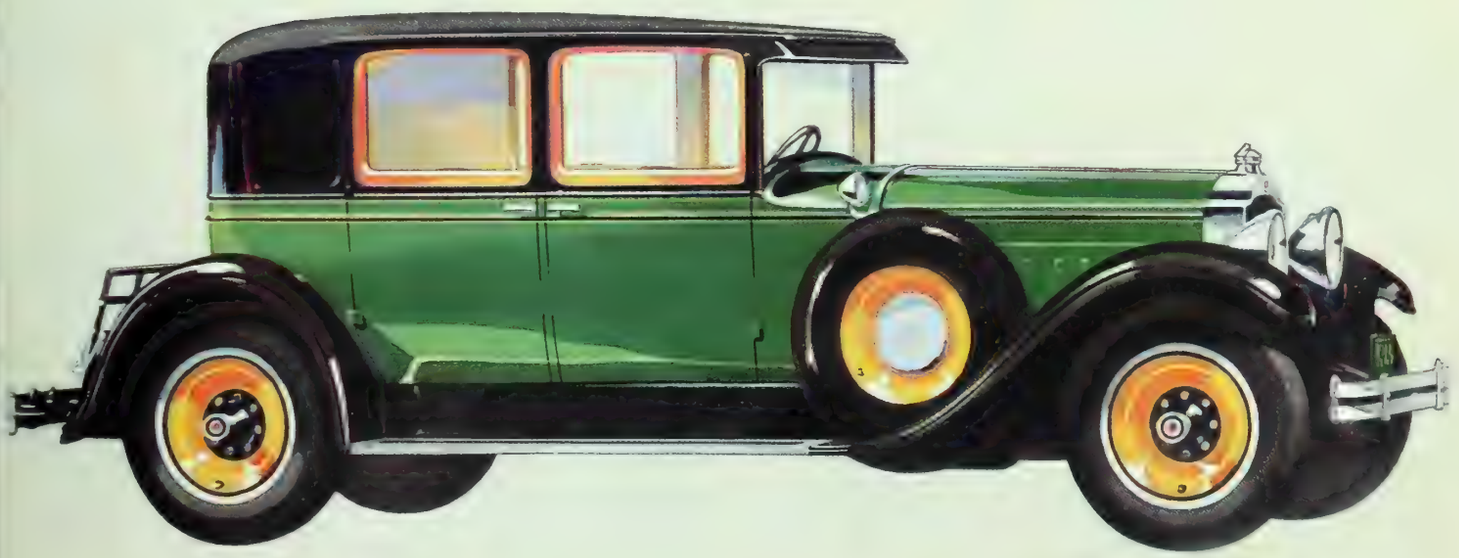
It was to be 290 years before that device was shown and known to fame in America—adopted with pride and as a mark of respect to James Ward Packard, and his brother and co-worker William, by the great company which they founded and lived to see win world leadership in the manufacture of fine cars.

For it was not in the Packard code to adopt a crest without meaning or significance, and the Packards were not the men to press their personalities or family in the public eye. So for thirty years the characteristic Packard radiator has neither borne nor needed a distinguishing symbol.

But now with the passing of Ward and William Packard, they who built largely with their own hands the first Packard car, the Packard Company has appropriately adopted that honorable family's Coat of Arms.

The Packard Arms will continue to stand for quality, taste and integrity—an everpresent pledge that the ideals established will always be faithfully upheld.

ASK THE MAN WHO OWNS ONE



LAVENDER
FRESH PINK
CHEERFUL GOLD
COOL BLUE
GAY GREEN

—*All colors in Cannon towels are guaranteed absolutely fast. Wash them over and over, the borders stay as bright as the day you bought the towels.*

TRADE MARK CANNON

# CANNON TOWELS

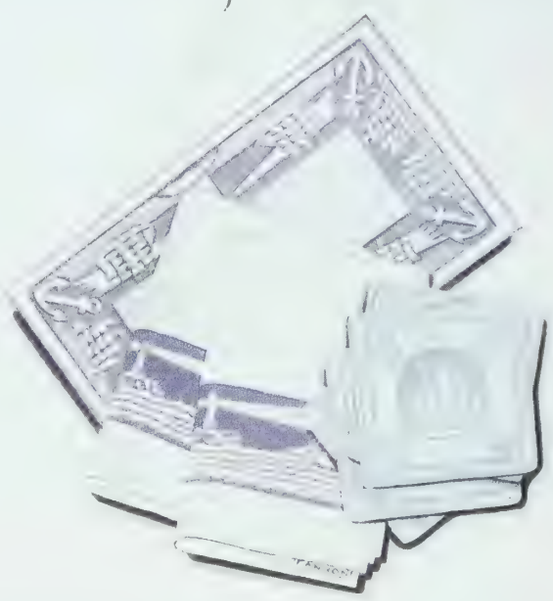
## *Piles of Christmas presents . . . Pick yours*

SEA-GULLS
TEDDY BEARS
MARMOSETS
LIGHTHOUSES
STRIPED EFFECTS

*And many other modern and up-to-date designs! As well as the charmingly decorative patterns, there are solid color and all-white towels.*

CANNON towels, Cannon bath mats, Cannon wash cloths, piles and piles of them—soft, strong, luxurious, made to wear and wear! Here are some of the new good-looking designs, the fast colors, the fine quality you always get in Cannon towels. You'll find them now in the stores at the same moderate prices you pay the year round. And remember, towel departments are spacious and pleasant shopping places.

People are always pleased with towels. People are particularly pleased with Cannon towels. And you will be proud to give presents like these, for they are lasting reminders of your good taste.



*This suggested combination in the marine manner is distinctly smart. Deep luxurious turkish towels (about $2.00 each). Heavy bath mats (about $2.50 each). Soft thick wash cloths (about 25c each). All designed with the Lighthouse pattern. Available in sets (about $7.50). In green, gold, blue, lavender and pink.*

*There are also Cannon sheets*, new this year; made in white and six pastel colors: Nile Green, Orchid, Canary Yellow, Peach, Sea-shell Pink and Azure Blue. Every color guaranteed fast. The Cannon Lavender Lawn is the finest sheet in the world and each package is scented with Yardley's Old English lavender. Cannon Lineen and Cannon Fine Muslin are for those who wish something less expensive.

The articles shown on this page, and the Cannon sheets, are sold in department stores and dry goods shops everywhere. Be sure to look for the Cannon label. Cannon Mills, Inc., 70 Worth Street, New York City.



*(At left) A most useful gift is a dozen of these small turkish towels, guest size. Soft of texture, conveniently small in size. Borders in blue, pink, gold, lavender, green and all-white. About 35c each.*

*(Centre) The pride of any woman's heart would be a supply of these beautiful solid color turkish towels, luxuriously soft and fine.*

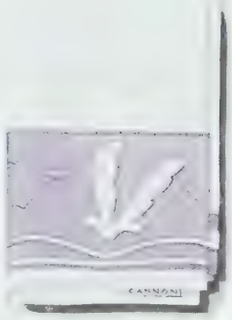


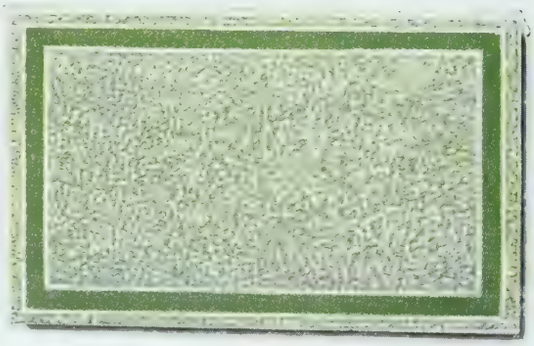
*Delicate shades of blue, pink, gold and green. About $1.25 each.*

*(At right) The children of the family may think washing a picnic, if they are given towels for their very own use. These teddy bears are especially jolly. Borders in blue, pink, green, gold and lavender. About 65c each.*



*(Right) The man who is lucky enough to get half a dozen or so of these Seagull turkish towels will chuckle every time he uses one. It's a real man's towel. Free and sweeping in design. Deeply absorbent and strong of texture. In blue, pink, gold, lavender. About $1.50.*





*(Above) No one is ever known to have too many bath mats, and here is one out-of-the-ordinary, one that is an exceptional "buy." Mottled effect, in green, blue, gold or pink. About $3.00.*



*(Left) Whimsical and gay is the Marmoset turkish towel. Smart, too, just the sort of gift women dote on. Your friends who have "gone modern" will adore them. Strong and deeply absorbent. The borders come in blue, pink, gold, green and lavender. About $1.75 each.*



# GIFTS Which Reflect The Wisdom *of* The Giver




IN these days of cheer and comfort a Stanley Vacuum Pitcher Set, which safely keeps liquids hot or cold all day long, has become a *Beautiful Necessity* to every man and woman—

***for her*** it adds a colorful note of style to the home furnishings and augments the pleasures of her guests and family—indeed, usually she finds a Stanley Service so invaluable that she purchases additional sets for all guest rooms and the library.

***for him*** it enlivens the appearance of the office or study, and its refreshing contents serve always to ward off fatigue.

Because Stanley Vacuum Pitcher Sets are fashioned entirely of metal and will not break, their unfailing services are the most distinctive and desirable of all.

See the Stanley Vacuum Pitcher and Carafe Sets, finished in new colored enamels, at your Jeweler's, Gift Shop, Department or Furniture Store. $24.25-$27.00, with oblong tray and two glasses.



## *The Stanley Unbreakable Super Vac Bottle*

Made specially for strenuous outdoor use, the handsomely designed Stanley Super Vac Vacuum Bottle possesses that rugged strength and dependability every sportsman admires. Its all-metal construction permits rough handling without danger of breaking, and its efficient vacuum keeps liquid refreshments at the desired temperature all day long under the most extreme weather conditions.

Pint, Quart and Two-Quart Sizes in Pebbled Green or Black, with Nickel Base and Cap. $7.00 to $10.00.

*A happy gift for any lover of outdoor life*

# STANLEY

*Unbreakable*

# VACUUM PRODUCTS



# Period Harmony in Radio Cabinets

*From the Lightolier Galleries, devoted exclusively to Carved Pieces, come fifteen period radio cabinets to make the radio contribute to the beauty, as well as the entertainment, of the home. Deft and seasoned Lightolier master wood-carvers have adapted Carved Pieces of authentic character to this practical modern usage. Decorators and their clients are invited to inspect these radio cabinets, as well as countless other Carved Pieces for every decorative use found at these Galleries and at leading shops throughout the country.*

*The Lightolier nameplate appears on each authentic Carved Piece from these Galleries.*

WRITE FOR ILLUSTRATED CATALOGUE.

LIGHTOLIER GALLERIES

569 BROADWAY, NEW YORK 222 HIGGINS BLDG., LOS ANGELES


# ON COLLECTING FURNITURE

(Continued from page 78)

very high backs (let us rather say with too high backs), or those high chairs with minute backs (evidently minute because they have been cut down, three times out of four), those queerly shaped sofas, those settees huddled up upon themselves. There would be no end to it, were I to attempt to arm you completely against such dangerous temptations.

And, as a matter of fact, this kind of faking can be endlessly varied: the imagination of counterfeiters is indulged to its heart's content, and this time without the restrictions of any existing formula.

---

If there is no fashion in the matter of nationality for furniture and chairs, there is one in the matter of style. Thus Boulle is losing ground, Boulle with its tortoise-shell and its ebony bordered with silver, a little cold, a little mournful, while the rococo Louis XV, ornamental and cheerful, is gaining. The Empire is undergoing serious fluctuations. The Louis XVI today "looks rich" (perhaps simply because one is nowadays accustomed to smaller flats, and this style especially delights the lucky proprietors or tenants of vast apartments). The Louis XVI pleases almost everyone—it is convenient, does not impose upon the eye, and can very agreeably be faked without alarming the artless admirer.

As to Louis XIII, one reserves him for castles, vaulted halls and enormous drawing rooms.

Finally the Renaissance (false, moreover, most of the time) satisfies the taste of a rather pretentious *élite*.

But notwithstanding fashion and its whims, you may rest assured that a handsome flat writing table—Louis XV or Louis XVI—that a chest of drawers in lacquer which is really good, or a small set of Aubusson in good condition, possess and will continue to possess a sure value.

---

However, just as in the matter of "style", certain woods are more or less in vogue: violet-wood, and this is comprehensible, strikes many as being too dark, dull—let us say almost melancholy—while rosewood is the favorite because it is "light colored" and gay; as the dealers say, "it sings". For the same reason, flecked mahogany and satinwood grow more and more in favor, and although they served cabinet-makers for furniture far less pretentious than rosewood, they are as much sought after as the latter. That proves a development in taste which is worthy of praise and encouragement. And I cannot but repeat here what I have already said in regard to certain very sober pieces of furniture, entirely without bronze ornaments.

---

If the question of signature is important in regard to paintings (although most of the masters never signed previous to the modern period) it is nearly as important in a chapter on furniture and chairs. Ah! that phrase which the antiquaires know only too well, and which exasperates them when obliged to answer in the negative: "Is it signed?"

So as not to say "no" straightforwardly they say:

"The best pieces of furniture are not always those which have a mark."

Or else:

"If you are positively bent on having a signature, it is not difficult; I can have one made. Choose which one you prefer."

Or again, with a candid air:

"How curious! Five times out of ten, signed pieces of furniture are either faked or false." Indeed! . . . Be reassured: if the piece of furniture you admire is signed, the antiquaire will answer you otherwise, and will complacently insist on the importance of the signature and the superior value it gives to the object.

---

There is undoubtedly a large proportion of truth in all that. A cabinet-maker having the qualities of a Nicolas Petit, of a Saunier, of a Dubois, not to speak of a Riesener or a Topino, is recognized by his workmanship. You do but verify your opinion when you raise the marble top of the piece of furniture, or when you turn over the chair, to find the mark which indeed is there; for most of the time you were not mistaken in the name. Besides—and *this* is corollary to *that*—an indifferent piece of furniture does not become excellent because it is signed. Finally, there are petty cabinet-makers of the 18th Century whose mark is looked for on account of its rarity, not on account of its quality.

The excellent book by Count de Salverte will fully instruct you as to all the *ateliers* from 1700 to 1800 and you will see that there were ever more artisans working in wood than there were painters and sculptors. You will then, prudent and modest beginner, start with this principle: that of not having a superstitious admiration for signatures.

---

Where does one find the mark on a piece of furniture or on a chair?

First, on a piece of furniture: generally under the marble, at one of the corners; or at the back, as near as possible to the marble if it is a writing table, a corner-piece, a console, or a chest of drawers. If not turn over the piece of furniture or if it is too heavy, go down bravely on all fours conveniently to inspect the "carcass". At one of the corners, or on one of the cross-pieces, you will put your finger on the name. (Yet I know of furniture which is false throughout except for the cross-piece borrowed from another piece of furniture, and magnificently adorned with a mark!) Or else look inside one of the drawers: certain cabinet-makers, indeed, strove to hide their mark in the most mysterious places. Schlichtig, for instance, who worked for Marie Antoinette, did not hesitate to sign a little jewel in two parts (the top forming a desk, and the bottom a table) under the top part, in such a way that it needed the mere chance of the thing being taken apart to bring about a discovery of the signature which lay as if buried: well, this signature, repeated four times, bear

(Continued on page 152)



*The original of this tapestry, woven in France, is owned by Teniers the Younger, Louvre to the Museum of Decorative Arts, Paris.*

# "Les Pêcheurs"

## A splendid tapestry faithfully reproduced from a famous museum piece

ALL the dramatic beauty of a wind lashed sea, the sweep of flying clouds, the colorful adventure of a Flemish fisherman's life is woven into this splendid tapestry . . . reproduced from one of the most famous pieces in the Museum of Decorative Arts in Paris.

The original was made after the cartoon of Teniers the Younger, a pupil of Rubens, and has all the qualities found in the best of his work. The richness and variety of color, the depth of perspective, and the natural attitude of the figures give to this composition an air of noble grandeur.

This tapestry is reproduced in two ways, either with or without the border.

It is made in the famous "Fin Point" weave, a contexture requiring so much patience and knowledge of the art of weaving that it is seldom used today except in Gobelin or Beauvais tapestries.

This panel is but one of the many fine handmade tapestries to be found at F. Schumacher & Company. To any room for which these beautiful wall hangings may be chosen they lend distinction and character.

* * *

In the Schumacher collection are beautiful fabrics for every decorative purpose, present day creations of distinguished designers as well as authentic reproductions from all of the great periods of the past—velvets, damasks, brocatelles, chintzes, brocades and linens.

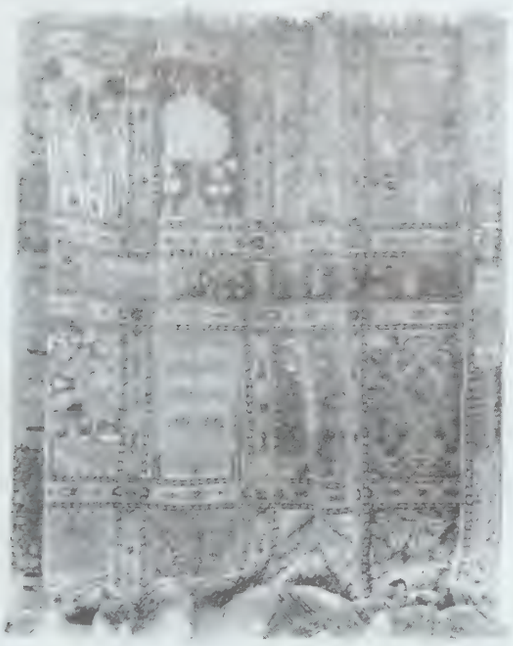
Your decorator, upholsterer or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

A new booklet, "Fabrics—the Key to Successful Decoration," giving, briefly, the history of fabrics and their importance in decorative use will be sent to you, without charge, upon request.

F. Schumacher & Company, Dept. E-12, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

F. SCHUMACHER & CO.

# BENGAL-ORIENTAL RUGS



PERSIAN GARDEN (Reproduction)

*Each panel is a miniature Tree of Life . . . . each Tree of Life different in design and different in coloring, all blended together into an unusually beautiful rug.*

## *A $20,000 Oriental Reproduced for $185*

Bengal-Oriental rugs are the truest copies of fine Persian rugs ever made . . . . . Because of the amount of hand work necessary they are produced in a relatively small way . . . . Connoisseurs and admirers of finest Persian rugs delight in these reproductions.

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Your address and 10c will bring you a portfolio of color reproductions of rare and beautiful Bengal Oriental rugs

James M. Shoemaker Co., Inc.
119 West 40th Street, New York

"THE HOUSE OF SHOEMAKER"
Twenty-second Year


# ON COLLECTING FURNITURE

(*Continued from page* 130)

in one place, which is very rare, the mention: "Made in 1786".

As to chairs, it is sometimes very difficult to make out the mark: indeed, many of them in the beginning were painted, then re-painted through the care of "solicitous" owners—that is, they preferred a resplendent white, very new, to the matchless grey-white, patined by time; and successive layers of paint had disrespectfully covered over the slight incision made in the wood. One should therefore not conclude that the signature is lacking just because one at first discerns no trace of it.

Often, also, the chair when upholstered conceals under its upholstery of horse-hair, or under its forest of nails, the very name for which you are looking.

Corollary of the preceding remarks: I need not urge you, when you find chairs "in their juice"—after the expression cherished by connoisseurs and dealers—to abstain from meddling with them or letting others meddle.

But it is rarer to find a chair or a piece of furniture "in its juice", than a picture. And likewise, nothing is more difficult than to save purchasers evil surprises which await them, if they insist on launching out in pursuit of what honest antiquaires, and not without reason, call "five-legged sheep". It is necessary to arm one's self with every guarantee (and I do not mean the label: "guaranteed of the period!"). One must avow, and avow to one's self, that one knows nothing even when one has studied for years this art—so fertile in counterfeits.

The most commonplace among these fakes, and the simplest, is to make the old out of the new: the piece of furniture or the chair is really only the copy of an original seen by the workman, one which it is necessary to "antique". So it is treated with walnut brandy, when it is a matter of forest wood, or, if not, one burns the panels with acid. Distrust glues which are too fresh, and never fear to inha the fragrant odor which comes fro the drawers or from the interio Glues, once used, will still smell aft twenty-five years! Besides that, th are not afraid of wearing down a the "ribs" of sculptured parts, order to remove their sharpness to th touch. But it is exceedingly difficult obtain artificially the soft polish ancient ribs.

Secondly: making old furniture o of old and seasoned wood. One mu examine with care to discover if th entries and exits of worm holes a such as to penetrate through th pieces of wood which constitute th piece of furniture. Take heed of thos channels which present themselves upo the surface. For the rest see the pr ceding paragraph, which may st be applied here.

Thirdly: fitting up an ancient ca cass with veneer in the style of t great furniture makers of the perio or else with sumptuous marquetry—a more skillful method of faki and one still more dangerous! Th generally employ old marquetr which is unglued for the purpose manufacturing small pieces of fu niture. It is worth noting that ungluing a bit of the veneer, o comes to the conclusion that the pie of furniture had never been prepare in the first place for this operatio and that on the contrary under th thin coat of mail it had the polis and the finish of a piece of furnitur which lacked nothing in order to b complete. Veneer is generally intende to be applied to unpolished woo Besides, the carcass of a piece of fu niture destined to be veneered w never tinted.

I would repeat still another meth of faking: the piece of furniture the chair made with fragments other pieces of furniture or chairs.

Finally, the metal ornaments (key holes, feet and bronze ornaments) o genuine old furniture are very soft t the touch—when they are of the p riod. Therefore one should alway beware of any unevenness.

# A WINTER GARDEN

(*Continued from page* 101)

illusion of gazing into an indefinite depth of tropical jungle.

In the beginning Roses flourished on the pergolas, but now we depend upon the Bougainvillea and other semi-tropical vines such as Plumbago, Alamanda, Clematis and the wonderfully sweet night-blooming Jasmine—which last, when in flower, fills the entire house with fragrance. These vines are suspended from iron girders and are very beautiful as they veil the glass. The hot-water system has enabled us to use semi-tropical green plants, all growing in the ground—Agapanthus, a few Oranges and Oleanders.

On either side of the flagged winding walk are beds of summer flowers in endless variety. These are raised in a forcing house and brought in as they are needed, taken from their pots and set about wherever they may add beauty to the picture. Usually a mas of Marguerites stands in the center o the beds. Even after their bloo passes, the soft feathery foliage is a excellent background for tall summe Larkspurs, Salpiglossis, Scabiosa an the lovely Blue Laceflower. Snap dragons of every hue, and varie Schizanthus, Cinerarias of the *stellat* type, or the giant porcelain blues, ad a note of strength to the rather deli cate beauty of most of the flowers an give an astonishing variation in form and color. Borders of Ageratum, an sometimes groups of Pansies and En glish Daisies, edge the walks, th Paper-white Narcissus and some Jon quils flourish in the spring, and charm is added by many types of Begonia In the autumn, Chrysanthemums o the pompon types take the place of th Marguerites and give such variety a we find in an outdoor garden.



The bronze—"Joy of the Waters" by Harriet W. Frishmuth

*The diamond, more than any other jewel, has ever been the gift of happiest portent. In ancient belief, it assured peace and happiness.*

*New pieces of supreme beauty, created by Caldwell artists, offer delightful gift suggestions.*

*Photographs of articles in keeping with any desired expenditure will be submitted on request.*

In the watch-brooch above, a tiny watch is concealed. It is consulted by pressing forward the top of the brooch.

The racing whippets—one of diamonds pavé, the other of black enamel.

A novel ring—Baguette diamonds imposed on sapphires pavé.

# J. E. CALDWELL & CO.

*Philadelphia*



# GOOD TASTE~

*the Heritage of Generations of Gracious Living*

**In the home where faultless good taste is the heritage of generations of gracious living, any covering but snowy linen damask for the dinner table would be unthinkable.**

**For more than a century, Gold Medal *Irish Linen* Damasks have been the invariable choice of those who are accustomed to nothing but the finest.**

GOLD MEDAL BRAND

*Reg. U. S. Pat. Off.*

*For sale at all fine stores*

**WM. LIDDELL & COMPANY**
**51-53 WHITE ST., NEW YORK**
**Mills in Belfast, Ireland**

GOLD MEDAL *Irish Linen* TABLE DAMASKS

# GLOOMS AND "HAIR-LOOMS"

(*Continued from page 71*)

Trade," held in Paris in 1927, a worker had exhibited several pictures made of hair. I was told he lived at Drancy, a small suburb of Paris, but not being able to find out the street, or the number, it took much time and patience to find him. I ate a *croissant* in the bakery to ask the customers who came for bread if they knew him. I took a *cafe-creme* in a restaurant and it was the owner of this place, who finally told me just where the artist lived.

Monsieur was a coiffeur, as well as an artist. He makes landscapes in hair. His first was made forty years ago of the white hair of his father and the brown hair of his mother. It is a snow scene, with a wooden cottage and bare trees. It measures 36 by 27 inches, and from a distance might be mistaken for an oil painting. His later work is finer. He makes the pictures over glass, with different shades of finely chopped hair glued on the smooth surface. The sky is painted on a card and placed back of the glass. He can copy any picture, even with figures. I judged orders for these works of art were not numerous.

### HAIR FLOWERS

I still wanted to find out how the hair flowers and trees were made and by dint of asking friends to inquire from their coiffeurs, I got the name of Audivert on the Rue Chabrol. This is a small street near the Gare de l'Est. I walked up one side and down the other and there was no shop with that name. On inquiring at a coiffeur's, I was directed to a wholesale dealer in hair, up five flights of stairs and there my climb was rewarded. The cousin of the proprietor had been an Audivert. She was married, had given up the trade, but she would tell me about it, if I would go to her house on the Avenue Jean Jaures. I hurried there in a taxi, only to find her out, but her husband made an appointment for me to call the next day. When I arrived, as it was Thursday, the children were home from school, two girls and a boy, all on the *qui vive* to see the visitor. I was shown into the dining room behind the wall-paper shop, where Grandmere was seated beside the stove and the children were doing their lessons at the table. The grandfather, J. Audivert, began making pictures about 1860 and when his daughter was thirteen she commenced helping him and finally when he died she carried on the trade and had only stopped work in 1925. Her catalogue showed 46 models for the glooms, brooches, bracelets, lockets and rings, all designs of tombs, flowers, monograms, etc.

She still had the tools and material and she willingly showed me the process. After washing and boiling the hair several times to make it as elastic as possible, it is combed out flat and even on a glass plate. A sheet of fine transparent wax paper is evenly coated with a colorless gum arabic and laid on the hair. When the glue dried the material was placed flatly on a lead plate and stamped out in designs with sharp steel cutters on short handles. These cutters were the designs of different flower petals a leaves, the crosses and anchors, t bowknots, etc. The designs cut, gl was applied to the paper side and ti pincers placed them on the glass of t picture. To make the Pansy have t rounded appearance a minute bit cotton was put at the back of ea petal. To make the drooping lines leaves of the Willow and fine flow stems, the hair on its paper backi was cut free hand with fine scisso The beauty and delicacy depended e tirely on the skill and training of t worker.

Among the tools were round spo like tubes of several sizes of pins f braiding the hair for chains and a clamps of different sizes to hold t ends of the strands while weavi The gold trinkets, of course, w made by a jeweler and the gl plaques and frames were boug ready-made. But the artist had paint the monuments and the sky the reverse side of the glass plaqu on which the glooms were done hair.

In the United States the ha memento custom flourished as Europe. As early as the 18th Centu rings were given at funerals, especi ly in wealthy families, to near re tives and people of importance. Th mourning rings often contained ha of the deceased. In old diaries a notebooks, such entries as these a often seen: "Made a ring at funeral." Judge Sewall wrote: "L a ring," by not attending the funer showing they were eagerly soug after. They were a heavy drain the family, as at one funeral in Bost in 1738, two hundred were giv at the cost of a pound each.

### IN THE NEWS

Looking over old newspapers found in the *Independent Journ or the General Advertiser*, May 1 1787, that "Lewis Clephan, Portr Painter begs leave to acquaint Ladies and Gentlemen that he l removed from Chapel Street (W Broadway) to Crown Street (Maid Lane) No. 28, where he paints Lil nesses, whole, half and quar Lengths. . . . Miniature Paintin Hair Work, etc. done in the neat Manner."

In the *New York Daily Gazet* September 20, 1791, Philip Paris tells his patrons he has removed fr Queen Street (Cedar Street) to No. Smith Street (William Street) a continues to "take the most corr Likeness in Miniature . . . All kin of Hair devices made in the m elegant stile. Likewise all kinds Jewellery executed in the neat manner, and on the lowest terms."

John Ramage, the Irish miniatu painter, who worked in New Yo from 1777-1794, made the go frames for his little pictures himsel The charming portrait of M Gulian Ludlow, shown here, is closed in a gold frame with a braidi of hair around the outer circle. T inner scalloped edge is of the facett gold, which gives the effect of ti brilliants.

(*Continued on page 138*)

## Dolly Madison
(ACTUAL SIZE 14-¼ INCHES)

Mirror $25.00
Brush 15.50
Comb 4.50

## Lorraine
(ACTUAL SIZE 13-½ INCHES)

Mirror $43.00
Brush 26.00
Comb 6.00

## Cassandra
(ACTUAL SIZE 14 INCHES)

Mirror $24.00
Brush 17.00
Comb 5.00

Dolly Madison eight-piece de luxe dresser set in the lovely Princess ensemble case . . . . . the set $71.50.

Lorraine long-handle mirror, comb and brush in the beautiful black and red Spanish case . . . the set $82.50.

## Which would she like best?

EACH one has so much to recommend it Cassandra . . . hand-hammered—boldly free of ornament—very modern in outline, feeling and inspiration. Dolly Madison . . . a gesture of respect to the supreme good taste of early America. And Lorraine . . . as luxuriously elegant as Madame de Pompadour herself. Go to your jeweler and see these lovely pieces, or write R. Wallace & Sons Mfg. Company, 012 Wallace Park, Wallingford, Connecticut, for a portfolio of engravings of these and other lovely Dresser Silver designs for men and women.

# WALLACE STERLING SILVER



[ *"I've always said that Radio could never satisfy my taste for good music, but yours has certainly changed my mind."*
*"You're right, the Federal John gave me is the only Radio I've ever heard that's really a fine musical instrument."* ]

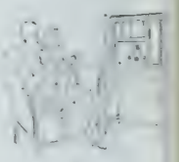
# Federal's full Ortho-sonic tone
## Matched with Distinguished Cabinets

*America's Finest Radio*



IT is interesting to note, during these days when quantity so often supersedes quality, that one manufacturer whose leadership in the telephone manufacturing field has been undisputed for more than a quarter century, has stepped aside from the crowd to produce a radio of a rare and distinguished character for an audience which will appreciate it.

Federal has perfected under guidance of its eminent radio engineers—its patented Ortho-Sonic feature—producing a quality of tone that gives new conceptions of the accuracy of music transmitted and received through the air.



Federal Radio as furniture is designed to fit graciously and appropriately into environments that welcome finer things. It has matched full Ortho-sonic tone with distinguished cabinets.



It may not be too much to suggest that unless you have heard Federal, you have not heard Radio. Beautiful Art-folio will be sent on request.



FEDERAL RADIO CORPORATION, BUFFALO, N. Y.
*Operating Broadcast Station W G R at Buffalo*
FEDERAL ORTHO-SONIC RADIO, LTD., BRIDGEBURG, ONT.

# Federal Radio
ORTHO-SONIC

BUILT TO EXCEED YOUR EXPECTATIO

# A Christmas Gift

## to meet the preferences of any hostess

ERIAPS her taste is for silverware with the subtle elegance of French designs or the patrician splendor of the old English patterns. She may like the gracious charm of the American Colonial Period or the surprising new beauty of the Modern School. Any woman who enjoys the duties of a hostess is most happy to possess a tea service of International Silverplate.

You can select a service that best suits the individual preferences, the dining-room and the home of the one whom you wish to please. . . . Always with anything of International Silverplate, from the largest platter to the smallest salt shaker; pitchers, bowls, candlesticks, vases, cigarette boxes, whatever your choice, you are positive of merit. Here is a gift to be made with pride and received with rejoicing.

Every piece of International Silverplate carries the guarantee of a maker with a long and honorable reputation for quality. Its craftsmanship does credit to the silverware. Ask for it by name, and notice the trademark. . . . Sold in the better shops throughout the country. Prices astonishingly moderate. A free booklet, "The Rediscovery of Silverplate," will be sent at your request. Ask for booklet HW-109. For this address Dept. E, International Silver Company, Meriden, Conn.



*e Croteau Pattern in International Silverplate is distinguished by a restraint and elegance chavacteristic of the Louis XIV period. It is perfect in accord with the smartest table settings and harmonizes with the modern trend in decoration. . . . As well as the tea service shown here, many other handsome and useful pieces are made in this pattern.*

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S.CO MARK



*Ivory and Jade*

Colored pottery pieces, or similar designs in other color effects, suitable for gifts and personal acquisitions may be secured through our exclusive distributor in your locality at prices ranging from $2.50 to $20.

*Rookwood Pottery*
*Cincinnati*

# GLOOMS AND "HAIR-LOOMS

(Continued from page 134)

Amateurs also made hair relics. In the first half of the 19th Century young ladies were taught to make them as an elegant accomplishment. They embroidered watch papers with their hair and presented them to their beaux. They made bouquets of large flowers fashioned of hair wound on wire and mounted on white grounds in black frames. Happily these have gone the way of framed coffin plates and the wax flowers.

One such amateur memento, made about 1850, represents the Redmond family. The larger maple tree is, of course, the father and made out of his hair: the smaller tree, the mother, and the nine little Poplars are the children, all made of their own hair, finely powdered and glued to the porcelain plaque. One of the smaller girls, through whose courtesy the picture is shown, can remember the older sister sitting at a table busy with glue and little saucers of chopped hair. The baby clinging to the edge of the table was just the right height to blow the fine hair, so big sister had to have her removed to save her materials. One had to be deft and undisturbed to do this exacting work.

As long as human hearts beat, locks of hair will be cherished. Quite recently Scudder's Biography of James Russell Lowell was offered to me, sumptuously bound in red levant and inserted inside the front cover was a lock of the poet's hair. It was originally presented by him to the mother of Francesca Alexander in Florence in 1874.

A lock of Robert Browning's hair has been given to the American Academy of Art and Letters in N York. It is enclosed in an ant heart-shaped Venetian locket crystal and silver.

In New York the old firm jewelers, Ball Black and Co., m many of the gold trinkets contain hair, from about 1840 to 1865. fortunately, they have no records them. At first, I imagined that hair work might have had to be to France, but I was assured t were skilled workers in this cou at this time. Dr. George Frede Kunz, the noted gem expert, said at one time one of the best kn jewelers employed a hair worke his own shop, thus assuring tomers getting their own back, which was more than some dealers could vouch for. Some of keepsakes shown are undoubt this firm's work, as the owners w lending them to me said: "My fa always went to ——'s."

One family owned such a hands hair watch chain with gold mounts when hair went out of fashion (p be') they had a jeweler supply a chain to the mountings and still in use. In many places wh asked for hair watch chains, the braids were offered to me, all wit mounts. These had been removed melted up for the gold.

Thus this utilitarian age to its own use these cherished tr of an earlier time. No mor glooms tolerated on the walls, happily, for good taste and joyous Madame's gay jewelry is now especially to match her frocks she changes it as often.

# TO ACHIEVE BEAUTIFUL FLOO

(Continued from page 104)

a satisfying hop-scotch layout for the rainy day. Cemented down over a layer of deadening felt, linoleum becomes an integral part of the floor and a transparent finish of lacquer given it at the factory needs only an occasional waxing to preserve its life and bring out its sheen. On the printed linoleums an ordinary coat of varnish applied once a year will take the wear and protect the pattern.

Cork tiles in soft shades of brown form a warm and restful combination of resilient comfort with the appearance of marble while the composition floorings in many plain colors are comfortable and easily cleaned and may be waxed or oiled if desired. An interesting preparation of wood fibre gives an appearance of stone and a perfected rubber tiling offers an affinity of denseness and resilience, needing no wax or oil.

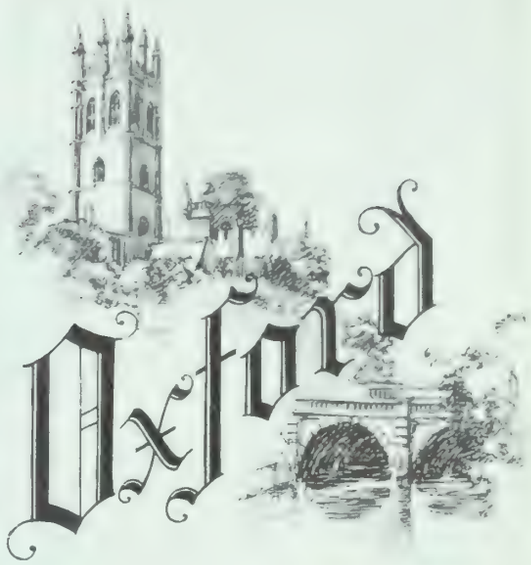
As with any fine possession, floors must be given attention for no part of the house receives such ruthless wear and constant abrasion. As oil and wax do not mix happily, floor oil should never be used on a waxed surface and, *vice versa*, the oiled floor must never be waxed. Water dulls and whitens a waxed finish though, in case of lute need, a soft cloth wrung o warm, soapy water, can be us wipe up the floor, following with a rinse before repolishing. Var floors respond to oil and a p surface shows a renewed fre after a damp mop has been passed it. Manufacturers warn agains use of caustic soaps or harsh sives on linoleums, giving sou vice about the care of their floor

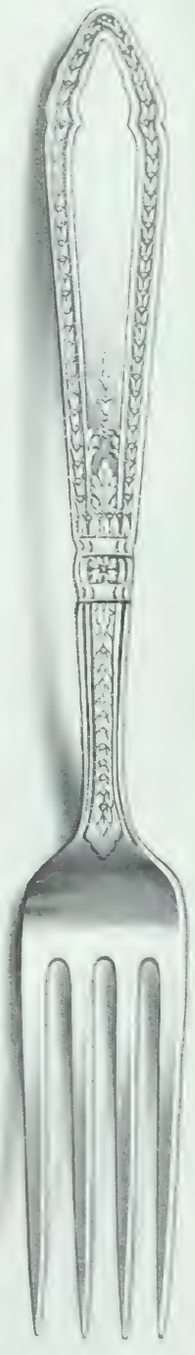
Many types of electrical polishers are now available, som them on a rental basis, to mak care of waxed floors a simple h hold task. Some vacuum cleaners a polishing attachment. A more orate equipment has revolving br to propel it, with a sanding an finishing attachment to remov surfaces.

Modern methods have not given us beautiful floorings to new charm to our surroundings, have given us as well the mea re-beautify what we already The grain remains just as lo the wood itself endures. Wit right care and treatment, it can be brought to new life.

# THE OXFORD DESIGN AN EXPRESSION of OLD ENGLAND

To those who love grey spires clustered in purple hills, ivy-covered walls, and the cool, darkling corridors of old English houses, this pattern in Sterling Silver will be a gratifying possession. The design is called Oxford, because it was inspired by Christchurch Cathedral in that famous old English city. This Sterling Silver is made by Reed & Barton; it has substantial weight, quality, character, and lasting value to succeeding generations. The name itself—the name, Reed and Barton—is a synonym for the finest silver it is possible for painstaking craftsmanship to produce. Ask your jeweler to show you the Oxford Pattern in Sterling Silver by Reed and Barton



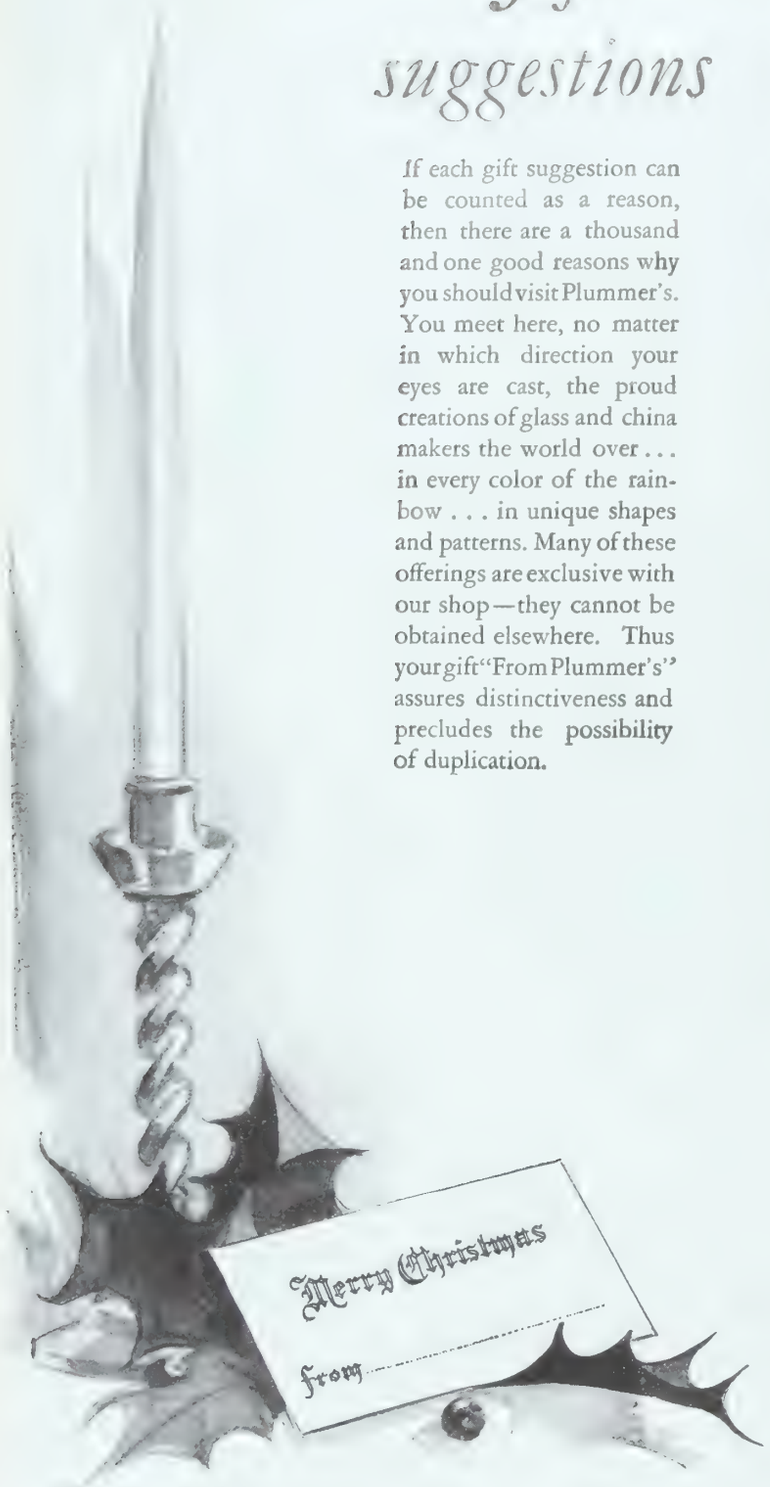



| | Set of six |
|---|---|
| DESSERT FORKS . . *actual size* | $22.50 |
| DESSERT KNIVES . . *with stainless Mirrorstele blades, new French shape* | 21.00 |
| TEA SPOONS . . . | 13.50 |

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TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE

# Gift suggestions

If each gift suggestion can be counted as a reason, then there are a thousand and one good reasons why you should visit Plummer's. You meet here, no matter in which direction your eyes are cast, the proud creations of glass and china makers the world over . . . in every color of the rainbow . . . in unique shapes and patterns. Many of these offerings are exclusive with our shop—they cannot be obtained elsewhere. Thus your gift "From Plummer's" assures distinctiveness and precludes the possibility of duplication.

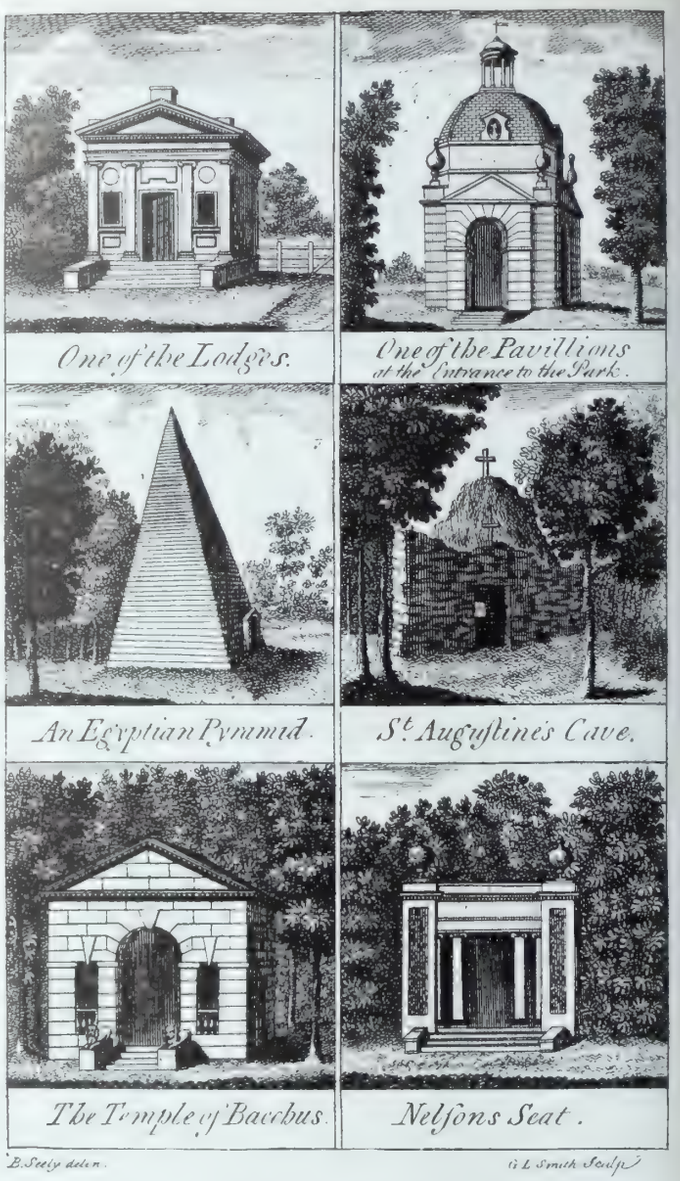



YOUR PERSONAL GREETING CARD ATTACHED TO A GIFT FROM PLUMMER'S IS A REAL GOOD WAY OF SAYING "MERRY CHRISTMAS."

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IMPORTERS OF
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CAULDON · ROYAL WORCESTER · ROYAL DOULTON · COALPORT


*In 1749 in London was published a book describing Stowe, the seat of Viscount Cobham, which in its day was one of the loveliest estates in England. The book contains many plates such as the example above illustrating the buildings and monuments on the grounds*

## LURE OF OLD GARDEN BOOKS

(Continued from page 90)

called the father of British Botany, and who lived and wrote during the first half of the 16th Century. But these rare books are beyond the reach of most of us and must be viewed in great libraries or museums. There is, however, an exact reprint of Turner's lesser work, *The Names of Herbs*, available, which is most interesting and valuable to the student of old plant names. In 1578 appeared *A Niewe Herball or Historie of Plantes*. This was a translation by Henry Lyte of the herbal of Dodoens. My copy of this scarce work I unearthed many years ago in a cobwebhung shop in the city of Bath, England, and purchased for a pound note! It is far from being a perfect specimen and several pages are missing, but all its quaint learning is there set forth in black letter, and on the yellowed fly leaf is the name of Robert Southey inscribed in faded brown ink.

Happily the beautiful herbal of John Gerard, the most famous of English Herbalists, is fairly easy to be come by, and it is a possession to be cherished. In the dingy London neighborhood of Fetter Lane, Gerard's garden throve and sparkled in the late 16th Century, and his accounts of the sweet herbs, the Violets, Primroses, Daffodils and Gilliflowers that grew therein are as delightful reading as may be found anywhere. He gives us, too, many glimpses for which we are grateful of the wildflower life in and about London, and writes chattily of the doings of other gardeners. Of course he was a true herbalist and entreats his plants largely from a medical point of view. But he cannot hide his delight in them. The interest of this great work is much enhanced by the hundreds of fine woodcuts that adorn the pages.

John Parkinson has been called the last of the great British herbalists, but he is less known and loved for his herbal, the *Theatrum Botanicum*, than for his great *Paradisi in Sole* that preceded it. This is by all odds, it seems to me, the most enchanting book on gardening of any age, and all who care for flowers and gardens should read it. Parkinson's language is

(Continued on page 154)



THE MIXING TABLE

DESIGNED for hospitable uses, which flourished so bountifully in colonial times, this historic table may still be regarded as more than an object of veneration. And as a serving table, its resource of compartments and spaces makes it indispensable for the buffet supper or other informal collation. The original of this Mixing Table is one of the choicest pieces in the Metropolitan Museum. The Danersk reproduction preserves all the fine elements of inlay and rare woods, with black glass or grey marble for the center space, as desired.

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*Interior Decorators*

SINCE 1866


# ENGLISH COUNTRY FURNITURE

(Continued from page 88)

doubt that these distinctions are more outstanding in the chairs of the various districts.

Exemplifying this is the continued retention of the rush seats in Yorkshire, Lancashire and East Anglia. Further, although it is not our purpose to treat with that simple woodwork more especially rustic, it is interesting to note that in each instance the chairs from the sections named are of the farmhouse variety. That is, they did not enter into the furnishing of small manors or even homes of middle class country residents. Yet, as we now realize, they are worthy of place in any room. Again the tradition of the Lancashire spindle, the Yorkshire ladder and the Norfolk gridiron back each found its way to this country and was repeated with various modifications in the Early American furniture. Actually the first two named made their appearance in the earlier decades of the 18th Century. Occasionally those of Yorkshire are spoken of as "Chippendale" ladder back, but no connection exists between this famous maker and these simple chairs, although an elaboration of the style was included among the designs of the celebrated Thomas.

### THE LANCASHIRE SPINDLE

Whence the Lancashire spindle derived cannot be said with any degree of certainty. The suggestion has been made that it is an adaptation from the cotton spinning industry of which this county is the center. This, while accepted locally, is at variance with datal facts, for this form of turning is known to have existed in England since Elizabethan times, whereas the Lancashire spindle chair first came into use about 1710. With the small chairs without elbow rests the back consists of a rectangular form divided by two horizontal, plain turned bars. Between these bars in each of the two upper sections are five turned spindles placed vertically. The armchairs, however, have three bars and three series of vertical spindles. Here, however, there is a further difference from the small chairs. Whereas the horizontal bars of the latter are equidistant and the spindles therefore the same length, with the armchairs the center section is narrower. Further, although five spindles appear in the top and bottom divisions, in the center these turnings are increased to seven and are placed across the width of the chair back.

There are also several minor variations according to the section of Lancashire from which the chairs come. Thus we find them with a top rail having a tentative double cyma curve meeting at a shell motif; those in which the top rail of the back takes the form similar to the comb; and others with three concave bars. Similarly, there is an outstanding difference between the examples of the northern part of the county and those made in the south. The former usually display longer and finer spindles, in addition to which the rail between the front legs has three globular knobs. In the south the spindles are noticeably shorter and sturdier, while the stretchers in front assume the form of an elongated bulb.

In workmanship and construction these are in every way equal to the high-back seats with the horizontally arranged, ladder-back bars indigenous to Yorkshire. But the latter are by far the more attractive. As a rule these five cross-bars, including the top rail, have shapes varying from the simple plain rectangular type to those that are concaved and shaped with undulating curvations. Those of the latter are frequently referred to as the ribbon splats, the style being similar to that material when it is folded. The frame and understructure are very similar to those of the Lancashire chairs, although the front stretcher at no time develops such robust shape. But although the legs are sometimes described as a rural adaption of the cabriole, they are merely turned with a protuberance; nor is there to be found but little indication of the Dutch support, even though the feet are pad-shaped.

Chippendale himself undoubtedly adapted the ladder-back, and with the provincial examples of the north country that follow his designs, there is much that recalls the early and more simple pieces. Occasionally chairs of this type by provincial makers in the Chippendale manner are found with pierced back splats with the conventional seat. More often the local craftsman restricted himself to the plainer bars and used the undulating curves. In such cases, however, he used the sturdier square legs with the under-bracing and with the under bars it is not uncommon to find the fretted geometrical shapes, which manifest rural efforts to adopt the Chinese motifs.

### THE GRIDIRON TYPE

Norfolk chairs of the gridiron type are an evolution from Hepplewhite styles. The underpart and legs follow the forms of this maker, but the cabinetmaker in the outlying districts, lacking the technique to produce the elaborate backs, contented himself with using vertical bars. The resultant shape is that of an old-fashioned gridiron, formerly used for grilling food over an open fire, hence the name. These again are of the farmhouse variety, but they evince an undoubted grace in the fineness of the proportions. Throughout East Anglia they are yet in use in modest homes as dining chairs. It is in such settings that they are found in sets of six with one arm or carving chair, such usually having the comfortable incurving wood seat. Unfortunately many sets have been divided for which reason they are rarely obtainable other than in single examples or, at the most, three.

If the chairs so far mentioned are more prolific and reveal better definite characteristics than those in other sections, they are by no means the only provincial domestic furniture of the mahogany period that evinces local features. Devon retains its love for paneling, continuing this in many of the larger seat backs until fairly recent times. This perpetuation is evident in many other more distant sections, such as the extreme west, Cumberland, Northumberland, parts of Yorkshire and Wales. In other parts, isolated through lack of transportation, style

(Continued on page 148)



THE strange grace of Weller vases is often like that of the symmetry of trees. The full oval of a sugar maple—the long slimness of a white birch—the conical form of a blue spruce standing in snow. These shapes are hand-made of pure clays from the white cliffs of Dover. Under Weller colors, they become all the changes of fire! They glow and kindle with the freshness of their own lights. . . . Fill such pottery with a few sprays of winter berries, or with a handful of shining leaves—set it in a window—and with seeming carelessness you have an arrangement of wild and beautiful appeal! . . . Jewelers, florists, china and glass departments display Weller Ware. Notice the frequent marking "Hand-made"—yet Weller prices are always within reason. Any piece would make a welcome Christmas gift. A fruit bowl—a shining jardiniere. Write for our folders describing beautiful uses of pottery. Address the Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio. *Potters since* 1872.

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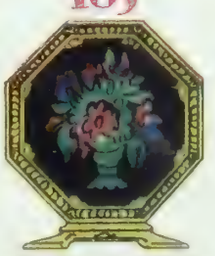
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RADIOLA 60—*Beautifully designed table model of new Radiola Super-Heterodyne with A.C. electric operation. Single control with illuminated dial. Two-tone walnut veneered cabinet. An instrument of wonderful musical range and tone fidelity.*

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TINGLING air . . . jingling bells . . . the welkin ringing with glad Christmas carols . . . the heavens velvet toned behind a billion glistening stars . . . what nights were those when great-grandparents went a-visiting.

Christmas cheer . . . tinsel-laden trees . . . bulging stockings before the hearth . . . and goodies! Sweets and things in fine array . . . and sure-edged carvers gliding through stuffed turkeys and succulent roasts . . . carvers made with a knowing anticipation of many, many happy returns of Christmas days.

It may have been this knowledge and, again, it may have been pure love of the craft that put artistry and cunning into heart and hand of New England's master cutlers.

And chief of all . . . the oldest cutlery house to survive those days . . . the time-tested establishment of John Russell.

Russell carving sets, Russell meat and bread and paring knives . . . many are still in use by descendants of those old New England families.

Chefs and butchers throughout the country have long known the value of Russell excellence—and profited in ample measure by their knowledge.

In case you have not inherited so fortunate a legacy, Russell Cutlery is still to be had in abundant variety, created for convenience, wear and style.



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Perhaps you would like to pick and choose? "How to Tell" is the name of a booklet that will give you some idea of the Russell line. It's quaint. It's useful, with some authoritative hints on table appointments tucked in its pages. May we mail it to you?

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*This is the Russell Royal Blue Arrow line of Stainless Kitchen Cutlery . . . . a useful, long-wearing, up-to-date Christmas gift.*

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New Senior appointments are regal. There is a wide range of vivid and modish colors. A varied selection is also offered in the upholstery—every weave and pattern admirable for its tasteful harmony and rich good looks. And you recognize in every curve and sweep of Senior coachwork, a new and vivid expression of smart car style. In action the New Senior is flexible, quiet and fast, with sure, flashing pick-up, impressive smoothness at all speeds, abundant power and exceptional ease of control.

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# AUTUMN'S ASTERS

(*Continued from page 95*)

the effect of cold, blustering winds.

In dry, heathy places the nearly prostrate *A. linearifolius*, by some botanists placed in another genus *(Ionactis)*, carpets the ground. This is really a wonderful little plant with stems each from six to twelve inches tall clad with heath-like foliage and clear blue blossoms starring the ground in millions. In southern Europe and western Asia grows the Italian Starwort *(A. amellus)*. This in the British Isles is especially known as the Michaelmas Daisy since it is in blossom on the feast of St. Michael, which is celebrated on September 29th. It has sturdy stems each from one and one-half to two and one-half feet tall clothed with rather large, grayish green leaves.

Now, there are hundreds of other species but the garden Asters of today have been derived almost exclusively from the species mentioned above and most notably from *A. amellus*, *A. novi-belgii* and *A. novi-angliae*. When we compare Asters like Climax or Crimson Beauty with their wild parents and realize that not more than ten of some 250 wild species have been used in breeding it is obvious that we are only at the beginning. The potential possibilities are, indeed, enormous. In Europe, more especially the British Isles, during the last thirty years much attention has been paid to several species of Aster with the result that in no group of hardy perennials in recent years has so great a number of first-class garden plants been raised. Two years ago a trial of these Asters was made in the gardens of the Royal Horticultural Society at Wisley and 186 named sorts were tested.

Although Asters grow in almost every kind of soil and in almost any and every situation, they none the less appreciate good food. This they share in common with all herbaceous perennials. To grow Asters properly a good rich loam well fertilized with cowdung should be employed. They have a habit of spreading freely and the best results are obtained by dividing up the clumps every third year and replanting. Indeed, one is well advised to reduce the number of growths the second year, removing more especially those in the more central parts of the rootstock. The taller sorts should be staked Grown thus under proper cultivation Asters are the glory of the flower border during the autumn months. There is no difficulty about propagating them. Every green shoot that pushes up will be found to have roots attached and able to become a new plant. They are hardy in the coldest of climates and beyond demanding good food ask nothing else than sunshine and a liberal amount of moisture. The dwarf *A. linearifolius* is well adapted for growing among rocks or in a rockery, but most of the types are essentially for the flower border or the wild garden.

The Wisley trial alluded to above was of a very exhaustive nature and one cannot do better than set forth the varieties which as the result of this trial were considered the best by an unbiased group of judges. For convenience they are grouped under the species from which they originated.

The varieties of *A. novi-belgii* grow from two to six and one-half feet in height; they have large, smooth foliage on stout, erect stems which are much branched above the middle. The flowers are borne in more or less flat-topped heads, as in October Dawn, or singly, on short branches which spring from the whole of the upper half of the stem as in Climax. The best results are obtained, especially with the more vigorous growing varieties, when the clump is replanted every year and each plant grown with one or two main stems, which should be firmly tied to stout stakes. *A. novi-belgii* is a native of eastern North America and was introduced into cultivation in 1710. It is usually found growing in open spaces, but nevertheless it is partial to moisture. This species sets seeds readily and perhaps this is the reason why this group is represented by more varieties than any other, there being no fewer than seventy-eight varieties sent in for trial. *A. novi-belgii* appears to cross readily with other species, especially *A. cordifolius*; an example of this is Pioneer. In Europe *A. novi-belgii* is prone to Aster wilt disease and it is also much affected by mildew. The best forms are:

Queen Elizabeth: 4½ feet; flowers two inches across; semi-double, white rays somewhat quilled; disc yellow.

Paper White: 5½ feet; inflorescence pyramidal; flowers 1½ inch, single, white with a very slight lavender tinge; disc pale yellow.

Margaret Ballard: 3½ feet; flowers 1⅞ to 2 inches; semi-double, bright rose-pink; very free flowering; disc yellow.

Aldenham Pink: 4½ feet; flowers 1¾ inch; single, of a deeper shade than Mermaid; disc yellow.

Little Pink Lady: 2 feet; habit very compact; flowers 1¾ inch, pale pinkish mauve; disc yellow.

Maid of Athens: 5 feet; flowers 2 inches; semi-double, pale rose and pinkish mauve; disc yellow.

Semi-Plenus: 4½ feet; flowers 1½ inch; single, bright rosy-mauve; disc yellow.

Delicata: 5 feet; flowers 1¾ inch, single, pale pink tinged lavender; disc yellow.

Northern Glory: 3 feet; habit very compact; flowers 1¾ inch; single, bright pinkish mauve; disc pale yellow.

Nora Rogers: 4½ feet; habit very compact; flowers 1¾ to 2 inches, bright mauve; tips of petals recurved; disc yellow.

Maggie Perry: 3¾ feet; flowers 2 to 2⅛ inches; pale lavender-mauve, fades somewhat; disc pale yellow.

Queen Mary: 5½ feet; habit somewhat spreading; flowers single, 2 inches; lavender, rays narrow, twisted; disc pale yellow.

Mrs. Pierpont Morgan: 6½ feet; flowers 1¾ inch, pale lavender-gray; disc pale yellow.

Freedom: 4½ feet; habit compact; flowers 1¾ inches, single, bluish-lavender; disc yellow.

Acme: 6½ feet; habit somewhat spreading; flowers single, 2 inches

(*Continued on page 166*)



# For casement windows in plaster walls

IN this homelike room with its rush-seated pine furniture, the decorator used Modernist Chintz, suspended from Judd Decorated Bluebird Rod No. 9H7, for the window treatment—with complete success. And such a window, with the same charm and beauty, you could easily develop in your own home. No matter what type of room yours is to be, whether simple or elaborate, there is a Judd Decorated Bluebird Rod designed to add to its beauty. And you will be following the lead of the famous decorators, for they use the Judd Decorated Bluebird Rods in much of their work. They know how well designed and well made they are and that they are fully extending. Ask at your favorite department, furniture, or hardware store to see the new models. If for any reason your dealer has not a complete line, write us and we will see that you are served. H. L. Judd Co., Inc., 24 W. 40th St., New York City.

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*God rest Ye, Merrie Gentlemen*

LANCASTER is beaten. The white rose mocks the red. Another winter . . . another Christmas . . . and England lies under forgetful snow.

Yew logs blaze beneath tavern rafters. All night the sound of singing comes from the castle. The boar's head is crowned with rosemary. The spiced brown bowl is passed from hand to hand. Lancaster or York? Who cares? Noel.

* * * *

Another Christmas. The old words, the old songs come back. In thirty million homes the old customs are renewed. Holly and mistletoe, carols beneath the sky, and gifts exchanged, symbolic of the day of peace.

And what more ideal gift than the New Frigidaire? What better way to say the old, old phrase, "Merry Christmas"? For the New Frigidaire contributes to the happiness and safety of every member of your family, every day in the year. It is beautiful, powerful, incredibly quiet. It assures the constant low refrigerating temperatures which safeguard health and prevent food spoilage. It freezes an abundant supply of sparkling ice cubes. It provides delicious frozen salads and desserts. It brings a new convenience and a new economy into housekeeping, and it does all this, day after day, month after month, quietly, surely, automatically.

Let the New Frigidaire do for your family what Frigidaire is already doing for more than 750,000 others. And let it carry your Christmas greeting down through the months and years to come. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

THE NEW FRIGIDAIRE

PRODUCT OF GENERAL MOTORS

# ENGLISH COUNTRY FURNITURE

(Continued from page 142)

through from the capital. An instance of this is the rush seat corner chair made in outlying Lancashire villages, the design of this obviously being that of the Hepplewhite period.

Through Hertfordshire, Essex and East Anglia, as well as Buckinghamshire there are numerous chairs made of yew wood, this medium serving the rural craftsman in place of mahogany. With these men the Sheraton styles seem to have developed a remarkable favor, although their interpretation of these delicate lines fall far short of the designs contained in the *Drawing Book*. Those examples which were made in Norfolk and Suffolk reveal their origin by the continued employment of the rush seat, a tradition that remained for many years even after the introduction of upholstering.

That, too, a certain crudeness is present in the construction is admitted but these pieces are none-theless interesting as being essentially the work of ill-equipped and inexperienced village joiners. A further distinguishing feature of East Anglia, in the Sheraton type chairs, is the use of four turned under-stretchers, the horizontal splats of the chair-back often being turned with the center member left square. This in the original is usually what is known as the rope twist, which may quite often be seen in any of the more important provincial examples.

More ambitious conceptions made in these counties are those which are copied from the same designer but which are of mahogany and inlaid with thin strips of brass. Of recent years these have been eagerly sought for and now command high values. Nor are they easily obtainable, for having been made for the smaller manors, the owners of these homes have been able to retain their possessions, whereas the larger mansions have in many instances closed and where it was possible the families have dispersed the furnishings. This by reason of the high taxes.

### WELSH CHAIRS

Before passing from the subject of chairs, we cannot but refer to the elaboration adapted by the Welsh craftsmen to the styles inspired by Chippendale. With these they carry on all their native desire for elaborate carving. But apart from the general outline, little that is reminiscent of the London maker remains. Rather in place of the usual pierced and carved vertical splat, they adapt a series of intricate scrolling which was carved with foliated motifs. Despite the use of the cabriole leg they also braced ends with turned under-stretchers, the terminals or feet most often being of the pad type.

With larger pieces of domestic woodwork of the mahogany era, as we have said, the distinctive features of the various districts of the Islands are by no means definite, except with that which comes within the category of farmhouse furniture. In the south-west there is a marked robustness to the rectangular carcases such as chests of drawers. When these are raised on stands with which the cabriole support is employed, the latter is of the simplest form, with no attempt at an ornamental foot. Also it should be observed that such examples are more often restricted to oak, this possibly indicating a survival of the earlier tradition, but probably that the village joiner could not afford to use the more expensive mahogany.

One example of country furniture which is but rarely sought for is that known as the military chest. These were made for the officer sons of the more important families, when they were ordered abroad on foreign service. More often made of mahogany these pieces are in two sections, which when placed one on the other form a chest of drawers. The handles are of brass and are inset to allow for each part being encased in a box when being transported, in addition to which the corners and edges are frequently reinforced with stout brass mounts. Although no base or legs are fitted on the originals, they have of recent years been raised on feet and used in halls and bedrooms.

### YORKSHIRE EXAMPLES

Perhaps in Yorkshire there is a tendency to follow Hepplewhite in the rectangular pieces, one example of this being the straight front chest of drawers on bracket feet. But with the feet there is a certain marked stolidness reminiscent of the earlier Dutch manner. At times these pieces are found with a pull-out slide immediately below the top, the intention of this being to serve as a writing surface. This is a carry-over from the Queen Anne period. There is apparently in the north, too, an unmistakable elaboration even with the woodwork in the more modest homes. This is evident in the styles of the dressers, especially in Lancashire.

Examples of these desirable pieces are yet in use with which the former simple construction is replaced by what would seem to be a combination sideboard dresser. The upper part is now fitted with a center cupboard, with plate rails on each side. The base is supplied with a row of small drawers of various sizes to hold the cutlery and other articles used on the table, while below is a center cupboard, flanked by larger drawers on each side. In place of the wooden knobs, the dressers of the second half of the 18th Century are made more important by the addition of brass drop handles.

That influence which prevailing habits and customs exercise on the crafts of any period is especially observable in the provincial English furniture at this time. With the 18th Century was ushered in that spirit of gambling which remains today what the Puritan describe as the "curse of the British people". But withal in the main they are good losers even if through this pastime many an old estate has been lost by the ivory cubes or the fifty-two pieces of pasteboard.

However, it is this amusement which explains the presence of the in-

(Continued on page 150)

# Growth, Success *and* Stability

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There is only one answer, and that is the newness and value of the *car itself*.

There was a time when practically any make of car could find ready buyers because the demand exceeded the supply.

But the number of automobile factories rapidly decreased as the stronger ones increased their production capacity until they could more than supply the world's demand.

It was about then that E. L. Cord came to Auburn!

Instead of imitating other cars, Cord saw the opportunity to develop and create new changes and improvements. In short, to **build a different *kind* of automobile and to give greater value for less commensurate cost.**

There were some who said, "Impossible."

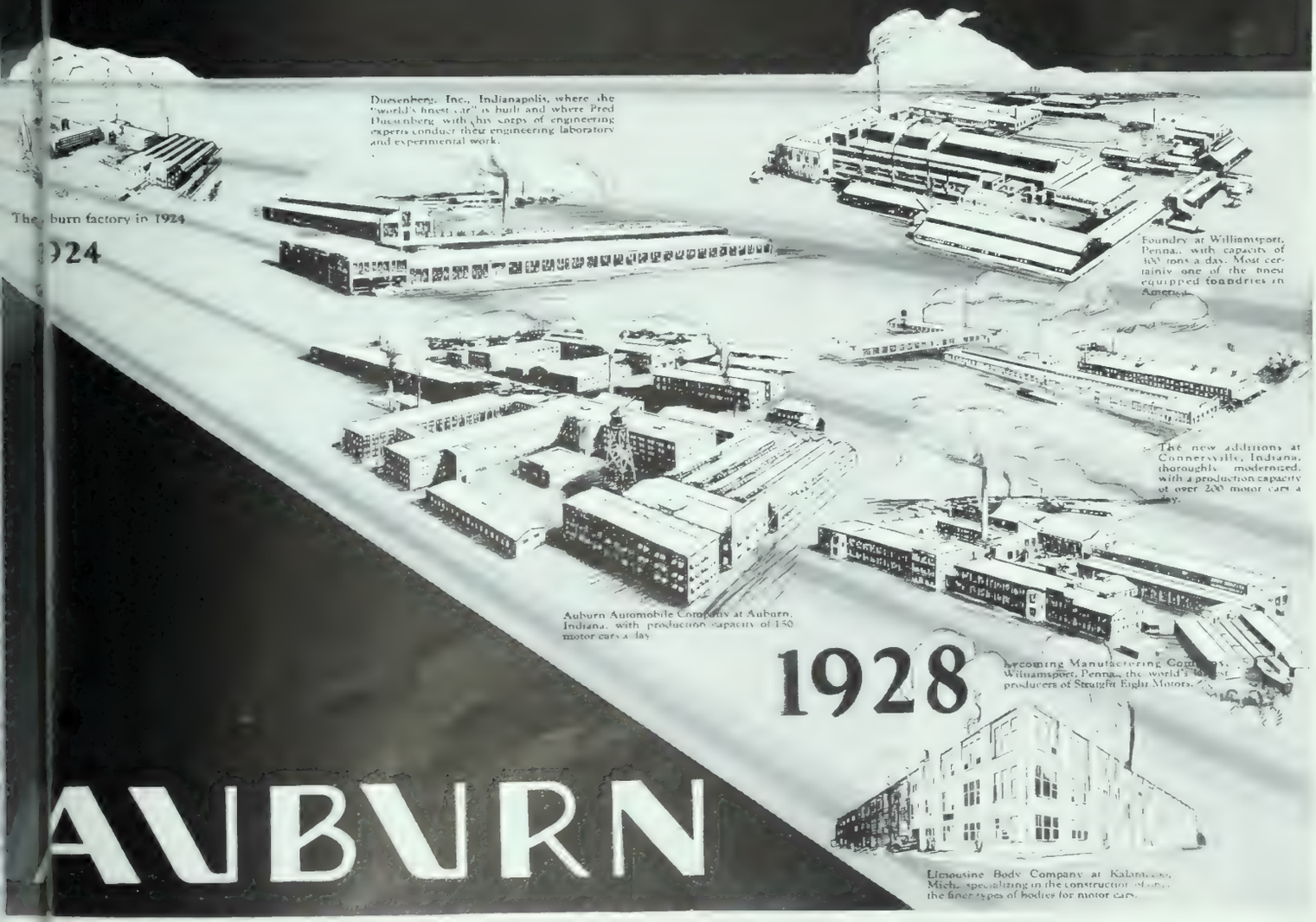
But the fact remains that Auburn *does* it.

Cord's confidence was firmly based on the axiom that there MUST be progress and that the American public will always recognize and reward it.

This is neither the time nor the place to recite the many ways in which Auburn has lead, such as, Straight Eight motors; increased horsepower per pound of car weight; increased high speed stock cars; uniform quality of materials and workmanship and equipment in lower price cars as compared with higher priced cars, including the Bijur chassis lubrication; hydraulic internal expanding 4-wheel brakes, etc.; introduction of metal side quarters now in use by practically all higher priced cars; extremely low center of gravity and low car construction and the introduction as a production model for the first time of the custom type convertible Phaeton Sedan.

The significant thing we wish to register here is that while competition was at its keenest, Auburn sales rapidly increased. **Contrary to what happened in the "old days," Auburn's expansion and growth is not the result of business other factories cannot supply. It rests solidly upon the ONLY reliable foundation, namely, public PREFERENCE.**

Every step in Auburn's unparalleled rise has been in logical sequence, the unfolding of a definite, far-sighted plan.





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The Health Builder, manufactured under the patents of Dr. John Harvey Kellogg, vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

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**Sanitarium Equipment Co.**

**Room AH-2372 Battle Creek, Mich.**

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# ENGLISH COUNTRY FURNITU

(Continued from page 148)

numerable card and gaming tables with hinged and folding tops throughout the country homes, especially in Hertfordshire, Bedfordshire, Essex and Kent. Little attention has so far been paid to these, doubtless for the reason that usually being baize lined the attraction offered by polished surfaces is lacking. It might be well to mention in this connection that the baize may be removed and the top veneered and polished. This suggestion is made in view of the beautiful setting these tables afford as a hall piece, for when arranged so that the hinged section rests against a wall and a piece of fine porcelain or silver placed on the fixed leaf, the reflection of the ornament against the polished background is particularly attractive.

CARD TABLE

Generally speaking, where of provincial origin, these follow the more sturdy Chippendale manner. Nor is there any marked differences between those of the various sections. In the east and southeast the cabinetmakers possibly made freer use of the claw-and-ball foot, but as a rule the feet took the pad shape. At the same time the more elaborate terminal was used with examples found in more northerly parts of the country. The southern foot of this style, however, may more often than not be identified by the angularity which appears with the knuckles of the claw. It is also well to remember that these tables having been made for the important houses are almost invariably of mahogany, although occasional examples in the outlying districts were made of walnut grown on the estate.

Among other interesting pieces made for use in the country mansions were the rent tables. These were more especially in use in the Home counties, or those nearer to the capital. As a rule they are about five feet across the circular top, which is so fitted to the pedestal base that it can be rotated. Around the flange is a series of small drawers, each labeled with letters of the alphabet. Thus the steward could, without moving, revolve the table top until the drawer he required was in front of him. The pedestal is usually four sided, spreading slightly toward the floor to form the base. In each of the four sides is a paneled door enclosing a shallow cupboard, this with the drawers around the edge of the top serving to hold all the papers relating to the various tenants on the estate.

Many of these yet serve their original purpose in Kent, Essex, Surrey, Berkshire and neighbouring districts, although the old-time ceremony connected with rent day has long since passed. On this momentous "quarter day" the steward of the estate would sit at his "rent table" listening to excuses for non-payment, adjusting complaints and administering warnings. As each tenant approached him he would twirl the table top around until he came to the drawer bearing the initials of the man's name. For these old pieces were the filing cabinets of the Georgian era.

In view of the popularity of the Anne styles in the country s and the fact that Chippendale r rowed so largely from these, we expect to find a predominance o more robust designs of this m This especially in the larger houses of the more outlying dis where their stronger constru would make a greater appeal, as did to the middle class families i smaller towns. This applies equ with the bedroom furniture as that used in the more general ro The country cabinetmaker, for stance, found little difficulty in producing the splendid four post l or even the cornices, which he fo in Chippendale's "Director".

In more modern times these sp did pieces have, in England, been placed by the unattractive metal b for which reason many of the G gian mahogany examples have sold and are now adding their ch to American homes. But while t more imposing pieces are sought they are not always suitable to more restricted space of present rooms. But there are small beds of Chippendale period, found in Es Kent and to a lesser extent in ot sections, which are actually deri from the Anne period. The very s plicity of these would make them tractive to the rural man, for t are merely a stout frame on f plain square legs, the only attempt decoration being the double cy curve at the top of the head board.

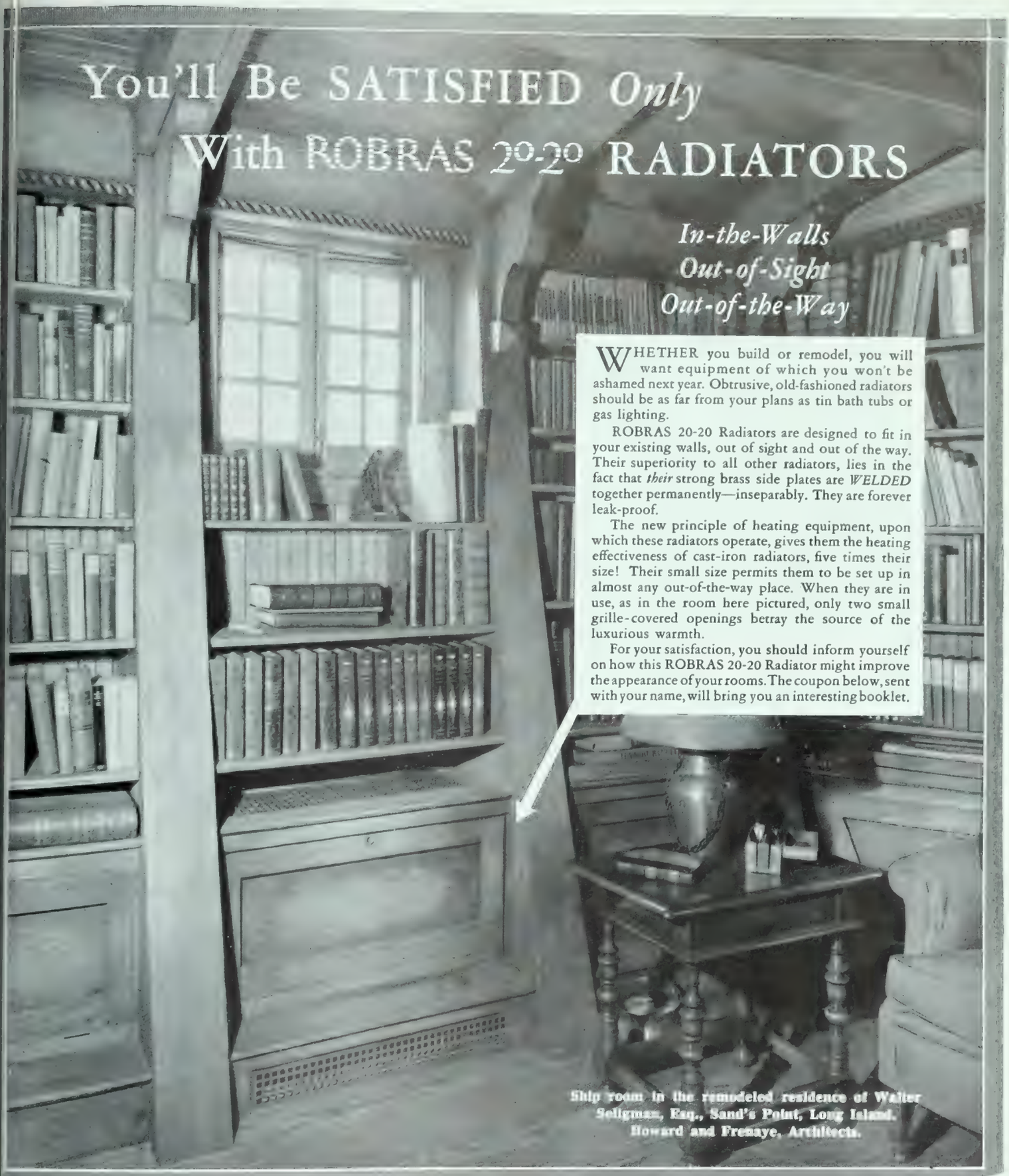
To suggest any definite allocati of the provincial furniture made the dining-room, would be diffic This especially with the tables. Th are found based on the designs Chippendale as well as upon th of the men who may be regarded the Adam school. In most instan they are of the sectional extensi type and when in the Chippend manner are supplied with cabri legs. And it is in this support that rural tables reveal their origin, the lack of the same sinuating curv which mark the pieces executed the more experienced men.

WITH PILLAR BASE

Actually this results from an u necessary massiveness, although sim lar woodiness is rarely apparent the dining tables fashioned aft Hepplewhite and Sheraton. In fa throughout Lancashire and Yorkshi as well as in the larger towns of Ea Anglia many excellent examples these have been obtained. And eve if a greater solidity of the unde structure must be conceded, when the pieces are compared with the Londo prototypes the provincial men in mos cases display their knowledge of t grace ensured by a perfect curve. Fo this is essential with those tables wit the pillar base on three curved feet.

From a study of the late 18th Cen tury mobiliary woodwork in lar country houses it is possible to follo the evolution of the sideboard as w know it today. In spite of the so called "Queen Anne sideboards" thi piece of furniture in its present form was known until the late Georgian

(Continued on page 166)



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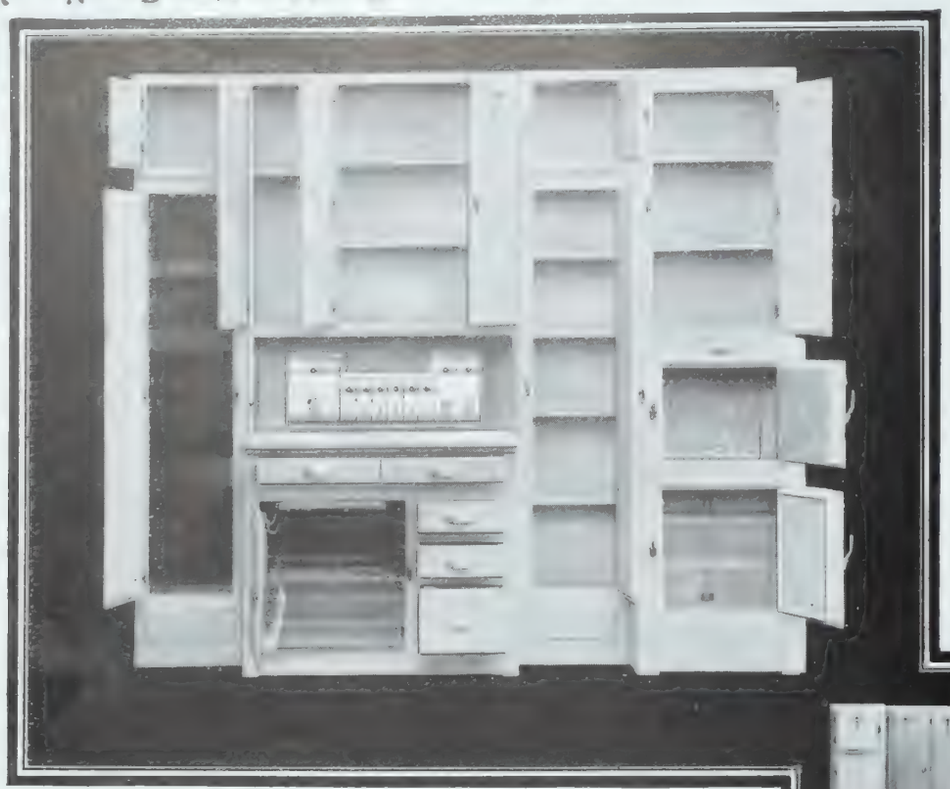
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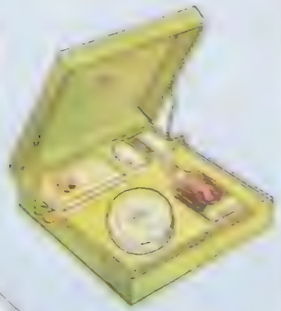

*Today, the London shop of Yardley is found at No. 8 New Bond Street, in the very heart of that city's most exclusive shopping district. Since the days of King George the Third, when the House of Yardley was founded, beautiful women and distinguished men have come to this famous street to find what is correct and new.*











*Above, the delightful Yardley combination set for smart women. It contains Lavender Soap, Perfume, Talcum Powder and two Bath Salts Tablets. $3.50 the set. At the left above, combination set, containing Soap, Face Powder, Talcum Powder, four Bath Salts Tablets and cut glass bottle Lavender Perfume, $12.50. At left, set containing Soap, Dusting Powder, Perfume and six Bath Salts Tablets. $5 the set.*

*Above, "The Gentlemen's Package," a fine gift for men. It contains two head Shaving Soap, Talcum Powder, and one bottle Shaving Lotion for after the Shave. $3.50 the set. At the right above, Gentlemen's Set, comprising Lavender Perfume, Soap, Talcum Powder and Shaving Stick. $3. At right Bath Set, containing Bath Salts, Bath Dusting Powder and Yardley's Old English Lavender soap. $2 the set.*



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The name Hartmann on a trunk is an insignia of superiority.

—and the authorized Hartmann dealer will gladly aid you to a suitable selection and appropriate holiday delivery.

NOTE: The Hartmann line [illegible]



HARTMANN TRUNK CO. RACINE, WIS.

[illegible]

# HARTMANN TRUNKS

BE SURE THE RED [illegible] HARTMANN [illegible]




# FRESH VEGETABLES UNDER GLASS

(Continued from page 102)

[illegible] garden. More[illegible] [illegible] air or along the [illegible]

[illegible]

[illegible] The vegetables grown, as has already been pointed out, are normally out-of-doors plants, and they require an abundance of fresh air. This does not mean, however, that they must be grown in a house by themselves. The majority of flowers grown under glass ordinarily thrive best with an abundance of ventilation. With modern greenhouse construction, the whole matter of ventilation has become much more simplified and easier to handle.

Among the vegetables which may be grown in a cool temperature (45° or so at night) are Lettuce, Radishes and green Onions, Beets and Carrots, Cabbage and Cauliflower, Parsley and Watercress or Upland Cress or Peppergrass. Those which require a somewhat higher temperature, and form another group, include Tomatoes, Cucumbers and Melons, and Beans. Witloof, which I have already mentioned, may be grown in the cellar, and is quite different in its cultural [illegible] of the above. All that is necessary is to plant the [illegible] roots as close together as they will go, in a deep box of very light soil, or soil and peat. The crowns may be covered four or five inches deep to induce blanching, or they need be grown in the dark.

The easiest of all these vegetables to grow are Radishes and green Onions. The former may be had [illegible] five weeks, depending [illegible] and the variety [illegible]. Only a very small sowing should be made each time; almost invariably, the tendency of the beginner is to plant too many seeds and not [illegible]

[illegible]

[illegible]

(Continued on page 158)

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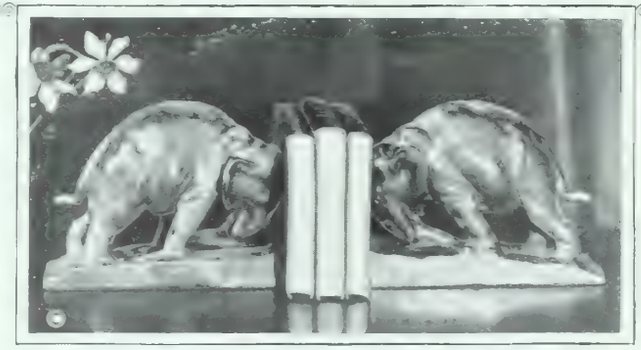


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*This doorway, the west entrance to Mount Pleasant in Fairmount Park, with an antique plain brass knob and keyplate, is pictured here the way it would appear with a Sargent eagle knocker.*





*Knob No. 1618 and keyplate 711, above, are similar to those used on the entrance of Mount Pleasant. Sargent also offers similar doorknobs connecting with cylinder locks. To the right is an entrance handle (No. 3161) of authentic design for Colonial work, connecting with a cylinder lock.*

SARGENT
LOCKS AND HARDWARE


# FRESH VEGETABLES UNDER GLASS

(*Continued from page 156*)

as they grow up straight, they may be stuck in almost anywhere there is space available for a few weeks. They may be spaced an inch or two apart, or two or three dozen put in a six or eight-inch pot, as they will be ready for use before they begin to crowd.

Lettuce, especially the heading sort, is not the easiest of under-glass crops to grow; but it is, of course, one of the most delicious. For the beginner, I would suggest that at least half the crop be of the non-heading type, which is very much easier to grow. The variety Grand Rapids is the standard sort, and grown under glass, it is so brittle and tender that you should by no means judge it by the much less delicate outdoor product. Of the heading varieties, one of the easiest to grow and one which I have always considered particularly delicious—although because of its color and small size, it is never grown for market—is Mignonette; the leaves are of a bronzy tinge, but they have no trace of the somewhat bitter flavor often found in bronze-leaved varieties. This can be planted closer than other heading sorts, and is less likely to be attacked by wilt or rot. There are several special strains of Big Boston, which is the most general favorite for growing under glass.

For the first crop under glass, Lettuce should be sown in August or early September, giving plants ready to set indoors in six weeks or eight weeks. If only a few plants are to be grown, it will both save space and increase the chance of success to transplant the seedlings to small pots, so they can be grown to good size with a fine ball of roots, before setting them in the bed where they are to mature. By re-potting to 3½-inch pots, and keeping these plunged in cinders or peat moss, I have grown excellent heads in pots with no sign of the wilt which attacked plants of the same kind set in a bed nearby. It is, on the whole, little more trouble to grow the plants this way, as not a great many will be required and they will take up less space than if grown in a bed, as the pots may be placed close together until the plants are about two-thirds grown.

### TREATMENT

The use of certain trade-named remedies for damping off and mold diseases has made it easier to succeed with Lettuce under glass; nevertheless, the greatest care should be taken to avoid conditions which are likely to develop wilt or rot. These include a humid, close atmosphere, sudden changes in temperatures, too high a temperature, or too much nitrogenous fertilizer, inducing soft growth. The plants should be given no more water than is necessary to keep them growing well, and this should be applied early on bright days so that the soil and leaves can dry off before night. As the plants begin to head, the water should be kept off the foliage as much as possible. One advantage of growing the plants in pots is that there is a free circulation of air beneath the leaves, thus greatly lessening the danger of disease getting a start.

Carrots and Beets very often ar not included in the list of vegetable that may be grown under glass. Ther is no good reason why they should no be. It is true that they occupy a littl more space in proportion to what on gets from them, but they are ver easily grown. If there is not room i the greenhouse as a winter crop, the may be grown extra early in a frame The Beets may be readily transplante and kept in flats until they are hal grown, and then set out two to thre inches apart in rows six to eigh inches apart. There are no specia forcing varieties. One of the earlies such as Early Model may be usec

### THE CARROTS

Carrots may be transplante during the seedling stage to sav space, but they are usually sown wher they are to grow. The main thing i to thin them out soon enough, so tha there will be a half to three quarter of an inch between the plants; th rows may be spaced as close as si inches if they are to be used whe small—when they touch in the row French Forcing (Earliest Shorthorn is the variety ordinarily grown unde glass. The roots are almost round Personally, I much prefer the Am sterdam Forcing or Perfect Forcin which is similar, if not identical these Carrots are of the Nantes typ cylindrical in shape.

Cauliflower and Cabbage are no difficult to grow under glass, but the require more space than is sometim available, although this may be eco omized on to a considerable extent b growing them in pots. This is no usually done, but offers no difficulties These two vegetables should be give a very rich soil, and a little nitrate o soda during the early stages o growth. There is a particularly sma strain of the Wakefield Cabbag known as small Early Jersey Wake field, and there is another very sma sort called Fordhook Forcing; the may be planted as close as eight inch under glass. If they crowd too muc a few of the outer leaves may b broken off as they mature; they wi be found to be deliciously tende quite distinct from the ordinary Cab bage of the open garden, and entire different from the large headed an much coarser varieties available in th winter markets. Two of the best v rieties of Cauliflower for under-gla growing are Earliest Snowstorm an Burpee's Fordhook; both are mo compact than the old Snowball.

Both the real Watercress, whi must be grown in very moist soil in water, and the upland Cress Pepper-grass are very delicious an afford a change from the ordina salads. They may be easily grow These and Parsley, of which Dwa Perfection is one of the most sat factory sorts for growing under gla may be had in some out-of-the-w corner, or even under the edge the bench, where they will get su shine for part of the day.

Beans appreciate a somewhat high temperature than any of the fo going, but they may be grown in t

(*Continued on page 162*)



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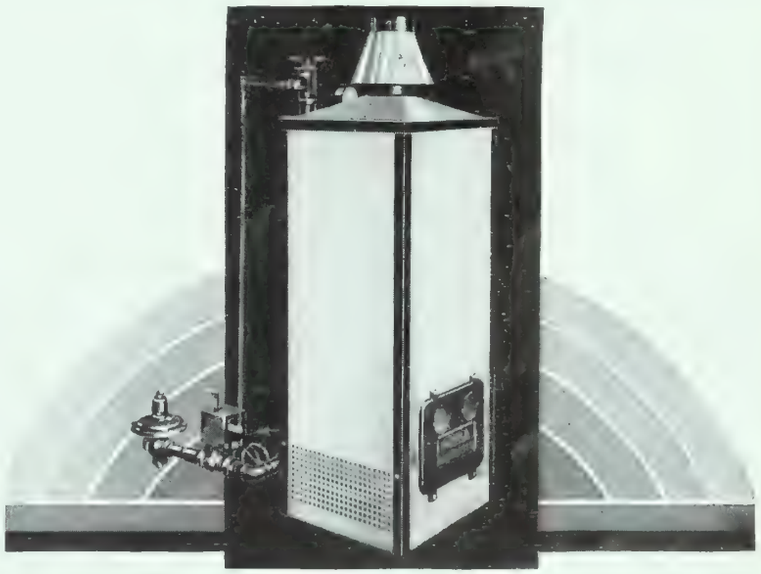
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5. A wide choice of glorious colors, styled by famous authorities on interior decoration.

What are the hidden beauties in *your* house? "My Own Interior Decorator," an exhilarating booklet, opens your eyes to the possibilities.



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DECEMBER in Rome when the gods held sway. It is the festival of Saturn, the time of gift-giving. A patrician youth seeks to speak his devotion with a gift of rare esteem . . . a beautifully wrought bottle, delicate in shape . . . with a heart and a message of love engraved on its tinted surface. A gift of glass, a triumph of the glassworker's art!

Across the sea and over toilsome mountain roads went the Ancient Romans in search of the wondrous secret of molding glass. This secret Roman craftsmen carried to such heights that they were heralded by antiquity as the great masters of their art. They discovered many new forms and uses for glass.

Their surprising accomplishments were rewarded by a far-flung vogue of glassware. Nero exulted in a vast collection of it. The banquet tables of the wealthy gleamed and sparkled with it. Imperial Rome thought of glass as worthy of the finest uses; as a gift of rare excellence.

This rich heritage is yours. In America today thousands turn to glassware as the gift supreme . . . to them it whispers a message deep with affection.

And from the glowing furnaces at Newark there come exquisite creations that you can be proud to give . . . that you would rejoice to receive.



A GIFT SET IN HEISEY'S MOON GLEAM. ODD PIECES, OR COMPLETE TABLE SERVICES, IN DAINTY COLORS, MAKE DELIGHTFUL YULETIDE REMEMBRANCES. YOU GIVE THE BEST WHEN YOU GIVE HEISEY'S GLASSWARE.

Delightful, in enchanting colors, is this glassware by Heisey. There are resplendent offerings in Moon Gleam, the glorious green . . . in the elusive, rosy tints of Flamingo . . . as well as in the clear, brilliant crystal.

Goblets, glasses, plates, vases, comports, bowls, candlesticks . . . complete table services . . . what an array of magic beauty there is in Heisey's Glassware for those who wish to choose gifts fittingly expressive of sentiment! They can be found at leading stores. By the ◈ symbol of quality you will know them.

*A beautiful booklet in colors, "Gifts of Glassware," is gladly sent on request. You will welcome it for its many wise gift suggestions.*

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GLASSWARE ◈ *for your Table*

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Courtesy of E. A. BELMONT, Decorator.
*This interesting and unusual Sun Room, with its furniture of Pompeiian influence, and the French Bed Room illustrated in the September number of this magazine, were decorated by E. A. Belmont. The Furniture was designed and made by the Shaw Furniture Company.*

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lace and sheer linen—plain and embroidered
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plain and initialed
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SLENDER yet sturdy in form—dressed in its brilliant finish of hammered, polished steel—expressive of that rare individuality attained only by master craftsmen.

One of the many lamps, torchieres, flower stands, consoles and other charming originations for the modern home, interpreted by the craftsmen of SALTERINI.

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# The Priceless Gift of Physical Well-Being

The gift of health! of abounding vitality! of physical attractiveness—what could be more desired than this?

And that is what the popular Savage Health Motor, exerciser and reducer, means to you and yours—*physical well-being beyond measure.*

This compact, *portable*, health motor provides pleasant "passive" exercise—wherever, whenever you wish—at the touch of a switch. Its vibratory manipulation and massage tones and invigorates the muscles and vital organs, stimulates circulation, aids digestion, elimination and sleep, and furthers the removal of excess fat.

The Savage Health Motor is *compact, portable*—(comes in handsome luggage case):—quiet and smooth running as an electric fan. And its price is *low*—only $122.50 East of the Mississippi.



Due to its original method of "anchoring", you can use this portable health motor on desk, table or shelf—just as you would a typewriter. No base or cabinet required.

Sold by leading stores. The coupon brings literature and name of nearest dealer.

A Christmas Surprise—The Treasure Chest of Health.

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I am interested in keeping and looking fit.
Send me your story, "The Spirit of Health."

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City State

# FRESH VEGETABLES UNDER GLASS

(*Continued from page* 158)

same house with the others, taking somewhat longer to mature. Often it is possible to plant them in a warm corner or over pipes where they will get some extra bottom heat. They are easy to grow; the mistake most commonly made is not to thin them out sufficiently. The plants should stand three or four inches apart. Avoid fertilizers rich in nitrogen. Some of the largest leaves may be removed when the plants begin to crowd. Masterpiece is the best variety for under-glass culture.

Tomatoes and Cucumbers require a night temperature of 55° to 60°. Where only one house is available, Tomatoes may be started in January or early February, and the Cucumbers in February or early March, and grown on in pots until ready to go into the benches, where they may be set out to follow the more cold-blooded vegetables which have been grown during the winter.

The method generally used in growing Tomatoes and Cucumbers in a small house is to plant them near the outer edge of the bench, eighteen inches or so apart, and then train them up close under the glass. Or they may be trained upright, tied to bamboo stakes. In either case, all the laterals or side shoots should be kept pinched off, retaining only the central stem or leader. Some of the foliage may be removed as it matures. A careful watch must be kept not to allow the white fly to get a start; as a preventive, use forceful spraying with water, and fumigate if necessary: it is almost impossible to clean up plants if this pest gets established.

Comet, Lorrilard and Sutton's Perfection are standard varieties of Tomatoes for forcing. Arlington Forcing and Davis Perfect are familiar forcing varieties of the American type. The English "frame" or forcing varieties are preferred by some. They grow much longer, have very few seeds, and do not require hand pollination to set fruits during the winter, as the American varieties do. There are several of the English varieties such as Sion House, Telegraph and Tender and True offered in American catalogs.

# "THE QUARTERS"

(*Photographs on pages* 105, 106, 107)

THE residence of Miss Kate Doggett at Fredericksburg, Virginia, "The Quarters", is a delightful evolution of a quaint and charming small dwelling from the somewhat unpromising group of brick buildings which once formed the slave quarters, clustering in the rear, under the eaves of the "Big House".

Finding the mansion too large for her own use, Miss Doggett had an inspiration, and with a fine blend of imagination and practicality, proceeded to remodel the brick cabin with a clapboarded extension, which had formerly served as kitchen and servants quarters. The south gable was made the front of the dwelling, and dignified by a beautiful door, rescued from an old house nearby in process of demolition. A double window was cut for the bedchamber above and another set below to illumine the living room on the ground floor. "The Quarters" were built at the same time as the mansion, dating from 1790, and the main façade has a warmth and richness of color which is rarely to be found except in brick of that period.

The living room, of intriguingly irregular shape, was laid with old brick, mellow in tone, and the rude trim of the vast fireplace of an old-fashioned southern kitchen was replaced by a more elegant mantel, borrowed from the basement of the "Big House". A sunny, square bay was built out at one end, with ample windows overlooking the garden terrace.

A neat little hall with a neat little staircase divides the house squarely in two, with the living room on one side and dining room and kitchen on the other. Two ample bedrooms, a maid's room and a bath snuggle under the sloping, shingled roof of the second story and are lighted by peaked dormer windows. Altogether a comfortable, convenient and thoroughly delightful little house, whose restoration has been so successful that every stirs in many of the passing motorist and a succession of insistent would-be purchasers continually have to be gently but firmly shooed off the premises by the owner.

# HOUSE & GARDEN'S HOUSE

(*Continued from page* 77)

Whatever lifts them above the usual ordered round of convention is to be regarded with suspicion and tolerated or accepted only when it has been marked by the approval of a majority.

The fact is that Modernism is developing to suit the new mode of life and the new type of homes about which our changed manner of life centers. City conditions have forced us into more or less restricted quarters where decorative styles handed down by those who had to cope with different factors and a life far removed from our own are unsuitable. What more natural than that we should have designed for us a mode of furnishings that suits our own times just as the styles of former generations were suited to theirs?



REPRODUCTION OF A COLONIAL HALL LANTERN.
FURNISHED IN PEWTER OR BRASS TRIMMINGS.

## CASSIDY COMPANY

INCORPORATED

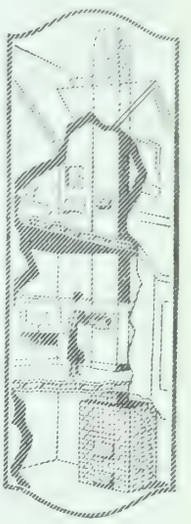
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**Since 1867**

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**NEW YORK CITY**



# Starve those filthy flies!

*Residence models as low as $95, and the masonry adds but little when the regular chimney is used.*



BORN in garbage . . . living on garbage . . . covered with germs from filthy garbage—*the dirty, detestable fly!* Surely, you won't tolerate the garbage can in your new home.

The Kernerator banishes this unsightly feeding ground of flies, prowling cats and dogs. No fuel. No up-keep. No bother. No basement trash piles—cause of 75% of fires! No garbage cans to buy, to clean, to walk to in all kinds of weather. Simply drop all garbage and waste into the Kernerator's handy hopper door. Falling to the combustion chamber in the basement it is air-dried without odor and an occasional match destroys it. Non-combustibles are flame sterilized for removal with ashes.

*Free booklet, "The Sanitary Elimination of Garbage and Household Waste".*

KERNER INCINERATOR COMPANY
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**KERNERATOR**
THE CHIMNEY-FED INCINERATOR

129 *Garbage and Waste Disposal without Leaving the Kitchen*

# Here's the home for next summer's vacation



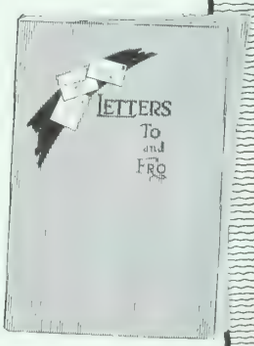
THE Hodgson method of building enables you to erect an attractive, comfortable summer home without a single building worry. These houses are shipped to you in carefully finished sections. They can be quickly erected with unskilled labor.

Now is the time to decide on your plan. By ordering at this time you can be sure of having your house ready for spring week-ending and the early fishing season. Select your land—now. The cottage you choose will be shipped to you complete in every detail, all ready to erect.

If you desire, we will be responsible for the entire construction—from ground to gable. We'll let contracts for plumbing, heating and masonry, relieving you of every building worry. Our new illustrated booklet gives prices, plans and complete information about large country places, bungalows and cottages. Write for free copy G today, or visit the exhibits at our Boston and New York offices. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston; 6 East 39th St., New York. Florida branch, Bradenton.

## HODGSON *Houses*

## It's Like A Road Map To Sure Coal Savings

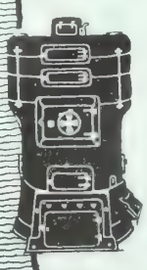



IF you were going to push out with the old car, for California or Florida, the first thing you'd do would be to study the routes.

You'd get the best maps obtainable and you'd try to get local reports of road conditions along all the possible routes, wouldn't you?

That's just what "Letters To and Fro" gives you on the roads to Fuel Thrift and Heating Satisfaction.

It tells you what roads are shortest, which are good and which are in bad condition. It saves you detours and even goes into the best equipment for the trip. Eight different persons report on the routes they took to the same objective.



Get a copy and plan your route. It's entertaining reading, full of pointers that will save you money and worriment. It's free if you ask for it.

**Burnham Boiler Corporation**
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AMERICAN WALNUT, THE TREASURE WOOD OF ALL THE WORLD



Courtesy of The Delineator Studios

# charm through walnut's native beauty

WHEN simplicity is the key to a decorative scheme, American Walnut commends itself for the native beauty and interesting texture which it gives to even the simplest of surfaces. In this French peasant bed for a boy's room, the strength and grace of the design is made more charming by the strength and grace of the walnut itself. And even the hardest of use can do little to alter the appearance of American Walnut—its color is in, not on, the wood; its strength is proof against splitting and warping . . . Whatever the furniture, you'll like it better in walnut.

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"It's Alpha Brass Pipe, Sonny . ."

". . . want to know why I'm usin' it? She'll not be cloggin' up with rust and leakin' and causing trouble for your mother the way cheap pipe does. Why, sonny, that pipe'll be good—*and run water clear and clean* —long after you're older'n your dad —your grandad, too . . ."

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Alpha* Brass Pipe in your home is your best safeguard against *rusty water, low water pressure, and leaks from rusted pipes.*

And it's less expensive than you may think. In a typical $20,000 house it costs only $76.00 more than the cheapest rustable pipe.

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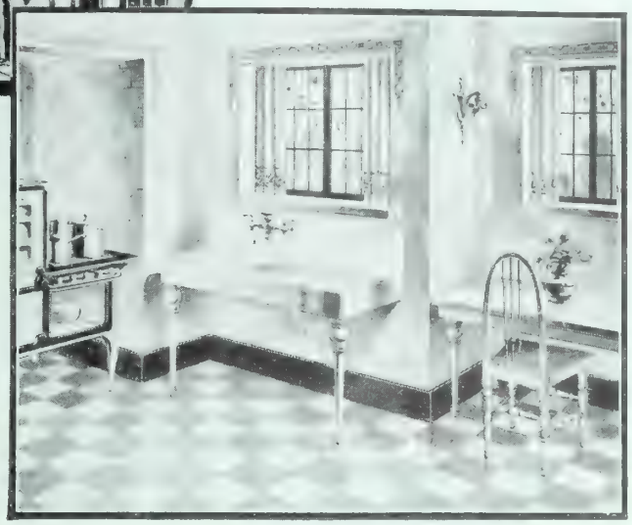
made from a special kind of

Chase Brass

**All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leakproof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.*



THAT ASTONISHING
NEW WALL MATERIAL



# *In Homes that Demand Distinction*

NO longer are you limited to commonplace, conventional materials for walls, ceilings and wainscoting. Sani Onyx, an astonishing new material fashioned from *melted rock,* opens a charming new world of decorative possibilities.

For bath-rooms and kitchens, Sani Onyx is ideal. Unlike other materials, it doesn't crack, chip, check or discolor. It really outlasts the building, and it's as easy to clean as a china dish.

Sani Onyx comes in plain slabs, and in attractive tile pattern sheets, in a variety of pleasing modern colors and color combinations.

A new portfolio, showing installations in full color, is yours for the asking. May we send a copy today?

MARIETTA MANUFACTURING COMPANY
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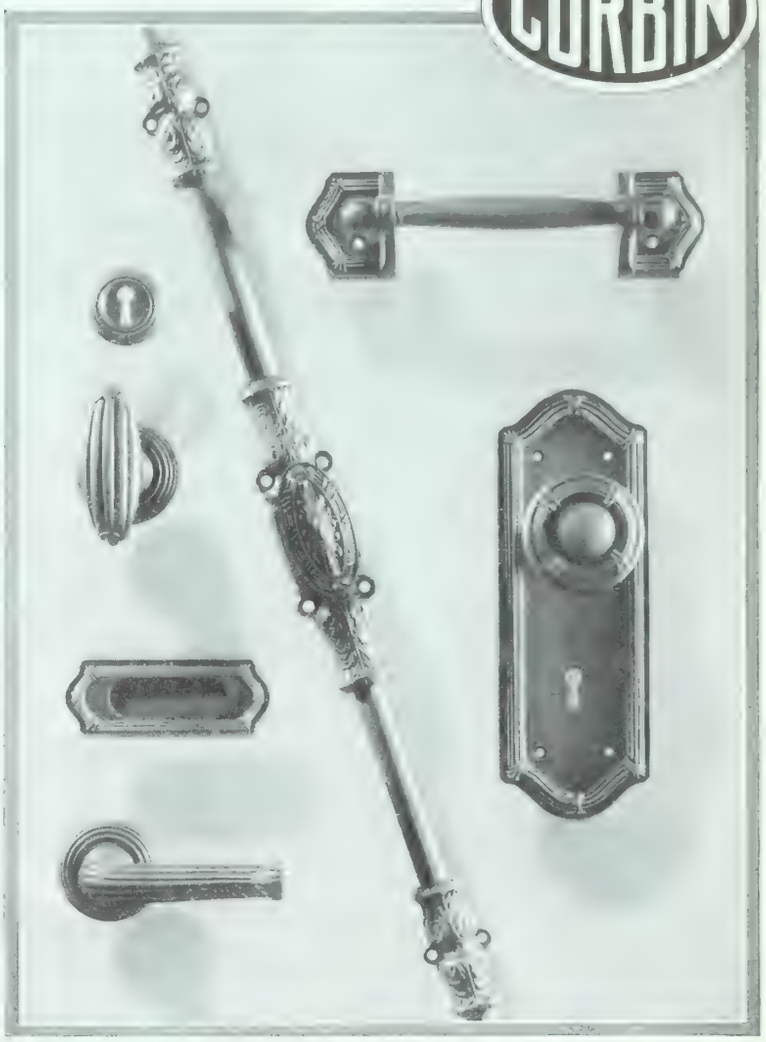


Sani Onyx tables combine beauty, serviceability and durability. The raised rim top, an exclusive Sani Onyx feature, not only prevents liquids from running off the top, but positively prevents the edges from chipping. Easily kept clean with a moist cloth. Acids in fruits, etc., cannot stain these sparklingly beautiful tables. Catalog and complete information sent on request.

*Beautiful* SANI ONYX
A VITREOUS MARBLE

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CORBIN



## Hardware in the French Manner *by* CORBIN

NORMAN in strength. Parisian in delicacy of taste. Deft sophistication in details. The *savoir faire* of the French is expressed in their domestic architecture.

Exquisite adaptations of French architecture are increasingly popular for American homes. So Corbin has designed this fine hardware to harmonize with French domestic architecture. Corbin taste has made it beautiful. Corbin ingenuity has made it serviceable. And experience has made it Good Hardware–Corbin.

If you would add the charm of Gallic grace to your home, here is hardware that has caught the classic beauty of the French Empire as well as it reflects the mechanical skill of present-day America.

Authentic designs for every hardware need—each complete in every item; all sturdy, serviceable, lasting—may be had in Good Hardware–Corbin.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
*The American Hardware Corporation, Successor*

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Let me know more about your hardware for American homes of French architecture. Send me information about your Navarre and Artouse designs.

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If all travelers knew what seasoned travelers know, people would come right out to Oshkosh and take Oshkosh Wardrobe Trunks away from us.

*An attractive descriptive booklet, "Your Home Away From Home," will be sent you on request to 463 High Street, Oshkosh, Wisconsin*

THE OSHKOSH TRUNK COMPANY

*Oshkosh, Wisconsin, and* 8 East 34th Street, New York City

OSHKOSH

TRUNKS

# AUTUMN'S ASTERS

(*Continued from page* 146)

pale blue tinged lavender; tips of rays recurved; disc yellow.

October Dawn: 3½ feet; habit very compact; flowers 2¼ to 2½ inches; lavender-blue; disc yellow.

Wedgewood: 3¾ feet; flowers 1½ inches pale blue tinged lavender; disc yellow.

Climax: 4 feet; habit free; flowers 2½ inches, rich lavender-blue; disc yellow.

Royal Blue: 4 feet; habit compact; flowers cup-shaped, semi-double, 1½ to 1¾ inches; bright royal-blue; disc golden.

Purple Robe: 4 feet; habit compact; flowers 1⅜ to 1⅝ inches; pale blue-purple; rays very narrow; disc yellow.

The varieties of *A. novi-angliae* are tall, their heights varying from 4½ to 6½ feet. They are of erect growth, and resemble *A. novi-belgii* in many ways; their foliage is of a grayer shade and more or less hairy; their flowers are borne in flat-topped heads which are not so clear of the foliage as in *A. novi-belgii;* moreover, they often close up quickly when cut, with the exception of Barr's Pink. They appear to be free from the Aster wilt disease and are little affected by mildew. The wild variety *ruber* is a first-class garden plant. Only seven varieties of this species were sent in for trial and the two best were:

Barr's Pink: 5¼ feet; flowers semi-double; 2 to 2½ inches, rose-pink; tips of rays somewhat incurved; disc golden-yellow.

Crimson Beauty: 4¾ feet; flowers single, 1½ inches; rich rosy-cerise, base darker; disc golden-brown.

The varieties of *Aster amellus* grow from 1½ to 2½ feet in height, and have rather large grayish-green foliage borne on erect stems which branch from the base. The plants are so sturdy that they require little support. The flowers are few on a stem, but are large and showy and last long, whether on the plant or cut. They may be increased by division, but this is best done in spring, for they resent root disturbance in autumn and they do not grow well in wet soil.

*Aster amellus* is a native of middle and southern Europe and western Asia, growing usually in rather dry, sunny places. The Himalayan *A. Thomsonii* may be placed in this group, since in many ways it resembles *A. amellus*, though the flowers are usually rather thinner. It seems rarely to ripen seed, and it may be because of this that the flowering season of *A. Thomsonii* is prolonged from July to October. The best of this group are:

Ideal: 2½ feet; flowers 2 to 2½ inches; bright rosy-mauve; disc golden.

Ruby: 2¾ feet; habit very compact; flowers 1½ inches; of a darker shade than Ideal; disc golden-brown.

Robinsonii: 2 feet; flowers 2 to 2¼ inches; pale blue tinged lavender; disc golden-yellow.

Frikartii: 3 feet; flowers 2¾ to 2½ inches; of a darker shade than Robinsonii; disc golden-yellow.

Superbus: 2¼ feet; flowers 2 to 2½ inches; blue tinged lavender; disc golden.

Perle Rose: 2 feet; flowers 1¾ to 2 inches; pale pinkish-mauve; disc golden.

The varieties placed in the Ericoides group grow from 2 to 3½ feet in height. The plants are very bushy, branching from the base, and have very small leaves borne on long arching stems, along which are arranged very numerous small flowers on short branches. The best way to stake these plants is to place Pea-sticks among them early in their development, and allow the stems to grow through them. Typical *A. ericoides* is native of eastern North America, where it is abundant growing in dry, open places. The related *A. vimineus* resembles *A. ericoides* in many ways, but when found growing wild it prefers shade and soil of a swampy nature. Other species in this group are *A. multiflorus*, *A. diffusus* and *A. cordifolius*, which are of a somewhat looser habit than *A. ericoides* and have larger flowers; *A. gracillimus* is of more erect growth than the others and its flowers, which open white, are quickly stained and bluish. The best forms are:

Doris: 3½ feet; flowers ⅝ inch; white; disc pale lemon-yellow.

Twilight: 3 feet; flowers ⅜ inch; pale silvery-lavender; disc pale yellow.

# ENGLISH COUNTRY FURNITURE

(*Continued from page* 150)

era. Previous to that time the side or carving table constituted the sideboard as distinct from the dining board.

Regarding which of the 18th Century designers was directly responsible for the sideboard in its eventual form, some doubt remains. In any event it derived from the brothers Adam, when they placed a separate pedestal surmounted by a vase at each end of the carving tables. In view of the fact that with many Georgian country houses the kitchen is some distance from the dining hall, and that in some instances the food had actually to be conveyed through the open air, the innovation was quickly adopted by the provincial craftsmen. This for the reason that one of the pedestals was lined with metal and fitted with iron racks, beneath which was a spirit stove, by which means plates and viands could be kept hot. Later the pedestals were conjoined to the tables and the underpart became cupboards, for which credit should probably be accorded to Thomas Shearer.

With the sideboards of provincial origin, and there are many, we again have little by which those of one section differ in any marked degree from those of other parts of the Island. For being at first used only by the important families, the local craftsman would be careful to follow the details set forth in the London designs. When later they came to be used in the smaller homes, then the craftsmen would at times inflict some local tradition possibly in the style of the door paneling or in the manner of the

(*Continued on page* 168)



## The Golf Coast

T used to be known as the Gulf Coast, thanks to a little aquamarine trifle on its front doorstep. But now this shining crescent that stretches from New Orleans to Pensacola has found its true mission—just to lie still and sunshiny all winter while thousands of eager ladies and gentlemen shoot 18 holes or more a day.

When they aren't playing golf they play tarpon—oh boy, what a feeling when you land that torpedo with scales on, and somebody does a snapshot in your honour! . . .Or they go shooting next door to America's biggest game preserve, the Louisiana marshes. . . . . Or they ride, play polo, motor between the pines and the sea, sail on that picture postcard blue, or dance to darky orchestras that were born playing.

Between times they eat—such food as poor old New York, Chicago and points north have never even imagined. Fried oysters too big and juicy to be real. Shrimps that are mouthfuls of pink magic just out of the sea—chicken and rice that would make a Frenchman weep and kiss the chef on both cheeks.

*. . . But even with all these blandishments, you'd rather take your winter with the icing on? . . . In that case give thought to Quebec where the toboggan slide cuts a diamond arc from the Citadel to Dufferin Terrace . . . Banff with its carnival all set about with giddy peaks—or San Moritz where you'll see the smartest sports clothes known to woman. The Travel Pages of your favorite magazine are set with jewelled invitations to suit all tastes in temperature.*

**When you write for literature, don't forget to say where you saw the advertisement that tempted you to risk a two-cent stamp . . . House & Garden inquiries receive preferred attention".**




Series 25 Win-Dor Geared Operator for steel or wood casements

House of Arthur W. Reebie, Winnetka, Illinois. *Architect:* Russell Walcott

# In Homes of Beauty

*Where Beauty Reigns Win-Dor Casement Hardware Finds Quick Appreciation*

IN the charming home of Mrs. Arthur W. Reebie at Winnetka, Ill., Win-Dor Operators become an unobtrusive part of the lovely window settings, providing definite utility in a manner of quiet elegance. These Operators afford perfect control of the sash in any open position and easy operation through the screens. Your casements can be made more attractive and convenient with Win-Dor fittings. Ask for them at the better hardware merchants or write to us. The cost is surprisingly little. We have a very interesting booklet about casement windows which we will be glad to send you on request.

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CASEMENT HARDWARE
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*Casement Hardware Headquarters*

(No. 3 of a series)



# DON'T WAIT

**till your second honeymoon—to find out about quiet, smooth-running window shade rollers**

"Land sakes, George Appleby, what are you up to?"

Can't blame Mrs. Appleby for being surprised. Only ten minutes to catch the train which will take them home from their "second honeymoon." And here's George, two hundred and thirty-three pounds of him, teetering on that very fragile chair and apparently trying to balance the window shade on the tip of his nose.

"Keep cool, mother," says George, "I'm just finding out what kind of window shade rollers they use in this hotel... Ah, here it is on the end—*Columbia*. We're going to have *Columbia* Rollers when we get home."

WHEN your patience with those old shade rollers (the jumpy, squawky kind) is exhausted, go to your shade man and tell him that you think life is too short to be wasted juggling with old-fashioned rollers. Tell him you want the NEW *Columbia* Rollers on your shades—the kind with 30% to 40% reserve power—nickel plated ends—RUSTPROOF—self-lubricating bearings that are QUIET.

# Columbia
## SHADE ROLLERS

*Used Everywhere in Beautiful Homes*

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# Would you like to transform your bathroom in 10 MINUTES ?



PERHAPS your bathroom is like so many other average American bathrooms, built only a few years ago. When it was new it was the last word in modern, up-to-date fixtures. Perhaps, also, as time has sped by you have come to realize that the bathroom can no longer be called quite "up to date." True, the walls, ceiling and floor have been gone over, conscientiously and often. The fixtures are in serviceable condition. Yet you feel that something—almost indefinable—is lacking.

*What a difference a Church Sani-White Seat makes!*

No matter how careful you have been to see that everything is as it should be—unless the toilet seat is spotlessly, immaculately white, there is a missing note of harmony in your bathroom.

A new Church Sani-White Seat, a completely modern, sanitary seat, is very moderate in cost. It can be attached in ten minutes to any bowl with an ordinary pair of pliers. It can be moved whenever you change your residence, if you rent your home or apartment.

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Is your toilet seat worn, discolored, unsightly? Is it chipped or cracked? Others judge your standards of cleanliness by the appearance of your bathroom, and the toilet seat can make or mar it.

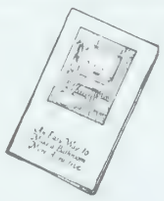
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*"Toilet Seats for Better Bathrooms"*



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Gentlemen: Kindly send me your booklet, written by Mrs. Mildred Stevens, together with an actual sample of your Sani-White covering.

Name_____

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# THE LURE OF OLD GARDEN BOOKS

(*Continued from page* 154)

this amusing old book is also to be found a most entertaining chapter on "Prognosticks, signs denoting the imminence of Dearth or Scarcity, Plenty, Sickness, Heat, Cold, Frosts, Snow, Winds, Rain, Hail and Thunder." The part of Worlidge's book devoted to the Husbandry of Bees is also well worth reading.

The various fine journals that began to make their appearance towards the end of the 18th Century offer the collector a most worthy and absorbing preoccupation. One might profitably spend half a life time in assembling a perfect set of Curtis Botanical Magazine, with its thousands of beautiful hand-colored drawings of flowers, and its vast accumulation of knowledge. This periodical was immensely significant because of the great influence it exerted upon the advancement of horticulture and the spread of horticultural knowledge. Or there is Lodge's "Botanical Cabinet" with hundreds of exquisite drawings; Andrews's "Botanist's Repository" and his "Heathery" with its beautiful and accurate drawings of Heaths; Maund's "Botanic Garden"; Edward's "Botanical Register"; Paxton's "Horticultural Register" and his "Magazine of Botany and Register of Flowering Plant"; "Flora and Pomologist," "The Floral Cabinet and Magazine of Exotic Botany," and numerous others. The "English Botany" of James Sowerby which appeared between 1790 and 1830 is among the finest of these journals and is still a much sought after and useful work. Sentiment ran rife in those spacious days and this extract from the introduction of The Botanist, conducted by E. Maund, with the assistance of the Rev. J. S. Henslow, is characteristic. "It seems that there is no work which precisely combines accurate scientific instruction, with an occasional appeal to the imagination and to the moral and religious feelings."

During the 19th Century many women gardeners and flower-lovers took their pens in hand and produced works of varying interest and value. In many of them sentimentality or religious fervor outran practicality, but this was far from the case in Mrs. Loudon's capable writings. In the "Art of Simpling," William Coles wrote, "Gentlewomen if the ground be not too wet may do themselves much good by kneeling upon a Cushion and weeding." But Mrs. Loudon addresses her gardening sisters in no such timorous fashion and boldly directs their towards serious work and scientific accuracy. In her series, "The Ladies' Flower Garden," two volumes are devoted to perennials, one to annuals one to bulbs and one to greenhouse plants. With their many good colored plates this series makes a valuable addition to any garden library. She also wrote a book on "British Wildflowers," the plates in which are considerably better than those in the numerous writings on Wildflowers of Anne Pratt, but one misses the gentle sentiment and personal feeling that characterize the latter lady.

It has been said to Mrs. Loudon's great credit that her books formed nearly the earliest endeavor to bring the treatment of flowers within the comprehension of the possessors of small private gardens.

The books of many of the great and accomplished gardeners, both men and women, who wrote during the later 19th Century have been allowed to go out of print, but fortunately they are still to be met with on the dusty shelves of secondhand bookshops, or in the lists of dealers in old books, and may be picked up for the proverbial song. Last summer I spied through the dim little window of a rambling shop on Oxford's famous High a fat little vellum-bound volume of E. V. B.'s "Ros Rosarum, Dew of the Everlasting Rose," and secured it for a shilling! And on another day in that curious old institution of the city of Canterbury, the Long Market, I picked up an amusing little book on flowers and festivals for threepence! Pretty poor fishing, say you, if you are a proud collector. But how, I ask you, could more pleasure and profit be got from one and threepence?

And now let me mention in closing the names of a few of those accomplished gardeners of a decade or so ago whose books have so much of the charm of their more leisurely day. No garden library could be called complete without them. You may safely buy any book of theirs and know you are in for hours of enjoyable reading, besides a clearer understanding of your own garden problems. Henry A. Bright, Canon Ellacomb E. V. B., Shirley Hibberd, Forbes Watson, H. B. Elwanger, Donald McDonald, Dean Hole, F. E. Hulme, Mrs. C. W. Earl, Edward Step, F. W. Burbidge, Louise Ann Twamley, Mrs. Roscoe, William Paul, Frances Jane Hope and others.

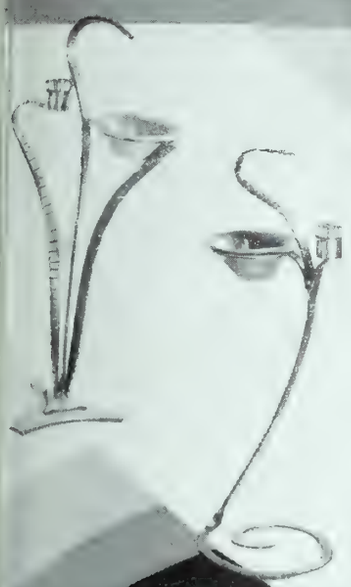
# ENGLISH COUNTRY FURNITURE

(*Continued from page* 166)

curves which were adapted to the low back.

During the early part of the mahogany period there is a noteworthy increase in the number of small tables. This was due to the introduction of tea and the institution of the afternoon tea custom. Of these the craftsmen in the rural sections were called upon to produce many and it is in the smaller southern and eastern communities that we find a larger number of those with the tilting top on a tripod base. These were constructed in this manner to permit their being placed in a corner when not in use. And connected with these is a curious style seen in the Isle of Man. Here each of the three feet of the tripod frequently takes the form of a man's leg in knee breeches, the foot enclosed in buckled shoes of the Georgian era.

Hand-wrought Smoking Stands by
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GRANTLAND RICE, *Editor-in-chief*

WE ARE happy to announce that we have purchased from the Century Company, and will now publish regularly, THE AMERICAN GOLFER, thereby adding one more unit to our closely-related group of class publications, Vogue, Vanity Fair, and House & Garden.

THE AMERICAN GOLFER, under the able editorial direction of Mr. Grantland Rice, has become a widely read periodical and sound publishing property. Mr. Rice as editor-in-chief, and Mr. Innis Brown as managing editor, will continue their active connection with the magazine under its new control.

This purchase gives concrete expression of our faith in the future of a magazine devoted to a game which has so gripped the interest and imagination of the American people that it comprises over 4,000 courses, 4,000,000 players, an industrial investment of $4,000,000,000 in courses and equipment, and an annual expenditure of $500,000,000.

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## When science co-operates with nature



*Trees on estate of John D. Chapman, Esq., looking across Greenwich, Conn., harbor*

How much healthy, sightly trees add to the intrinsic pleasure as well as the actual value of the home! Those who appreciate these usually taken-for-granted features of their grounds are more and more coming to realize the importance and value of a systematic check of their trees' condition. The prompt application of corrective surgery as well as hygienic protective measures does marvels in prolonging the life and increasing the vigor and beauty of your trees when such work is entrusted to those properly fitted by research, study and training in so specialized a science.

Particularly on estates where a great variety of trees has been introduced from widely separated environments is it important that you have the advice of those with more than a local knowledge of conditions.

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**The F.A. BARTLETT TREE EXPERT COMPANY**

*Operating also the Bartlett School of Tree Surgery*

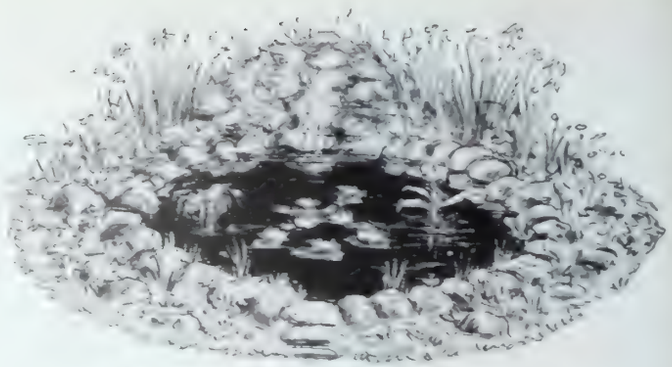
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Nuwud

Heal Collar

*By the exercise of a little ingenuity and at a small cost this pool has been created in the author's garden. About its rim grow Japanese Iris and other perennials*

# A SIMPLE GARDEN POOL

ALMY RODGERS WALKER

WHILE sitting on my porch one hot July day, the sight of a concrete mixing machine provided me with inspiration to acquire a garden pool. For some time I had wanted to introduce water in my garden in some form, but lack of funds hampered me. Firmly believing in the old Chinese proverb, "If you have two loaves of bread, sell one and buy a Lily", I went out to interview the owner of the machine, with the idea of arranging a place for at least one Lily.

The genial concrete man was interested. "Why, yes, as long as all my materials are at hand for repairing the pier, and I must wait for the tide to fall in order to begin work, I will gladly help you out."

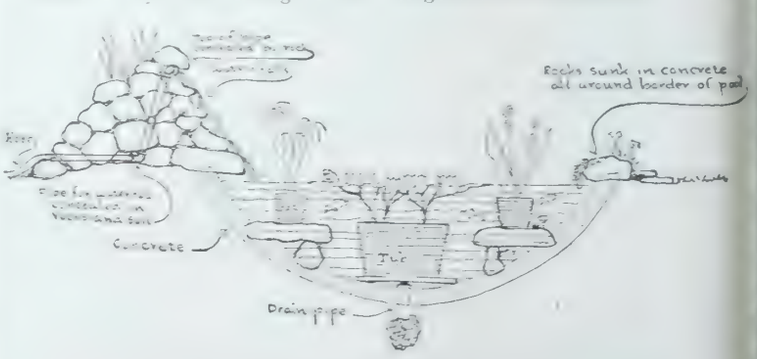
First with enthusiasm, I selected the sort of site all catalogs of water gardening advise, and fell to work. We cut out the sod in a circle six feet in diameter, digging a bowl-shaped depression three feet deep. In the center we dug out another of six inches, put in gravel for drainage and inserted a short length of iron pipe which had once served for a refrigerator drain. Then we spread a layer of concrete to the depth of about three inches over the surface of the bowl. Now I had only to take stones from a pile nearby, enough to set in the still soft concrete, for an irregular coping. We also set two stones in the side, with a flat stone atop for goldfish shelters. Then the surface was brushed over with a thin coat of waterproof finish and my pool was an accomplished fact —all within a couple of hours. I was cautioned not to put water in the pool for twenty-four hours. Then I could cork up the drain and turn on the hose.

Within a day of the filling of the pool two frogs appeared, to make it their permanent home; then a small garden lizard joined them and it was only left to add a few goldfish to complete the happy family. A small tub filled with good, rich soil, topped by a half inch of sand, provided a home for the Lily. A couple of Umbrella Plants and Water Hyacinths were planted in ordinary flower pots.

In the meantime, I became obsessed with the idea of a waterfall, and commenced to carry stones for that purpose, the pool being within a short hose length of an outside hydrant. My plan was to construct an arrangement to be turned on only at times. I obtained from a plumber two one-inch iron pipes about two and one-half feet long, joined to form a right angle. This I buried in good soil interspersed with stones at the back of the pool, and then proceeded to lay up the rocks for the waterfall. I found it a very delicate task to make the water fall forward into the pool instead of backwards to wash out the soil. After at least a dozen rearrangements, I produced a satisfactory result.

On the mound and between the rocks I planted Ground Pinks, Rockcress, Kenilworth Ivy, and other little rock plants. About the edge of the pool are a row of Japanese Iris, then a variety of perennials selected for continual bloom, with a border of *Phlox divaricata laphami*.

For the rest of the summer I hovered over that spot, adding a plant here and one there, admiring whatever had already started to grow and having such a good time that I should certainly advise every garden lover who likes to do things with his hands, to go out and do likewise.




*The simplicity of the pool's construction is apparent from the diagram. Lilies grow in the central tub and Umbrella Plants and Water Hyacinths in the pots*

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Beautiful Lutton Solar V-Bar house
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GREENHOUSES differ in external beauty, in internal design. Beauty is a matter of opinion; design, a matter of exact science. In construction greenhouses may differ in benches, in glass, in walks, in gutters, in eaves. They may differ in the spacing of purlins, the width of glazing bars, the efficiency of heating plants. There are a hundred ways in which one may be better than another.

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## *Southern Evergreens for Holiday Greetings*

A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

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# HOUSE & GARDEN'S BOOKSHELF

AMERICAN FURNITURE AND DECORATION, COLONIAL AND FEDERAL. By Edward Stratton Holloway. Philadelphia: J. B. Lippincott Co.

MR. HOLLOWAY'S "take off" is without ado. He starts his subject as if he had turned away from you a moment to speak to some one else, and turning to you again continues what he was saying. But do not let this matter-of-fact beginning deceive you, for throughout the book you will find delightful interludes when, to throw new light on his subject, he carries you far afield, as he does when he writes of Goa. We wish we could quote all he says under the heading of "The Romantic Origin of Early American Furniture," which you do not reach until his 33rd page. Here is a bit of it:

"Goa, on the West coast of India, was made the capital of all the Portuguese dominions. It became a great city for those days, with, it is said, two hundred thousand inhabitants, and its churches and palaces were famed throughout the East. From the Red Sea to China the Asiatic trade was in the grip of Portugal, and Lisbon became the great distributing center for the products of the East.

* * * *

"And so these Oriental ideas—and many others with them—went merrily floating through the furniture of Europe," and of course reached America, "causing the student no end of difficulty in tracing their ramifications."

Every crumb of authentic data about the older things of America is to-day welcome, and where this information has been gleaned so widely as with Mr. Holloway, it gives an added value to a book. One thing becomes plain from the start: the book must be read line by line, for Mr. Holloway has linked his subject so closely that the book requires consecutive reading and is even more useful for study than for reference. Still there is an excellent index which is absolutely necessary in a book whose usefulness is not ended with a first reading, and the good work put into this book makes it worthy of repeated study.

The 200 illustrations, from the widest sources—private ownership and public collections—give the student an excellent review of the sequence of the period styles in the 17th, 18th, and 19th Centuries, as interpreted by cabinet-makers actually on American soil. The ample "Foreword" contains the aim of the book: "By the practical method here adopted of illustrating and treating the furniture of each style by itself and in proper chronological order it becomes easy to distinguish the characteristics of each furniture-group, and so quickly to 'place' by the recognition of those qualities any piece of furniture that one sees."

Ah, here's the point, for this is precisely what every one interested in period furniture longs—yes, yearns to be able to do, and which only those whose eyes have been trained through a long period of years are actually able to do. If Mr. Holloway's book will speed up the process of acquiring quickly this ability to "place" any piece of furniture one sees, his book will not only find a welcome but will be hailed as true benefactor by those striving, often in bewilderment, to acquire this very ability.

Is there a short road to golf? Let us learn it. Bobby Jones can certainly "tell a lot," and the enthusiastic followers of his gallery as he plays are scarcely less eager for this "quick" information than the myriad of home-makers who avidly devour and "clip" every magazine article on the subject. We are keen to see a proof of Mr. Holloway's confident claim. It is no use to try it on ourselves, for we are not beginners, but we should like to see it tried, say on a student at one of the schools of Interior Decoration and a native of Kalamazoo who has never seen the Metropolitan Museum collection.

Of course Mr. Holloway's viewpoint is exactly the reverse of our own, for he says:

"I have not hesitated to express—and pungently at times—my personal point of view. The reader is by no means forced to adopt those opinions and may, by their expression, be stimulated to form his own; the facts are here given by which he may do so."

It is our opinion, publically expressed, that "What we need, in order to form an accurate conception of the style of furniture of any particular period, is facts, and not an expression of a writer's personal feeling either in preference for any particular style or detestation of it."

Maybe we are both right.

H. E. J.

PERIOD LIGHTING FIXTURES. By Mr and Mrs. G. Glen Gould. New York: Dodd, Mead and Company.

THE subject of Lighting Fixtures is one of great importance to all who are interested in beautifying the home—we almost said "the American home," but when we recalled how House & Garden is received with joy and rejoicing from Alaska to Cape Horn, and from Aberdeen to the Cape of Good Hope, we saw at once that every home in the world could be improved by a knowledge of how to light it in accordance with the general style of its furnishings.

This book begins with the fixtures of Italy and comes down through Spain, with a special chapter on Spanish Lanterns, France, England, and the United States, taking up those of the Colonial and Federal periods in this country. It should be of interest to architects, builders, interior decorators, and fixture dealers, besides those individuals whose general background of culture and information on things beautiful leads them to an appreciation of anything connected with home adornment and betterment.

There is no attempt to be highbrow in the text, but rather to present the subject so that it will be readable and understandable to people of ordinary intelligence, such as ourselves, and at the same time really contain the meat of the matter.

A great deal of the material of the book recently appeared in a series of articles in House & Garden. It is an amplification of the necessarily

(*Continued on page* 174)



## Lilies of the Valley

**Grow Them In Your Own Room All Winter**

Enjoy the beauty and fragrance of these daintiest and most intimate of flowers whose graceful sprays are equally effective in the boudoir or as a center-piece on the dining room table. *Easily Grown in Schling's Pure Sterilized Bulb Fibre—No Dirt—No Trouble!*

Have a succession of bloom throughout the winter plant *Schling's Special Forcing Pips* every three weeks in a shallow bowl and keep properly supplied with water. *NOTE—Pips Must Be Planted As Received*—therefore order just before planting or—place your total order now and we will ship the Pips to you, 25 at a time, every three weeks.

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# THE GARDENER'S SCRAP BOOK

### SAVE THE GARDEN FURNITURE

EARLY winter at the latest should see all the movable garden furniture put under cover where the stress and strain of the weather cannot make it old before its time. Benches, chairs, plant tubs, jars—everything that is not permanently installed—come under this rule. Not only will such attention prolong the life of the articles by protecting them from exposure; it will also improve the appearance of the garden and provide an opportunity for repainting and doing other necessary repair work on the pieces.

### BIRDS AND BANQUETS

FROM now until well along in March is the time when those who like our native birds can do much to induce some of the most desirable species to spend a goodly portion of their time quite close to the house. By putting out now and maintaining a supply of attractive food it is often possible to draw eight or ten different species to a total number of several score. Such a list would include, in the Middle Atlantic States, the Bluejay, Junco, Brown Creeper, White-breasted Nuthatch, Purple Finch, Tree Sparrow, Chickadee, Song Sparrow, Siskin and Downy Woodpecker.

A fairly complete winter feeding station includes meals for both insectivorous and seed-eating species. The latter are attracted by Sunflower, Hemp, Buckwheat and Millet seed, while some of the former, like the Woodpeckers and Brown Creepers, delight in chunks of suet fastened against tree trunks with pieces of coarse wire netting through which they can pick out scraps of the fat.

The great majority of these native birds are of great practical as well as esthetic importance, for they consume quantities of noxious insect eggs and larvae as well as countless weed seeds. Providing them with man-made feeding stations will not lessen their


## Season's Greetings and An Invitation

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will continue to interpret in terms of helpful advice ... offers of everything needed to ... greater gardens of broader usefulness to the American Home. Yours for the asking. Freely illustrated from photographs, it endeavors to ... ideas of what may be accomplished ... the help of the Seeds, Bulbs and Plants it offers. The cultural directions are largely experience records of gardeners who know whereof they talk.

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*Illustrated Cacti Culture Book FREE*

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## Flowering Trees of the Orient

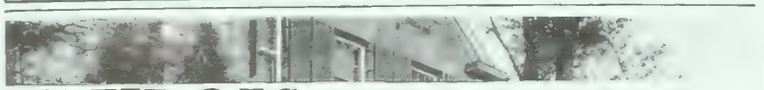
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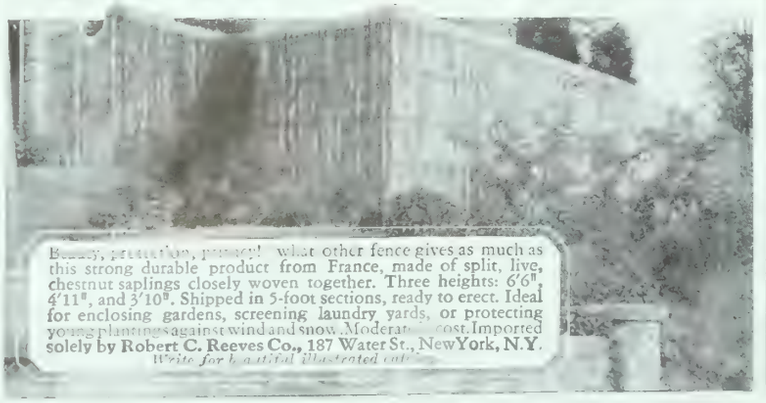
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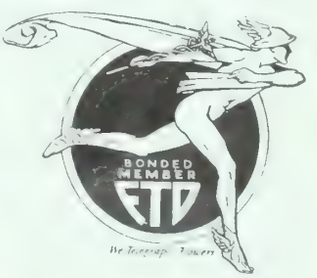
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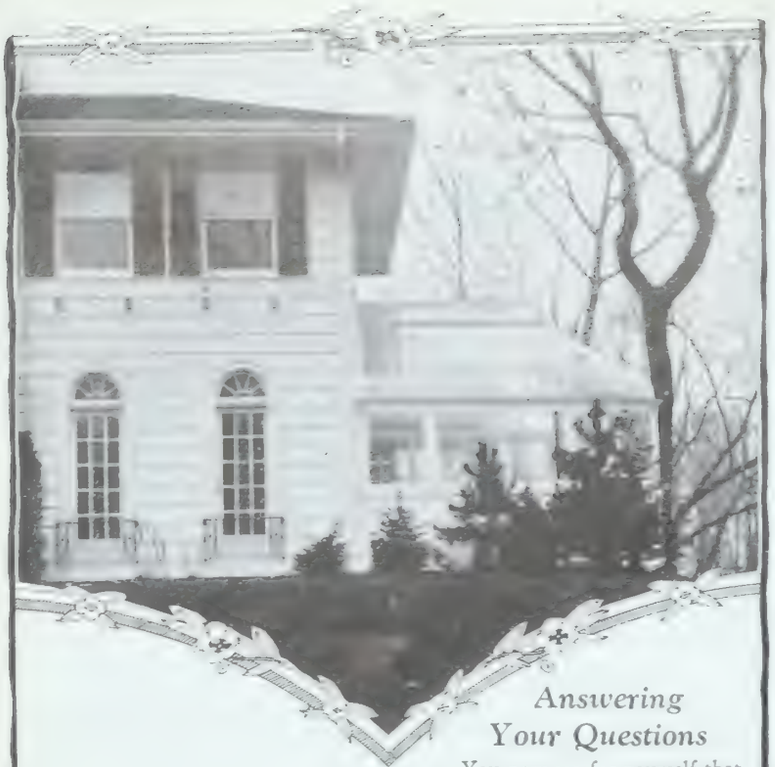

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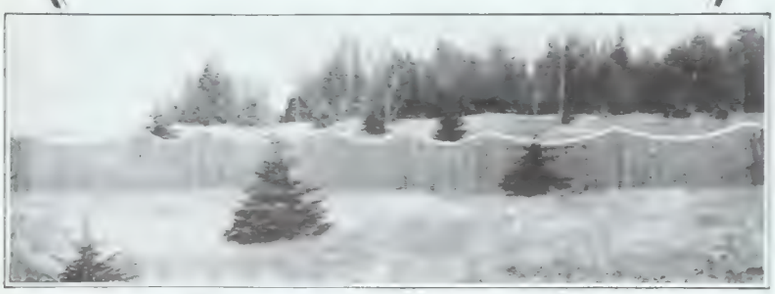
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# HOUSE & GARDEN'S BOOKSHELF

(Continued from page 172)

[illegible] treatment.

The lack of such a book is sufficient reason for its appearance, and we anticipate that the interest in it will be in proportion to the labor and time quite evidently expended upon it. It is no small achievement to have lit upon a theme for a book, which has not before been written, upon any branch of the great subject of household adornment, for it would seem that everything that could possibly be [illegible] since the days of Solomon, the great King, has been [illegible] without number. But heretofore, with the exception of the French [illegible], very little material [illegible] has been readily available, or presented in an orderly and accessible form. The beauty, variety, and charm of many individual plants have long been recognized, but until this volume was written no one seems to have taken the pains seriously enough to have correlated them successfully.

G. G. G.

MANUAL OF CULTIVATED TREES AND SHRUBS. By Alfred Rehder. New York: The Macmillan Company.

THE approach to this exceedingly compact volume of nearly a thousand pages is made with confidence inspired by the name of the publishers who have so greatly benefited American botanical and horticultural studies by putting forth so many similarly praiseworthy books of like character. It furthermore bears upon every page the imprint of Teutonic painstaking diligence working, in The Wonder Garden, under the greatest authority the country has had in this field, the late Professor Sargent. Its usefulness is increased by its rigidly excluding plants adapted only to the subtropical and warmer temperate regions. It includes, among the 2,350 species and 1,465 varieties fully described and about 1,500 species and hybrids only briefly described and mentioned, the foreign introductions also now in commerce.

For the most facile use of the keys in finding in the book a specimen not known by name, considerable acquaintance with the botany and botanical terminology is helpful, though not indispensable. The Index lists the most prevalent common or popular names also. But the average flower-garden enthusiast is apt to be disappointed. He must not expect to find, for example, all the fine Lilacs of his acquaintance or fancy listed separately by name, any more than the manifold varieties of the Rose, the Iris or the Tulip. The now so popular splendid [illegible] in this book classed under the species *Syringa vulgaris*—"one of the most popular ornamental shrubs with numerous horticultural forms mostly of French origin." But this same average flower-garden enthusiast would become intensely interested in reading about the twenty-three species of Syringa or Lilac, each of which is described and copiously characterized in such a way that he would like to try them all. He would be afforded similarly by what the book says of the dogwoods, both shrubs and trees, —though concerning one lovely [illegible] the Pacific Dogwood or *Cornus Nuttallii*, he would be warned that it has not yet been successfully grown in eastern states. (For details of cultivation no space could of course be allowed in this volume. And as to some plants only approximate shrubs, like the herbaceous peony and clematis, are mentioned, they are given mention only because of their relationship to the woody shrubs of the same genera.)

In the reading there is help in the matter of learning the pronunciation of the names illustrated fairly well. But the author has forgot that while in such words as "Jamesia" and "Deutzia" it is natural and easy to sound the *e* and the *a* separately as long, in a word like "Koelreuteria," the first *e* can not be spoken as in "Caesar" because of the heaviness of the consonants that follow. And, while he almost invariably observes the nomenclature of *Standardized Plant Names* he might have departed from that authority more frequently. The general index, however, for a work of this kind, is very, very wonderful. The short page of Additions and Emendations, appended evidently after the body of the book had been printed, contains only two corrections and those only of names. The printing of 2 millimeters as equivalent to about half an inch, in the table of measurements, for 12 millimeters, was unfortunately overlooked.

F. B. M.

FORMAL DESIGN IN LANDSCAPE ARCHITECTURE. By Frank A. Waugh. New York: Orange Judd Publishing Company.

HEREIN, in a book whose [illegible] is in keeping with the great theme, Professor Waugh seems adequately to express the solution to [illegible] which has for some time been tending the conflict between the naturalistic and the formal school of landscape architecture. "At the present time," he states, "all honest men are agreed that informal design (the natural style) is better for some places and purposes, while formal design is better for others." And he concludes that for small areas, where attention is closely focused, the formal treatment is best, all conditions being normal. Such small areas are regularly found around dwellings, and, even upon large estates, in close proximity to the house. Accordingly there is being "developed in America a domestic style of our own which fits our needs, expresses our best taste and is [illegible] to nobody." Of this style the governing principles underlying arrangement in a simple manner and the corollaries also, that result in detailed arrangements of parts and in suitable proportioning, are discussed in terms that are plain. Thus the book is made serviceable to the layman also in laying out the premises about his own home. He is helped toward making his garden a place to live in, while at the same time he may be indulging in the desire to make his house and grounds appear to best advantage in the eyes of his neighbor and the passerby.

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economic activities, as a little observation will prove. Time and again you will see birds busy over [illegible] which you have spread for them, only to leave it and start foraging for themselves among the trees and on the ground. This indicates no lack of appreciation of the prepared banquet, but rather an instinctive turning toward the natural food supply which is part of Nature's economic scheme.

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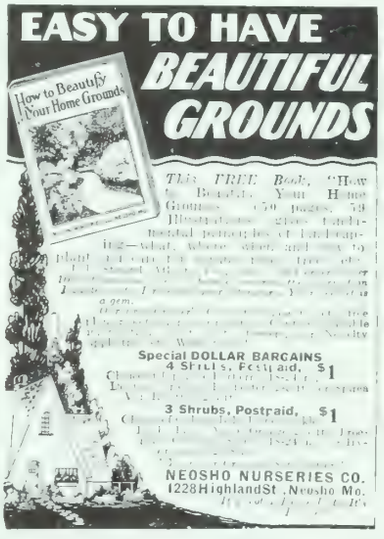
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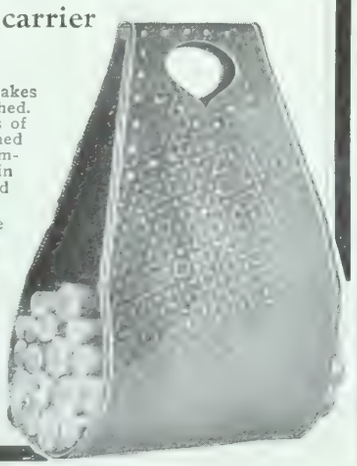
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# THE GARDENER'S SCRAP BOOK

foliage which might become dangerously snow-laden (the Rhododendrons are an example) are so constituted that low temperatures cause the leaves to curl and droop, thereby offering but little surface on which the snow could settle.

### A BIT OF PLANT PHYSIOLOGY

AT this time of year one begins to see in homes and shops small bowls of various sorts in which Paper-white Narcissi and a few other kinds of bulbs are growing contentedly with nothing more to supply them with nourishment than clean pebbles and a little ordinary water. Examination shows that each bulb has sent out numerous long, white roots which apparently are performing the normal duties of their kind. And yet, there isn't a trace of what we think of as plant food, nor has their been any in the whole time during which the roots and top growth have been developing.

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Such an effort exhausts the bulb, of course, and there are no opportunities for recuperation in the lean mixture of pebbles and water. Only when the bulbs spend another long period in the most favorable of soil conditions can there be any recovery and a fresh storing up of energy. Even so, it is doubtful if those which have been thus forced can ever regain normal strength.

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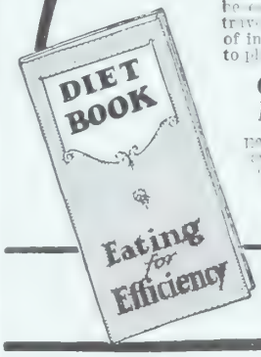
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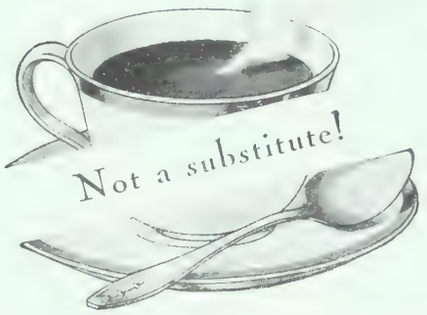
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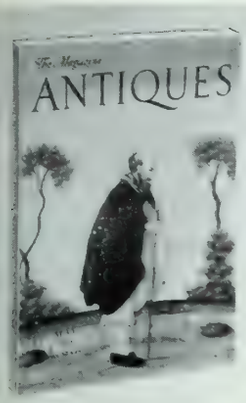

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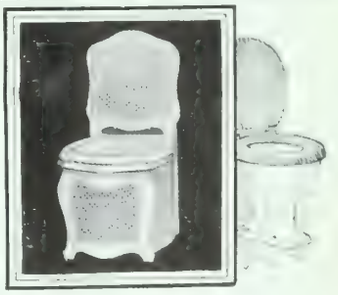
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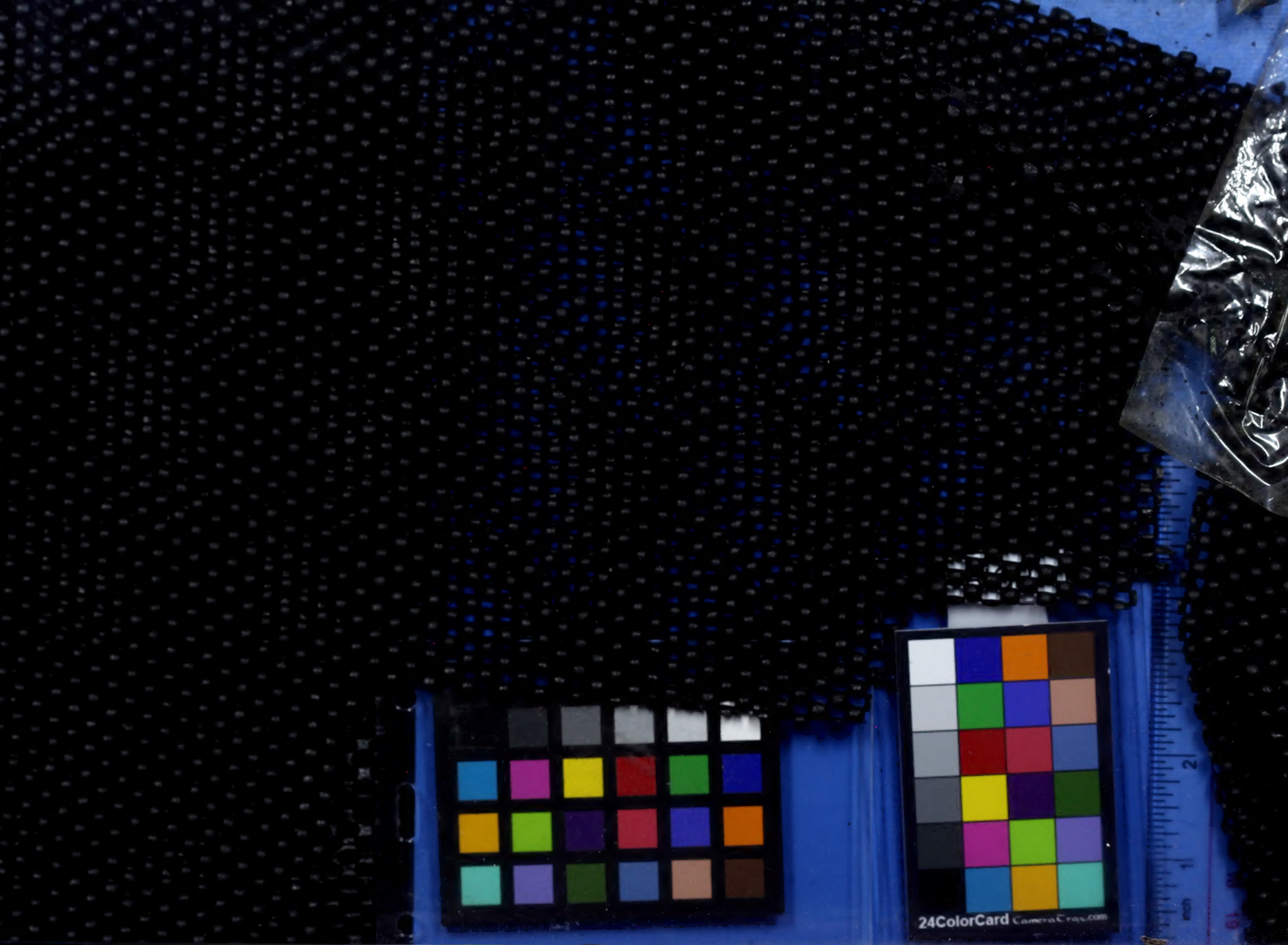
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